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.

<table>
<thead>
<tr>
<th>Question</th>
<th>Possible Marks</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20</td>
<td></td>
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<tr>
<td>2</td>
<td>18</td>
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<td>3</td>
<td>19</td>
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<td>4</td>
<td>13</td>
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<td>5</td>
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<td>7</td>
<td>8</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100</strong></td>
<td></td>
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</tbody>
</table>
QUESTION 1

1.1 One of the reasons that *West Side Story* is an iconic musical, is because of the diversity of musical styles utilised by Bernstein. Expand on this statement by describing three styles that are used in this musical. In each case name a song that is an example of the style.

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(6)
1.2 Tracks 1 and 2 are both choruses from different musicals. Comment on two ways in which the composer of each track has combined musical elements to enhance the lyrics of each song.

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(4)
1.3 Study the excerpt from Track 2 below.

![Musical notation]

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

<table>
<thead>
<tr>
<th>Simple duple time</th>
<th>F minor</th>
<th>Syllabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominant seventh chord</td>
<td>Melismatic</td>
<td>Compound triple time</td>
</tr>
<tr>
<td>Ab major</td>
<td>Compound duple time</td>
<td>Simple triple time</td>
</tr>
</tbody>
</table>

(3)

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

![Musical notation]

(2)

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

A: ________________________

B: ________________________

(2)
1.4 Study the interval below.

\[ \text{\includegraphics[width=0.2\textwidth]{interval.png}} \]

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

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(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?

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________________________________________________________________________ (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)
2.5 Compare the elements of the two styles of jazz represented by Tracks 4 and 5 respectively, under the following headings:

Instrumentation (2), rhythm (1), melody (1), form (1) and social context (1).

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(6)

2.6 Study the excerpt from Appendix 1 below:

State the compositional device used.

(1)
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.

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_____________________________________________________________ (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.

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_____________________________________________________________ (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.

![Clarinet part](image)

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.

![Rhythm](image)

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

![Viola part](image)

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

![Trombone part](image)
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.

<table>
<thead>
<tr>
<th></th>
<th>Track 11</th>
<th>Track 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Style:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal characteristics</td>
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<tr>
<td>Social context in which style had developed</td>
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<tr>
<td>Musical influences on the style</td>
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</tbody>
</table>

(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 stave below. The first chord has been given. Be sure to use the correct inversion of each chord.

\[ \text{Chord sequence in stave} \]
QUESTION 5

5.1 Study the list below which summarises the character types found in Mozart's Don Giovanni.

Parti Serie (serious characters)
Parti Buffa (comic characters)
Parti Caratteri (middle characters)

Explain why you would regard Don Giovanni in Mozart's opera as representative of partit caratteri. In your response be sure to refer to the way in which Mozart achieves this through the use of musical elements.

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(3)

5.2 Define opera buffa and explain why Don Giovanni can be classified as opera buffa.

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(3)
5.3 Listen to Track 13. How do the musical elements in this excerpt of the opera work together with the lyrics to reveal the mood of the character concerned?

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(3)

5.4 Listen to Track 14 and identify the interval sung.

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(1)
QUESTION 6

6.1 Listen to Track 15, a recording of *Der Erlkönig*.

6.1.1 Discuss three ways in which this recording differs from the original version written by Schubert.

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(3)

6.1.2 Study Appendix 3 and analyse the chords marked A, B and C on the score. Indicate the key, chord and inversion.

A: ______________________________________

B: ______________________________________

C: ______________________________________

(3)
6.1.3 The original version of *Der Erlkönig* written by Schubert is typical of the Romantic period for a number of reasons:

(a) Name two of these reasons and evaluate whether the modernised version on Track 15 still complies with these characteristics of Romanticism.

(b) Evaluate whether you think the modernised version is more effective in communicating the poem by Goethe than the original written by Schubert.

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(6)
QUESTION 7

7.1 Study the image below.

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

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(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.

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(4)
7.3 The following is an excerpt from *Meadowlands*.

7.3.1 Study the bass line and chords in bars 12 – 19. If the Eb and Eb7/Bb chords perform the function of the tonic (chord I) in bar 16. What function does the Fm7/Ab and Fm7 (chord ii7) perform in bar 17?

_____________________________________________________________ (1)

7.3.2 Explain your answer in Question 7.3.1.

_____________________________________________________________

_____________________________________________________________ (1)

Total: 100 marks