



MUSIC: PAPER I

EXAMINATION NUMBER

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Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 16 pages, 17 audio tracks and a Resource Booklet (pages i – iv). Please check that your paper is complete. Detach the Resource Booklet from the middle of your question paper. The Appendix Booklet includes a page marked for rough work.
2. Each candidate must be issued with a CD or mp3 player and must have access to listening equipment with headphones for the entire duration of the examination. Please take note of the voice label on each track which confirms the correct numbering of each track.
3. All questions must be answered on the question paper.
4. The theory questions may be answered with a sharp pencil. The rest of the paper must be answered in pen.
5. Please be guided by the mark allocation when planning your answers; the number of lines required will depend on individual handwriting. Avoid repeating information in your answers. In general, one mark will be awarded for each significant fact.
6. It is in your best interests to write legibly and to present your work neatly. Do not use Tippex.

Question	Possible Marks	Mark
1	20	
2	18	
3	19	
4	13	
5	10	
6	12	
7	8	
TOTAL	100	

1.3 Study the excerpt from Track 2 below.

At the end of the day, you're a-noth-er day old-er

1.3.1 Mark three correct descriptors of the excerpt in the table below.

Simple duple time	F minor	Syllabic
Dominant seventh chord	Melismatic	Compound triple time
Ab major	Compound duple time	Simple triple time

(3)

1.3.2 Transcribe **the bar below** into the tenor clef. Use a key signature.

At the end of the

(2)

1.3.3 Name the intervals marked A and B in Excerpt 1.3.

A: _____

B: _____

(2)

1.4 Study the interval below.



Name the interval and explain its significance in *West Side Story*.

(3)
[20]

QUESTION 2

2.1 Listen to Track 3 and study Appendix 1 in your Resource Booklet.

2.1.1 Name the title of this composition, and the ensemble which performs it.

_____ (2)

2.1.2 From which album does this composition originally come? Why could this album be regarded as a landmark album in the history of jazz?

 _____ (3)

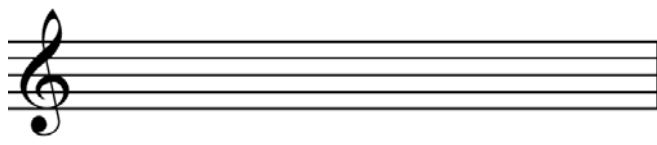
2.2 This composition is in ABA form. In the spaces below, write the bar numbers which indicate the beginning of each section and the key of each section.

A: _____

B: _____

C: _____ (3)

2.3 In the space below write out the supertonic chord of Appendix 1, **in first inversion**, without key signature.

 (1)

2.4 Listen to Tracks 4 and 5. Name the styles of jazz which are represented by Tracks 4 and 5 in the spaces below.

Track 4: _____

Track 5: _____ (2)

QUESTION 3

3.1 Tracks 6 and 7 are from two different symphonies. Listen to Tracks 6 and 7 and answer the questions which follow.

3.1.1 In your opinion, which symphony was composed first? Give two reasons for your answer.

(3)

3.1.2 Compare the mood of Tracks 6 and 7, and comment on the use of **instrumentation** and **tonality** used in each composition to establish the mood that you describe.

(4)

3.2 Study Appendix 2 in your Resource Booklet. Analyse the chords marked A, B and C. Indicate the key, chord and inversion.

Key, chord and inversion

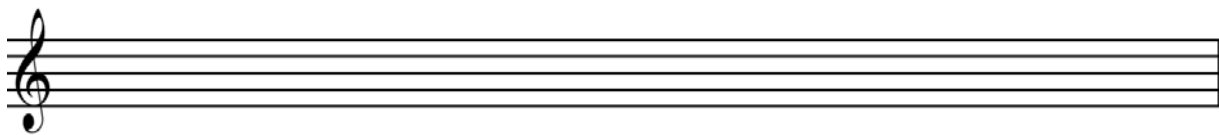
A: _____

B: _____

C: _____

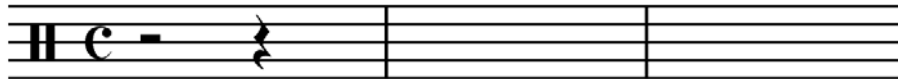
(3)

3.3 Transpose this clarinet part so that it would sound the same when played by clarinets in Bb. Use a key signature.



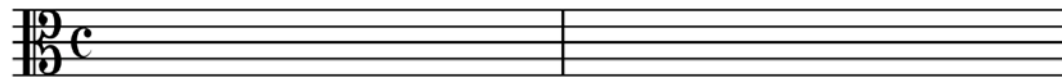
(3)

3.4 Listen to Track 8 and transcribe the rhythm heard. The rhythm is repeated three times on Track 8. You need only transcribe it once.



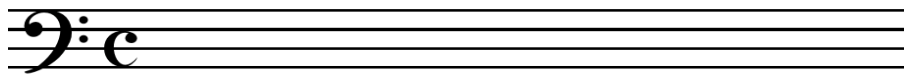
(3)

3.5 Write out the following viola part as it will sound when performed.



(2)

3.6 Transcribe the following trombone part in the bass clef stave.



(1)

[19]

QUESTION 4

4.1 Listen to Tracks 9, 10, 11 and 12 and identify the styles heard.

Track 9: _____

Track 10: _____

Track 11: _____

Track 12: _____

(4)

4.2 Compare the styles of Tracks 11 and 12 by filling in the table below.

	Track 11 Style:	Track 12 Style:
Vocal characteristics		
Social context in which style had developed		
Musical influences on the style		

(6)

4.3 Listen to Track 9 and write out the last three chords of the chord sequence used in the key of C major in the staff below. The first chord has been given. Be sure to use the correct inversion of each chord.



(3)

[13]

QUESTION 7

7.1 Study the image below.



Who wrote the song *Meadowlands*, and how does the song relate directly to this image?

(2)

7.2 Listen to Track 16 and Track 17. Both are recordings of *Meadowlands*.

Compare the musical elements of Tracks 16 and 17, under the following headings: **Instrumentation, improvisation and vocal ensemble**. Based on your observations, evaluate which track was recorded first.

(4)

7.3 The following is an excerpt from *Meadowlands*.

12

Mea-dow- lands_ Mea-dow- lands_ si thand - wa sami_ Mea-dow- lands

Mea-dow- lands_ Mea-dow- lands_ si thand - wa sami_ Mea-dow- lands

E \flat E \flat 7/B \flat Fm/Ab Fm 7 B \flat B \flat 7 E \flat

16

Mea-dow lands Mea-dow lands si thandw' o sam'_ 2.O tla u - 4.O tla u -
3.O tla u - 4.O tla u -

Mea-dow lands Mea-dow lands si thand - wa sami_ 4.O tla u -

E \flat E \flat 7/B \flat Fm/Ab Fm 7 B \flat B \flat 7 E \flat N.C. E \flat N.C.

7.3.1 Study the bass line and chords in bars 12 – 19. If the E \flat and E \flat 7/B \flat chords perform the function of the tonic (chord I) in bar 16. What function does the Fm7/Ab and Fm 7 (chord ii 7) perform in bar 17?

_____ (1)

7.3.2 Explain your answer in Question 7.3.1.

_____ (1)

[8]

Total: 100 marks