

AREA OF STUDY 1:

Vocal music

Write your answers in the spaces provided.

Some questions must be answered with a cross . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

Question 1

AS and A Level – J.S. Bach: *Ein feste Burg ist unser Gott*

Listen to Track 1 and refer to skeleton score 1.

<p>To practise for the AS Level exam (and/or early in the A Level course): answer (a) (b) (c) (d) (e) (g) (j)</p>	<p>To practise for the A Level exam: answer (b) (c) (e) (f) (h) (i)</p>
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- (a) Identify the type of voice that enters first. (1)
- (b) Explain how the first four vocal entries are related to one another. (2)
- (c) Name the key that the music passes through at (2)
- (i) bars 6–7
- (ii) bars 17–19 (second minim beat)
- (d) Identify the style of word-setting employed in the bracketed portion of bars 9–10 (soprano part). (1)
- (e) Name the type of chord used on the second minim beat of bar 12. (1)
- (f) Discuss the tonality at the end of the excerpt (bars 21–23). (2)
- (g) Describe the role of the violone. (2)
- (h) Describe the role of the string instruments. (3)

(i) Explain how the chorale is used in this excerpt. (4)

(j) Name **three** features of the excerpt that are characteristic of Bach's music for the Lutheran church. (3)

Total for Question 1 = 12 marks for AS Level; 14 marks for A Level

Question 2

AS and A Level – W.A. Mozart: *The Magic Flute*

Listen to Track 2 and refer to skeleton score 2.

To practise for the AS Level exam (and/or early in the A Level course): answer (a) (c) (d) (e) (h) (i)	To practise for the A Level exam: answer (b) (c) (d) (f) (g) (i)
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- (a) (i) Identify the name or number of the item in Act I from which the excerpt comes. (1)
- (ii) State the position of the excerpt in that item. (1)
- (b) (i) Name the type of opera from which the excerpt comes. (1)
- (ii) Name the type of operatic number to which it belongs. (1)
- (c) List the instruments used in bars 1–4. (3)
- (d) Name the key and cadence in bar 4. (2)
- Key
- Cadence
- (e) Give **two** ways in which phrase x on the skeleton score is similar to phrase y (apart from its length). (2)
- (f) Compare phrases y and z. The words are the same each time. Give **one** other similarity and **two** differences. (3)
- Similarity
- Differences
- (g) Describe the music of bars 32–34. (2)
- (h) Give the bar number for any interrupted cadence. (1)
- (i) Identify **two** features that are typical of much music from the Classical period. (2)

Total for Question 2 = 12 marks for AS Level; 14 marks for A Level

Question 3

A Level only – Ralph Vaughan Williams: *On Wenlock Edge***Listen to Track 3 and refer to skeleton score 3.**

- (a) Name the string instrument heard in bars 1–3. (1)
- (b) Describe the piano part in bars 4–6 (ending on beat 3 of bar 6). (3)
- (c) Describe the writing for strings in bars 7–10. (3)
- (d) Name the interval in the voice part from bar 16 (beat 4) to bar 17 (beat 1) (at the syllables 'under Ur-'). (1)
- (e) Identify, by putting a cross in one of the boxes below, the interval between violin 1 and viola from bar 17 (beat 3) to bar 23 (beat 1). (1)
- A 3rd
- B 5th
- C 6th
- D octave
- (f) Name the key and type of cadence implied in bars 25–26 by the octaves in the piano part. (2)
- Key
- Type of cadence
- (g) Explain how the excerpt is related to music heard earlier in the song. (3)

Total for Question 3 = 14 marks

AREA OF STUDY 2:

Instrumental music

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

Question 4

AS and A Level – Antonio Vivaldi: Concerto in D minor, Op. 3 No. 11

Listen to Track 4 and refer to skeleton score 4.

To practise for the AS Level exam (and/or early in the A Level course): answer (c) (e) (f) (h) (i) (j) (k)	To practise for the A Level exam: answer (a) (b) (d) (g) (i)
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- (a) Identify the position of the excerpt in the concerto. (2)
- (b) Explain how the two solo violin parts heard in bars 1–3 relate to one another. (2)
- (c) Name the instrument that enters in bar 4. (1)
- (d) (i) Explain the meaning of the word 'continuo'. (2)
- (ii) Give the number of the bar in which the continuo is first heard. (1)
- (e) Identify the harmonic progression used in bars 7–10. (1)
- (f) Name the type of dissonance heard in bar 12 on beats 1 and 3. (1)
- (g) Describe the tonality and harmony of bars 14–19. (4)

- (h) Complete the notation of the solo part in bars 21-22 by adding the **two** missing accidentals. (2)



- (i) Describe the texture of bars 23-27 (beat 1). (3)

- (j) Name the key at

(i) bars 29-30 (beat 1) (1)

(ii) bars 35-36 (1)

- (k) Describe the viola part in bars 35-42. (2)

Total for Question 4 = 12 marks for AS Level; 14 marks for A Level

Question 5

AS and A Level – Clara Wieck-Schumann: Piano Trio in G minor

Listen to Track 5 and refer to skeleton score 5.

To practise for the AS Level exam
(and/or early in the A Level course):
answer (a) (c) (d) (f) (g) (i)

To practise for the A Level exam:
answer (b) (d) (e) (f) (h) (j)

- (a) Identify the structure of the whole movement from which the excerpt is taken. (1)
- A binary form
- B rondo form
- C sonata form
- D ternary form
- (b) Identify the section of the movement from which the excerpt is taken. (1)
- A exposition
- B development
- C recapitulation
- D coda
- (c) Compare bars 1–8 and bars 9–16 (beat 1), giving **one** similarity and **two** differences. (3)
- Similarity
- Differences
- (d) Identify the interval between the violin and the cello from bar 17 (beat 4) to bar 20. (1)
- (e) Compare the harmony and tonality of bars 22–25 and bars 26–30 (beat 1). (4)
- (f) Explain how bars 35–37 are related to bar 34. (3)

- (g) Name precisely the harmonic device used throughout bars 38–46 (beat 1). (2)
- (h) Explain why Clara Schumann chose the key of G major for the section beginning at bar 44. (2)
- (i) Explain why this movement is an example of 'chamber music'. (2)
- (j) Identify Clara Schumann's methods of conveying feelings of tension and melancholy in this excerpt. (3)

Total for Question 5 = 12 marks for AS Level; 14 marks for A Level

Question 6

A Level only – Hector Berlioz: *Symphonie fantastique***Listen to Track 6 and refer to skeleton score 6.**

- (a) Identify the section to which the opening of the excerpt belongs. (1)
- A exposition
- B development
- C recapitulation
- D coda
- (b) Name the instrument that enters at the beginning of bar 4. (1)
- (c) Identify two rhythmic features in bars 15–21. (2)
- (d) Compare bars 34–36 (beat 2) with bars 38–40 (beat 2), giving **one** similarity and **one** difference. (2)
- Similarity
- Difference
- (e) Explain how Berlioz builds excitement in from bar 48 onwards. (4)
- (f) Discuss Berlioz's use of contrast in the excerpt. (4)

Total for Question 6 = 14 marks

AREA OF STUDY 3:

Music for film

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

Question 7

AS and A Level – Danny Elfman: *Batman Returns*

Listen to Track 7 and refer to skeleton score 7.

<p>To practise for the AS Level exam (and/or early in the A Level course): answer (a) (b) (c) (d) (g)</p>	<p>To practise for the A Level exam: answer (d) (e) (f) (h)</p>
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- (a) Describe the texture and instrumentation in bars 1-7. (4)
- (b) Name the character associated with the cello theme in bars 4-7. (1)
- (c) Name the key and type of cadence in bars 15-16. (2)
- Key
- Type of cadence
- (d) Show how Elfman varies the material from bars 17-19 when it returns in bars 20-25. (4)
- (e) Locate, by giving bar numbers, the first appearances of celeste and double bass (contrabass) clarinet. (2)
- Celeste
- Double bass clarinet

- (f) Describe the chords in the bars given below (you do not need to specify inversions): (4)
- bar 41
- bar 42 (beats 3 and 4)
- bar 43
- bar 44
- (g) Identify, by putting a cross in one of the boxes below, the type of melody note heard on the first quaver of bar 49. (1)
- A accented passing note
- B acciaccatura
- C appoggiatura
- D auxiliary note
- (h) Discuss instrumentation and harmony in bars 51–52. (4)


Total for Question 7 = 12 marks for AS Level; 14 marks for A Level

Question 8

AS and A Level – Rachel Portman: *The Duchess*

Listen to Track 8 and refer to skeleton score 8.

To practise for the AS Level exam (and/or early in the A Level course): answer (a) (b) (d) (e) (f) (i) (j) (k)	To practise for the A Level exam: answer (a) (c) (f) (g) (h)
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- (a) Describe the instrumentation in bars 1–6. (3)
- (b) Complete the notation of the motif from bar 4 shown below, by adding one accidental. (1)
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- (c) Describe the melody and harmony in bars 3–5. (4)
- (d) Identify, by putting a cross in one of the boxes below, the type of melody note used in bar 10. (1)
- A appoggiatura
- B auxiliary note
- C passing note
- D suspension
- (e) Complete the following sentence: (2)
- The melody notes in bar 17 form a broken chord of D major, and the melody notes in bar 18 form a broken chord of**
- (f) Identify the type of chord used in bar 25. (1)
- (g) Give the location of the first appearance in the complete film score of the music heard from bar 30 to the end of the extract. (1)

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- (h) Describe rhythmic, melodic and harmonic features of the music from bar 30 to the end of the extract. (5)
- (i) Describe the rhythmic device used in the accompanying parts in bar 31. (1)
- (j) Identify the harmonic device used in the bass in bars 30-39. (2)
- (k) Identify the percussion instrument heard in bar 34. (1)

Total for Question 8 = 12 marks for AS Level; 14 marks for A Level

Question 9

A Level only – Bernard Herrmann: *Psycho***Listen to Track 9 and refer to skeleton score 9.**

- (a) Give three playing techniques required in bars 1-2. (3)
- (b) Describe the bass part in bars 9-14. (3)
- (c) Indicate, by putting a cross in one of the boxes below, the two pitches used in the melody of bar 16. (1)
- A C and B \flat
- B C and B
- C C \sharp and B \flat
- D C \sharp and B
- (d) Describe the melody part in bars 21-22 in relation to the preceding two bars. (2)
- (e) Name the instrument playing the melody in longer note values in bars 23-32. (1)
- (f) Describe the music from bar 33 to the end of the excerpt, referring to texture, melody and harmony. (4)

Total for Question 9 = 14 marks

AREA OF STUDY 4:

Popular music and jazz

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Question 10

AS and A Level – Courtney Pine: 'Love and Affection'

Listen to Track 10 and refer to skeleton score 10.

To practise for the AS Level exam
(and/or early in the A Level course):
answer (a) (b) (c) (d) (f)

To practise for the A Level exam:
answer (a) (e) (f) (g)

- (a) Indicate, by putting a cross in one of the boxes below, from which part of the song this extract is taken. (1)
- A bridge and pre-chorus
- B bridge and refrain
- C instrumental, refrain and outro
- D introduction and verse
- (b) (i) Identify the melody instrument heard in bars 1-10. (1)
- (ii) Describe features of its performance. (3)
- (c) Name the harmonic device heard in the bass part in bars 1-10. (2)
- (d) Name the rhythmic device used in the accompaniment in bars 1-10. (1)
- (e) Describe features of the harmony in bars 7-10. (4)

(f) Describe the backing vocals in bars 15–18. (4)

(g) Describe the music from bar 19 to the end of the excerpt, making **two** points about melody and **three** points about texture. (5)

Melody

Texture

Total for Question 10 = 12 marks for AS Level; 14 marks for A Level

Question 11

AS and A Level! – Kate Bush: 'And Dream of Sheep'

Listen to Track 11 and refer to skeleton score 11.

To practise for the AS Level exam (and/or early in the A Level course): answer (a) (b) (c) (e) (f)	To practise for the A Level exam: answer (a) (c) (d) (g)
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- (a) (i) Describe the overall structure of the song. (2)
- (ii) Indicate the location of the given excerpt within the song's structure. (1)
- (b) Name the additional instrument(s) you hear at
bars 18–21
bars 23–28 (2)
- (c) Name the melodic intervals at
bar 3 (from second semiquaver to the tied note)
bar 22 (between the two unpitched notes) (2)
- (d) Describe the chords at
bar 4
bar 7 (beats 1–2)
bar 8 (3)
- (e) Name the key and the type of cadence at bars 17–18. (2)
Key
Type of cadence
- (f) Describe rhythmic features of the melody and accompaniment in bars 18–21. (3)
- (g) Describe ways in which a lullaby-like feel is created in bars 23–35. (6)

Total for Question 11 = 12 marks for AS Level; 14 marks for A Level

Question 12

A Level only - The Beatles: 'Here, There and Everywhere'**Listen to Track 12 and refer to skeleton score 12.**

- (a) Describe the harmony of the backing vocals in bars 1-4. (3)
- (b) Indicate, by putting a cross in one of the boxes below, the type of melody note heard on the third quaver of bar 2. (1)
- A acciaccatura
- B appoggiatura
- C échappée
- D unaccented passing note
- (c) Name the harmonic device used in bars 6-7. (1)
- (d) Name the key from bar 8 (beat 4) to bar 9 (beat 2). (1)
- (e) Name the key of the music and the individual chords in bars 10-11 (beat 2). (4)
- Key
- Chords at
- bar 10 (beats 1-2)
- bar 10 (beats 3-4)
- bar 11 (beats 1-2)
- (f) Describe the rhythm and melody of the vocal line in bars 19 to bar 20 (beat 2). (4)

Total for Question 12 = 14 marks

AREA OF STUDY 5:

Fusions

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

Question 13

AS and A Level – Claude Debussy: *Estampes*, No. 1 'Pagodes'

Listen to Track 13 and refer to skeleton score 13.

<p>To practise for the AS Level exam (and/or early in the A Level course): answer (a) (b) (c) (e) (f)</p>	<p>To practise for the A Level exam: answer (a) (b) (d) (g)</p>
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(a) (i) Describe the overall structure of 'Pagodes'. (1)

(ii) Identify the point in that structure at which the excerpt starts. (1)

(b) Describe the accompaniment in bars 1–4. (3)

(c) Identify, by putting a cross in one of the boxes below, the scale used in bars 5–8 of the given melody part. (1)

A dorian

B hexatonic

C pentatonic

D whole-tone

(d) Compare bars 1–4 with bars 14–17. (4)

(e) Give **three** differences between bars 5–8 and 9–12. (3)

(f) Describe how the texture is expanded at bars 18–20 in comparison with bars 14–17. (3)

(g) Describe the harmony in bars 21–26. (5)

Total for Question 13 = 12 marks for AS Level; 14 marks for A Level

Question 14

AS and A Level – Familia Vaiera Miranda: 'Allá va candela'

Listen to Track 14 and refer to skeleton score 14.

To practise for the AS Level exam (and/or early in the A Level course): answer (a) (b) (e) (f)	To practise for the A Level exam: answer (b) (c) (d) (f) (g)
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- (a) Name the instrument heard in the first two bars. (1)
- (b) Name **four** additional instruments heard from bar 3 onwards. (4)
- (c) Name the type of Cuban music heard in this extract, and give **one** of its distinguishing features. (2)
- (d) Identify, by putting a cross in one of the boxes below, the scale used in the given part in bars 1–15. (1)
- A lydian
- B major
- C minor
- D pentatonic
- (e) Describe the vocal line in bars 30–33. (4)
- (f) Name the chords at:
- bar 35 (A)
- bar 38 (B). (3)
- (g) Describe how the music changes in bars 39–61. (4)

Total for Question 14 = 12 marks for AS Level; 14 marks for A Level

Question 15

A Level only – Anoushka Shankar: ‘Breathing Under Water’

Listen to Track 15 and refer to skeleton score 15.

(a) Name the solo instrument featured in this excerpt. (1)**(b)** Compare bars 1–4 with bars 5–8. Give **two** similarities (apart from the similar length of the two passages) and give **two** differences. (4)

Similarities

Differences

(c) Name the chords in bars 5, 6 and 10 to complete the table below. (3)

Bar number	Chord
2	B \flat minor
5	
6	
10	

(d) Discuss the tonality and harmony of bars 18–35. (4)**(e)** Identify **two** features of the excerpt that are characteristic of Western music. (2)**Total for Question 15 = 14 marks**

AREA OF STUDY 6:

New directions

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

Question 16

AS and A Level – John Cage: *Three Dances for Two Prepared Pianos, No. 1*

Listen to Track 16 and refer to skeleton score 16.

<p>To practise for the AS Level exam (and/or early in the A Level course): answer (a) (c) (e) (g) (h)</p>	<p>To practise for the A Level exam: answer (a) (b) (c) (d) (f)</p>
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- (a) Describe the music of bars 8–9. (2)
- (b) Describe the music of Piano 2 in bars 1–17. (3)
- (c) Describe the music heard from bar 27 (last quaver) to bar 30. (2)
- (d) Identify **three** differences between the music of bars 1–17 and bars 18–30. (3)
- (e) Evaluate the effectiveness of the excerpt as the conclusion of No. 1 from Three Dances. (3)

- (f) Discuss the appropriateness of the title 'dance' for the music of this excerpt. (4)
- (g) Discuss the use and effect of the una corda and sustaining pedals in this excerpt. (2)
- (h) Describe the use of dynamics in this excerpt. (3)

Total for Question 16 = 12 marks for AS Level; 14 marks for A Level

Question 17

AS and A Level – Kaija Saariaho: *Petals* [for Cello Solo and Optional Electronics]

Listen to Track 17 and refer to skeleton score 17.

To practise for the AS Level exam (and/or early in the A Level course): answer (a) (b) (e) (f) (h)	To practise for the A Level exam: answer (c) (d) (g) (h)
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- (a) Identify the position of the excerpt in the piece from which it is taken. (2)
- (b) Name **two** types of ornament heard in the playing of staves 1 and 2. (2)
- (c) Discuss tempo, metre and rhythm in staves 1 and 2, making **three** points. (3)
- (d) Discuss the organisation of pitch in staves 3 and 4. (4)
- (e) Give **two** ways in which the music of staves 5 and 6 differs from that of staves 1 and 2. (2)
- (f) Identify, by putting crosses in two of the boxes below, the **two** techniques used in the playing of staves 5 and 6. (2)
- A artificial harmonics
- B glissando
- C pizzicato
- D sul ponticello
- E tremolo

- (g) Identify any **three** string playing techniques used anywhere from the beginning of stave 5 to the end of the excerpt (other than ordinary arco playing). (3)
- (h) Describe the use of electronics in Saariaho's *Petals*. (4)

Total for Question 17 = 12 marks for AS Level; 14 marks for A Level

Question 18

A Level only – Igor Stravinsky: *The Rite of Spring***Listen to Track 18 and refer to skeleton score 18.**

- (a) Indicate, by putting a cross in one of the boxes below, the section of the work from which this extract is taken. (1)
- A the beginning of the Introduction
- B the end of the Introduction and start of 'Augurs of Spring'
- C the end of 'Augurs of Spring' and start of 'Ritual of Abduction'
- D the start of 'Ritual of Abduction'
- (b) Show how the orchestral sound is expanded at bar 6. (3)
- (c) Describe the textures at the following bars. (2)
- bars 15–17
- bars 25–32
- (d) Compare Stravinsky's approach to rhythm and metre in bars 1–4 and bars 25–36. (4)
- (e) Describe Stravinsky's use of harmony in bars 25–36. (4)

Total for Question 18 = 14 marks