

Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

I declare this is my own work.

A-level MUSIC

Component 1 Appraising music

Friday 12 June 2020

Morning

Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- **Section A:** audio tracks and audio playback equipment
- **Section B:** audio tracks, booklet of scores and audio playback equipment.

Instructions

- Use black ink or black ball-point pen. You may use pencil for music notation.
- You must answer the questions in the spaces provided. Do not write outside the box around each page or on blank pages.
- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Each question in **Section A** and **Section B** lists a corresponding audio track. You may listen to the tracks as many times as you need.
- **Section A:** Answer **all** questions in Area of study 1 and **all** questions in **two** other Areas of study 2–7.
- **Section B:** Answer **two** questions from questions 22–24.
- **Section C:** Answer **one** question from questions 25–30.
- Do all rough work in this book. Cross through any work you do not want to be marked.

Information

- The marks for questions (or part questions) are shown in brackets.
- The maximum mark for this paper is 120.

Advice

- It is recommended that you spend 65 minutes on **Section A**, 40 minutes on **Section B** and 45 minutes on **Section C**.

For Examiner's Use	
Question	Mark
Section A	
1	
2	
3	
Section B	
Section C	
TOTAL	



Section A: Listening [56 marks]

Spend 65 minutes on this section.

Answer **all three** questions in Area of study 1 and
all three questions in **two** other Areas of study 2–7.**Area of study 1: Western classical tradition 1650–1910****Spend 25 minutes on this section.****0 1** Track 1: The operas of Mozart (1:07)**0 1** . **1** Which **one** of the following terms best describes the structure of the excerpt?

Underline your answer.

[1 mark]

canon

fugue

ritornello

rondo

0 1 . **2** At the beginning of the excerpt, the violins play the melody shown below.

In the next bar, this melody is played at a higher pitch.



Describe fully the interval between the start of the first bar and the start of the second bar.

[2 marks]

0 1 . **3** Which **one** of the following is the **last** chord heard in the excerpt?

Tick (✓) your answer.

[1 mark]

tonic	
dominant	
dominant of the dominant	
dominant of the relative minor	



0 2

Track 2: The piano music of Chopin, Brahms and Grieg (0:23)

The excerpt is from Chopin's Piano Sonata no.3 in B minor.

Complete the bracketed sections of:

- the right-hand part in bars 2 and 4
- the left-hand part in bars 2–3.

The rhythm is shown.

[6 marks]

Largo

The musical score consists of three systems of piano music. The first system shows the beginning of the piece. The second system has a bracketed section in the right hand (bars 2-3) and a bracketed section in the left hand (bars 2-3). The third system has a bracketed section in the right hand (bars 4-5) and a bracketed section in the left hand (bars 4-5). The key signature is B minor (three sharps) and the time signature is common time (C). The tempo is marked 'Largo'.

6

Turn over for the next question

Turn over ►



Area of study 2: Pop music

Spend 20 minutes on this section.

0 4

Track 4 (0:59)

0 4 . 1

State the number of different pitches in the guitar solo heard at 0:06–0:08.


[1 mark]


0 4 . 2


Which **one** of the following shows the rhythm of the horn section riff heard at 0:09–0:19?


Tick (✓) your answer.

[1 mark]

A 

B 

C 

D 

0 4 . 3

Which **one** of the following intervals is sung to the word 'baby' at the start of the vocal melody (0:24)?

Underline your answer.

[1 mark]

major 2nd

minor 3rd

major 3rd

perfect 4th

0 4 . 4

Identify the instrument playing only on the 2nd and 4th beats from 0:24 to the end of the excerpt.

[1 mark]

4

Turn over ►



0 5

Track 5 (0:53)

The lyrics for the first two lines of the excerpt are shown below:

Lyrics extracts from – Climb on Board from Electronic Earth by Labrinth cannot be reproduced here due to third-party copyright restrictions.

0 5 . 1

Describe fully the type of chord and its inversion heard on the final word of line 1 (also heard at the end of line 2).

[2 marks]

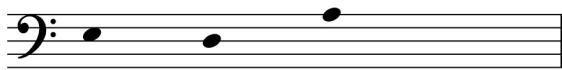
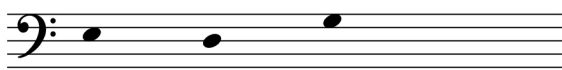
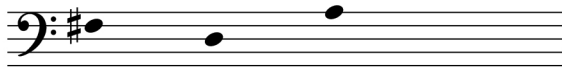
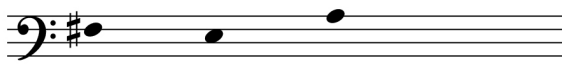
0 5 . 2

A chord of F# minor is played at 0:27.

Which **one** of the following shows the pitches played in the bass at 0:30–0:31?

Tick (✓) your answer.

[1 mark]

A		<input type="checkbox"/>
B		<input type="checkbox"/>
C		<input type="checkbox"/>
D		<input type="checkbox"/>



0 5 . 3 The piano begins playing quavers in a high register at 0:27.

At 0:38 a rising synthesiser line enters.

What rhythmic values does the synthesiser line use?

Underline your answer.

[1 mark]

quavers

triplet quavers

semiquavers

triplet semiquavers

4

Turn over for the next question

Turn over ►



0 6

Track 6 (1:31)

The excerpt is taken from 'If I Were A Boy' by Beyoncé.

Explain how the use of musical elements in the excerpt is typical of contemporary R&B style.

[10 marks]

The lyrics are given below:

- 1 If I were a boy, I think I could understand
- 2 How it feels to love a girl, I swear I'd be a better man
- 3 I'd listen to her, 'cause I know how it hurts
- 4 When you lose the one you wanted, 'cause he's taken you for granted,
- 5 And everything you had got destroyed
- 6 It's a little too late for you to come back
- 7 Say it's just a mistake. Think I'd forgive you like that?
- 8 If you thought I would wait for you,
- 9 You thought wrong.
- 10 But you're just a boy, you don't understand, yeah you don't understand
- 11 How it feels to love a girl someday, you wish you were a better man.



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Turn over for Area of study 3

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Area of study 3: Music for media

Spend 20 minutes on this section.

07

Track 7 (0:48)

07.1

Which **one** of the following correctly describes the articulation used in the woodwind ostinato in the opening of the excerpt (0:02–0:15)?

Tick (✓) your answer.

[1 mark]

legato in the upper and lower registers	
legato in the upper register, staccato in the lower register	
staccato in the upper register, legato in the lower register	
staccato in the upper and lower registers	

07.2

Which **one** of the following correctly shows the flute melody heard at 0:16–0:20?

Tick (✓) your answer.

[1 mark]

Score extract from – Temple Dance from Jason and the Argonauts by Bernard Herman cannot be reproduced here due to third-party copyright restrictions.

07.3

Name **two** instruments heard in the excerpt that are **not** members of the woodwind family.

[2 marks]

1 _____

2 _____

4



0 8

Track 8 (0:49)

0 8 . 1

What is the tonality of the excerpt?

Underline **one** of the answers below.**[1 mark]**

atonal

major

minor

modal

0 8 . 2

Which **one** of the following is a feature of the rhythm of the excerpt?

Underline your answer.

[1 mark]

hemiola

swung quavers

syncopation

triplets

0 8 . 3

Excluding percussion, state how many instrumental lines are played in 0:19–0:27.

[1 mark]

0 8 . 4

State the interval formed by the range of the highest melodic line in 0:30–0:40.

[1 mark]

4

Turn over for the next question**Turn over ►**

0 9

Track 9 (1:23)

The excerpt is taken from the cue 'Consider Yourselves Undermined' from the soundtrack to the film *Incredibles 2* composed by Michael Giacchino.

Explain how the use of musical elements in the excerpt helps to create an atmosphere of fast-paced, dangerous action.

[10 marks]

10



Turn over for Area of study 4

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Area of study 4: Music for theatre

Spend 20 minutes on this section.

1 0

Track 10 (0:47)

The lyrics for the excerpt are given below.

Lyrics extract from – Martin Guerre Musical by Claude Michel Schonberg cannot be reproduced here due to third-party copyright restrictions.

1 0 . 1

Which **one** of the following correctly describes the change in harmony at the start of line 2?

Tick (✓) your answer.

[1 mark]

down a tone	
down a semitone	
up a semitone	
up a tone	

1 0 . 2

Describe the change in metre that happens between lines 2 and 3.

[1 mark]

1 0 . 3

Two brass instruments play a melody in octaves with each other between lines 2 and 3.

Name the instrument playing the melody in the **lower** octave.

[1 mark]



1 0 . 4

Which **one** of the following chords is heard from the word 'away' in line 7 to 'say' in line 8?

Underline your answer.

[1 mark]

augmented 6th

diminished 7th

dominant 7th

Neapolitan 6th

4

Turn over for the next question

Turn over ►



1 1

Track 11 (0:43)

The lyrics for the track are given below.

Lyrics and score extract from – Moon and the Stars’ from Songs for a New World musical by Jason Robert Brown cannot be reproduced here due to third-party copyright restrictions.

1 1 . 1

Which **one** of the following best represents the bass line played by the piano during lines 2–3?

Tick (✓) your answer.

[1 mark]

Lyrics and score extract from – Moon and the Stars’ from Songs for a New World musical by Jason Robert Brown cannot be reproduced here due to third-party copyright restrictions.

1 1 . 2

Describe fully the interval formed by the range of the vocal melody in line 7.

[2 marks]

1 1 . 3

Which **one** of the following percussion instruments plays repeated semiquavers during lines 2–7?

Underline your answer.

[1 mark]

hi-hat cymbal

shaker

snare drum

triangle

4



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1	2
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Track 12 (1:47)

The excerpt is taken from ‘Happy End’ by Kurt Weill.

In this scene, Lillian has just learned that her lover is going back to a life of crime. She sings him this song about another unreliable lover, Johnny, in order to shame him. (Surabaya is a port in South-East Asia and Johnny was a sailor.)

Explain how Weill uses musical elements to create a sense of conflicting emotions in the excerpt.

[10 marks]

Lyrics extract from – Happy Ending by Kurt Weill cannot be reproduced here due to third-party copyright restrictions.



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Area of study 5: Jazz

Spend 20 minutes on this section.

1 3 Track 13 (1:11)

1 3 . 1 Which **one** of the following best shows the rhythm of the two-bar riff played by the accompanying instruments from 0:03–0:19?

Tick (✓) your answer.

[1 mark]

Score extract from – Dinah by Louis Armstrong cannot be reproduced here due to third-party copyright restrictions.

1 3 . 2 The key of the excerpt is $A\flat$ major.Which **one** of the following correctly shows the chord progression heard at 0:20–0:28?

Tick (✓) your answer.

[1 mark]

F min – $E\flat$ maj – $A\flat^7$	
C min – F maj – $B\flat^7$	
C min – $B\flat^7$ – $E\flat^7$	
F min – $B\flat^7$ – $E\flat^7$	

1 3 . 3 Name the scale degree used for the **highest** note in the unaccompanied trumpet solo break heard at 0:34–0:36.

[1 mark]

1 3 . 4 Identify **one** alteration to the usual pitches of the major scale made in the trumpet solo part in 1:02–1:08.

[1 mark]

4



1 4

Track 14 (0:39)

1 4 . 1

Identify **two** ways in which the trumpet sound is altered in 0:02–0:17.**[2 marks]**

1 _____

2 _____

1 4 . 2

In the baritone sax solo which follows the trumpet at 0:17, a melodic figure using three triplet quavers is frequently heard.

Which **one** of the following terms best describes the middle note of the triplet group the first four times it is played?

Underline your answer.

[1 mark]**appoggiatura****auxiliary note****echappée****passing note**

1 4 . 3

Which **one** of the following best describes the effect in the accompanying parts at 0:26–0:28 in the baritone sax solo?

Underline your answer.

[1 mark]**double time****ghosted notes****muting****stop time**

4

Turn over for the next question**Turn over ►**

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Track 15 (1:46)

The excerpt is taken from 'Au Lait' by the Pat Metheny Group.

Explain how the use of musical elements in the excerpt helps to create a mysterious and haunting atmosphere.

[10 marks]

<hr/> 10



Area of study 6: Contemporary traditional music**Spend 20 minutes on this section.****1 6** Track 16 (0:57)**1 6 . 1** Describe fully the interval formed by the range of the unaccompanied vocal solo at the start of the excerpt (0:02–0:19).**[2 marks]**

1 6 . 2 The opening vocal melody returns with instruments at 0:35.Which **one** of the following best describes the texture at this point?

Underline your answer.

[1 mark]**canonic****heterophonic****homophonic****monophonic****1 6 . 3** Which **one** of the following instruments joins the ensemble at 0:48?

Underline your answer.

[1 mark]**balafon****bass guitar****djembe****kora**

4
Turn over for the next question**Turn over ►**

1 7

Track 17 (0:52)

1 7 . 1

Which **one** of the following terms correctly describes the violin technique used immediately at the start of the excerpt?

Underline your answer.

[1 mark]arrastre

chicharra

latigo

strapatta

1 7 . 2

Which **one** of the following rhythms is used as an ostinato in the bandoneon part from the beginning of the excerpt?

Tick (✓) your answer.

[1 mark]

1 7 . 3

Name the instrument that can be heard playing a rising scale in semiquavers on the last beat of every other bar in 0:02–0:14.

[1 mark]

1 7 . 4

Name the scale degree used as an inverted pedal in repeated notes from 0:37–0:47.

[1 mark]

4



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1 8

Track 18 (2:03)

The excerpt is taken from the song 'Let Union Be' from the album *Revival* by Bellowhead. The melody and lyrics are from a traditional song.

Explain how musical elements are used to create a lively party song in a folk-rock style.

[10 marks]

The lyrics of the excerpt are given below.

- 1 Come, my lads, let us be jolly, drive away the melancholy,
- 2 For to grieve it is a folly, when we're met together.
- 3 Solomon in all his glory told each wife a different story.
- 4 In our cups we'll sing him glory, when we're met together.
- 5 Let union be in all our hearts, let all our hearts be joined as one.
- 6 We'll end the day as we begun, we'll end it all in pleasure.
- 7 Eating and drinking, they're so charming, smoking and piping there's no harm in.
- 8 All these things we'll take delight in when we're met together.
- 9 Cease your quarrelling and fighting, evil-speaking and back-biting.
- 10 All these things, take no delight in, when we're met together.
- 11 Let union be in all our hearts, let all our hearts be joined as one.
- 12 We'll end the day as we begun, we'll end it all in pleasure.



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Turn over for Area of study 7

Turn over ►



Area of study 7: Art music since 1910**Spend 20 minutes on this section.****1 9** Track 19 (0:50)**1 9** . **1** The excerpt is taken from a duet for two identical instruments.Which **one** of the following instruments is used?

Underline your answer.

[1 mark]**glockenspiel****marimba****vibraphone****xylophone****1 9** . **2** Which **one** of the following intervals is formed between the highest and lowest pitches heard in the excerpt?

Underline your answer.

[1 mark]**minor 6th****major 6th****minor 7th****major 7th****1 9** . **3** Name **two** techniques typical of minimalism that are heard in the excerpt.**[2 marks]**

1 _____

2 _____

4

2 0

Track 20 (0:44)

2 0 . 1

The piano melody at 0:02–0:08 is doubled in parallel.

Name the interval between the parallel melodic lines.

[1 mark]

2 0 . 2

Which **one** of the following features can be heard in the rhythm of the accompaniment to the melody in 0:02–0:28?

Underline your answer.

[1 mark]

quintuplets

Scotch snap

syncopation

triplets

2 0 . 3

The violin enters at 0:28 with the melody beginning as shown below.

Name the **next pitch** played by the violin after these two bars.

[1 mark]

2 0 . 4

Which **one** of the following best represents the structure of the excerpt?

Underline your answer.

[1 mark]

AA'B

ABA'

ABB'

ABC

4

Turn over for the next question

Turn over ►



Turn over for Section B

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Section B: Analysis [34 marks]
Spend 40 minutes on this section.
Answer **two** questions from questions 22–24.

2 2

Track 22: Baroque solo concerto (0:56)

NB this performance is at baroque pitch.

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

2 2 . 1

Give the bar number where the interval of a diminished 4th is played by the 2nd violins.

[1 mark]

2 2 . 2

Give a bar number in which a major 7th chord is heard on the first beat.

[1 mark]

2 2 . 3

Analyse how Bach develops the melodic idea heard in bars 84²–86¹ of the solo violin part during bars 86²–101¹, explaining how this is typical of his melodic writing.

[5 marks]



2 3**Track 23: The operas of Mozart (0:55)**

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

2 3 . 1

Which **one** of the following statements is true of the music played by horns and trumpets in bar 43?

Tick (✓) your answer.

[1 mark]

horns and trumpets both sound at the written pitch	
trumpets sound an octave higher than horns	
horns sound an octave higher than trumpets	
horns and trumpets both sound an octave lower than written	

2 3 . 2

Name the ornament used in the flute and oboe parts in bar 62, beat 4.

[1 mark]

2 3 . 3

Analyse the harmony of bars 47–57, explaining how it is typical of the classical period.

[5 marks]



2 3 . 4 Analyse Mozart's handling of rhythm, texture and instrumentation in the excerpt, explaining how they help to communicate the meaning of Figaro's words.

An English translation of the Italian text is given below.

In your answer, you should make reference to specific details in the score.

[10 marks]

ITALIAN	ENGLISH
Fra guerrieri, poffar Bacco!	Among soldiers, by Bacchus!
Gran mustacchi, stretto sacco,	A huge moustache, a little knapsack,
Schioppo in spalla, sciabla al fianco,	Gun on your back, sword at your side,
Collo dritto, muso franco,	Your neck straight, your nose exposed,
Un gran casco, o un gran turbante,	A big helmet, or a big turban,
Molto onor, poco contante.	A lot of honour, very little pay.
Ed in vece del fandango	And in place of the dance
Una marcia per il fango.	A march through the mud.
Per montagne, per valloni,	Over mountains, through valleys,
Con le nevi, e i solioni,	With snow, and heat-stroke,
Al concerto di tromboni,	To the music of trumpets,
Di bombarde, di cannoni,	Of bombards, and of cannons,
Che le palle in tutti i tuoni,	Which, at every boom,
All' orecchio fan fischiar.	Will make bullets whistle past your ear.

Turn over ►



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17



2 4**Track 24: The piano music of Chopin, Brahms and Grieg (1:08)**

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

2 4 . 1

Give the number of **one** bar in which **all** the notes in the **right-hand** part form a broken chord of G minor.

[1 mark]

2 4 . 2

Give the meaning of the word 'slentando' seen in bar 86.

[1 mark]

2 4 . 3

Analyse the harmony of bars 62–70¹, explaining how it is typical of 19th-century music.

[5 marks]

Question 24 continues on the next page

Turn over ►



2	4	.	4
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Analyse Chopin’s handling of tempo, rhythm, dynamics and texture in the excerpt, explaining its emotional effect.

In your answer, you should make reference to specific details in the score.

[10 marks]

17



Section C: Essay [30 marks]

Spend 45 minutes on this section.

Answer **one** question from questions 25–30.

Write your answer on pages 41–44 of this booklet.

2 | 5**Area of study 2: Pop music**

(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)

Do you agree that pop music must always be simple in order to make a big impact?

To support your answer, you should refer in detail to songs by **two** of the named artists.**2 | 6****Area of study 3: Music for media**

(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)

Choose **two** of the named composers.

Explain how they have used harmony and melody to enhance memorable moments on screen.

2 | 7**Area of study 4: Music for theatre**

(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)

Choose **two** of the named composers.Explain how they have used musical elements to illustrate extremes of happiness **and/or** unhappiness in their work.**2 | 8****Area of study 5: Jazz**

(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)

Choose **two** of the named artists.

Describe the ways in which they have shown skill and inventiveness in handling rhythm, metre and tempo in their work.

Turn over ►

2	9
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Area of study 6: Contemporary traditional music

(Named artists: Astor Piazzolla; Toumani Diabaté; Anoushka Shankar; Mariza; Bellowhead)

Choose **two** of the named artists.

Explain how they have blended contemporary and traditional elements in their work.

3	0
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Area of study 7: Art music since 1910

(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)

What are the qualities of a 'modern masterpiece'?

To support your answer, you should discuss in detail pieces by **two** of the named composers that you feel show these qualities.

END OF QUESTIONS

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