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	Candidate number	
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AS MUSIC

Component 1 Appraising music

Monday 22 May 2017

Morning

Time allowed: 2 hours

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 paper, use the Supplementary answer sheets.
- 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 one other Area of study 2–6.
- Section B: Answer either question 25 or question 26.
- Section C: Answer one question from questions 27–31.
 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 96.

Advice

 It is recommended that you spend 50 minutes on Section A, 25 minutes on Section B and 45 minutes on Section C.

For Exam	iner's Use
Question	Mark
1	
2	
3	
4	
AOS	
Section B	
Section C	
TOTAL	

JUNI77271W0I Tel: 7271/W

Section A: Listening [49 marks]

Spend 50 minutes on this section.

Answer **all four** questions in Area of study 1 and **all four** questions in **one** other Area of study 2–6.

a of study 1: We	stern classica	l tradition 1650–19	110 Spend 25 mi	nutes on this section.
1 Trac	k 1: Baroque	solo concerto (1'0	5'')	
1 . 1 Give	a suitable time	e signature.		[1 mark]
1 . 2 Nam	e the solo instr	rument.		[1 mark]
	e the structural nning of the ex		be the orchestral tut	ti heard at the [1 mark]
begii	nning of the ex	cerpt.	be the orchestral tuties	[1 mark]
begii 1.4 To w Unde	nning of the ex	cerpt.		[1 mark] ate at the end?
begii 1.4 To w Unde	nning of the ex which one of the	e following keys doe	es the excerpt modul	[1 mark] ate at the end? [1 mark]
begii 1.4 To w Unde	nning of the ex which one of the	e following keys doe	es the excerpt modul	[1 mark] ate at the end? [1 mark]
begii 1.4 To w Unde	nning of the ex which one of the	e following keys doe	es the excerpt modul	[1 mark] ate at the end? [1 mark]

0 2	Track 2: The operas	s of Mozart (1'28	3")		
	The German text is o	given below:			
	 dich mein Glüch Lass Himmel er gieb mir die Ru gieb mir die Ru lch duldete der 	s geschehen, h zurück, h zurück. Leiden, o Liebe, Leiden, o Liebe,	onstanze,		
0 2 . 1	Which one of the foll Underline your answ	•	t describes the singer's	voice type?	[1 mark]
	countertenor	tenor	baritone	bass	i
0 2 . 2	Identify the cadence	heard at the end	of line 5.		[1 mark]
0 2 . 3	Identify one harmon	ic feature of the	orchestral accompanime	ent in lines	6–7. [1 mark]
0 2 . 4	Name the ornament	used in the voice	e part on the syllable 'all-	·' in line 9.	[1 mark]
	Turn	over for the nex	xt question		

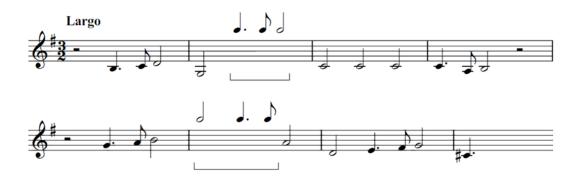
0 3

Track 3 (0'21")

Complete the melody in the bracketed sections of this solo viola melody from Telemann's Viola Concerto in G major, TWV 51:G9, 1st movement.

The rhythm is given above the stave.

[6 marks]



6

Choose one excernt from the	following. Tick the track you have chosen.
Choose one excerpt from the	Tollowing. Fick the track you have chosen.
Track 1 – Baroque	
Track 2 – Classical	
For the track that you have ch	nosen, explain which features of the music help
to identify that it is from the Ba	aroque period (Track 1) or Classical period (Tr. [10 r
_	

Area of study 2: Pop music Spend 25 minutes on this section. 0 5 Track 5 (1'01") The lyrics for the excerpt are printed below: Lines 1 -8 from Gift from Virgo – Shuggie Otis and Beyonce Knowles cannot be reproduced here due to third-party copyright restrictions Identify the harmonic interval played on the guitar at the start of the excerpt. 0 1 5 Underline your answer. [1 mark] minor 3rd major 3rd minor 6th major 6th 0 5 2 Suggest a suitable time signature for the excerpt. [1 mark] 0 5 3 State the number of the line that begins with a rising chromatic scale. [1 mark] 0 5 4 Which **two** of the following instruments play in the backing in lines 7–8? Underline your answers. [2 marks] clarinet flute saxophone trombone trumpet 5

Track 6 (1'00	")			
The lyrics for	the excerpt are print	ed below:		
			right restrictions	
		e introduction start?		[1 mark]
major triad	minor triad	power chord	sus4 chord	
_		s the melody of line 1 e	end?	[1 mark]
tonic	supertonic	subdominant	dominant	
• •		at the end of line 8?		[1 mark]
imperfect	interrupted	perfect	plagal	
Give the numbe heard.	pers of the two lines	in which chromatic ch	_	n [2 marks]
	Lines 1-cannot be with which type or Underline you tonic Which type or Underline you imperfect Give the number of the state of the st	Lines 1–8 of Conversation – cannot be reproduced here with the cannot be reproduced here. With which type of chord does the Underline your answer. major triad minor triad On which degree of the scale doe Underline your answer. tonic supertonic Which type of cadence is heard a Underline your answer. imperfect interrupted Give the numbers of the two lines	The lyrics for the excerpt are printed below: Lines 1–8 of Conversation – Joni Mitchell cannot be reproduced here due to third-party copyr. With which type of chord does the introduction start? Underline your answer. major triad minor triad power chord On which degree of the scale does the melody of line 1 elements of the type of cadence is heard at the end of line 8? Underline your answer. tonic supertonic subdominant Which type of cadence is heard at the end of line 8? Underline your answer. imperfect interrupted perfect Give the numbers of the two lines in which chromatic characteristics.	The lyrics for the excerpt are printed below: Lines 1–8 of Conversation – Joni Mitchell cannot be reproduced here due to third-party copyright restrictions With which type of chord does the introduction start? Underline your answer. major triad minor triad power chord sus4 chord On which degree of the scale does the melody of line 1 end? Underline your answer. tonic supertonic subdominant dominant Which type of cadence is heard at the end of line 8? Underline your answer. imperfect interrupted perfect plagal Give the numbers of the two lines in which chromatic chord changes can be heard.

0 7	Track 7 (0'51'')				
	The lyrics for the ex-	cerpt are given be	low:		
		ligher Ground – S roduced here due	tevie Wonder to third-party copyri	ight restrictions.	
07.1	Which one of the following Tick your answer.	llowing metres is u	used?		[1 mark]
	A simple triple				
	B compound trip	ole			
	C simple quadru	ple			
	D compound qua	adruple			
0 7.2	What is the range of Underline your answ	•	in line 1?		[1 mark]
	minor 3rd	major 3rd	perfect 4th	perfect	5th
0 7.3	The harmony of the on E flat. Identify the				nord rooted
0 7 . 4	Identify the vocal ted	chnique used on tl	ne word 'turnin' ' in I	ine 3.	[1 mark]
0 7 . 5	To which one of the Underline your answ	-	genres does this ex	ccerpt belong?	[1 mark]
	funk go	ospel	reggae	rhythm & blu	les

08

0 8	Track 8 (1'40'')
	The lyrics for the excerpt taken from the song 'Take a Bow' by Muse are printed below:
	Lines 1–6 of Take a Bow – Muse cannot be reproduced here due to third-party copyright restrictions.
	How do the musical elements in this track produce a feeling of slowly growing anger and accusation? [10 marks]

Area of study	3: Music for n	nedia	Spend 2	25 minutes on th	is section.
0 9	Track 9 (1'0	2")			
0 9 . 1	Name the pe	rforming technique h	neard in the string se	ection on the open	ing chord. [1 mark]
0 9 . 2	Identify the s	olo instrument that e	enters at 0'07".		[1 mark]
0 9 . 3	On which on Tick your ans	-	ales is the excerpt ba	ased?	[1 mark]
			T by Thomas Newma		
0 9 . 4	How many b	eats per bar are ther ur answer.	e in the excerpt?		
	2	3	4		[1 mark] 5
0 9 . 5	-	the excerpt?	. Which one of the fo	ollowing is the sho	ortest note [1 mark]
	quaver	triplet quaver	semiquaver	triplet semiqu	ıaver

1 0	Track 10 (0'52	")				
1 0 . 1	The excerpt begins with a whistled melody with the following rhythm:					
			rom <i>Twisted Nerve</i> due to third-party co			
	What is the pit Underline your	_	elody in these two ba	ars?		
					[1 mark]	
	minor 3rd	major 3rd	perfect 4th	augmented	d 4th	
1 0 . 2		n 0'09" and 0'13"?	best describes the o	ornament used in		
					[1 mark]	
	acciaccatura	appoggiat	tura mord	ent t	rill	
1 0 . 3	Which one of the first half of the Underline your	excerpt?	ques is a feature of t	the accompanim	ent in the [1 mark]	
	arco	glissando	pizzicato	vibrato		
1 0 . 4		istled melody is rep the new accompa	peated with a differe	ent accompanime	ent. State	
					[2 marks]	
	1					
	2					
						5

Turn over for the next question

1	Track 11 (0'50'')	
1.1	The excerpt begins with a crescendo on a chord. Identify the instrument playing the chord.	[1 mark]
1.2	The same instrument continues with a solo melody in the tre Identify the rising interval with which this melody begins. Underline your answer.	eble register.
		[1 mark]
	major 3rd perfect 4th perfect 5th	minor 6th
1.3	Which two of the following features can be heard in the exce Tick your answers.	erpt?
		[2 marks]
	A tonic pedal	
	B dominant pedal	
	C modulation to the subdominant	
	D modulation to the dominant	
	E ostinato	
1.4	Suggest a suitable time signature for the excerpt.	[1 mark]

1 2	Track 12 (2'07'')	
	The excerpt is taken from 'Roar!' by Michael Giacchino. This piece of music accompanies the end credits of the film <i>Cloverfield</i> , in which the city of New York is attacked by enormous alien monsters.	
	Explain how the music helps to convey the feelings of terror, danger and uncertainty that the film explores.	
	[10 marks]	
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Area of study 4	l: Music for th	eatre	Spend 2	25 minutes on	this section.
1 3	Track 13 (0'4	48")			
1 3 . 1	Identify the to	exture used in the in	strumental introduct	ion.	[1 mark]
1 3 . 2	Which one o of the excerp Tick your ans	ot?	accurate description	of the tonality	and harmony [1 mark]
	A minor k	ey; diatonic			
	B major k	ey; diatonic			
	C minor k	ey with some chro	matic notes		
	D major k	ey with some chro	matic notes		
1 3 . 3	Suggest a su	uitable time signature	e for the excerpt.		[1 mark]
1 3 . 4	Which one o		eature of the vocal w	riting?	5 4
	falsetto	imitation	melisma	portan	[1 mark] nento
1 3 . 5	How many vo Underline yo	oice parts are there ur answer.	in the excerpt?		[1 mark]
1 3 . 5			in the excerpt?	five	[1 mark]
1 3 . 5	Underline yo	ur answer.		five	[1 mark]

I4

1 4	Track 14 (0'51")	
	The lyrics for the excerpt are given below:	
	Lines 1–10 of Master of House, Les Miserables – Claude-Michel Schönberg cannot be reproduced here due to third-party copyright constraints.	
1 4 . 1	Which one of the following intervals is used in the vocal melody throughout line 3? Underline your answer. [1 mark]	
	perfect 4th augmented 4th perfect 5th minor 6th	
1 4 . 2	Identify the solo instrument heard after the voice at the end of lines 2 and 4. [1 mark]	
1 4 . 3	Describe the difference in tonality between lines 1–6 and 7–10. [1 mark]	
1 4 . 4	Which two of the following features can be heard in the voice part in the excerpt? Underline your answers. [2 marks]	
	augmented triad chromatic steps diminished triad	
	octave leap sequence	
		_
		5

1 5	Track 15 (0'50'')	
	The lyrics for the excerpt are given below:	
	Lines 1–12 from <i>Many a New Day</i> – <i>Oklahoma</i> - Rodgers cannot be reproduced here due to third-party copyright restrictions	
1 5 . 1	Which one of the following rhythm patterns is used in the melody of I Tick your answer.	ine 1?
	Extract of score from <i>Many a New Day – Oklahoma</i> – Rodgers cannot be reproduced here due to third-party copyright restrictions	[r mank]
1 5 . 2	On which of the following scale degrees is the word "sigh" sung at the line 3? Underline your answer.	e end of [1 mark]
	dominant mediant supertonic tonic	

1 5 . 3	Which one of the following keys is used in lines 6–9? Underline your answer.					
	dominant	relative minor	subdominant	tonic		
1 5 . 4	Identify the tv	vo percussion instrum	ents heard in the exce	rpt.	[2 marks]	
	1					
	2					
						5

Turn over for the next question

1 6	Track 16 (1'29'')
	The excerpt is from a solo for Henrik, a gloomy and serious young man who feels frustrated because the people closest to him do not take him seriously.
	Explain how the music helps to portray Henrik's character and emotions. [10 marks]
	The text is given below:
	Lines 1–16 of <i>A Little Night Music</i> – Stephen Sondheim cannot be reproduced here due to third-party copyright restrictions.

Do not write
outside the

	box
	10
Turn over for the next question	

Area of stud	y 5: Jazz		Spend 25 r	minutes on this	s section.
1 7	Track 17 (1'00'')				
1 7.1	Identify the rising i Underline your ans		ing piano motif that	is played four t	imes.
	Chachino your and	, wor.			[1 mark]
	perfect 4th	perfect 5th	minor 6th	major 6th	
1 7.2	Which one of the to Tick your answer.	following is the cor	rect rhythm for this	motif?	[1 mark]
	Extract of score from Duke Ellington cannot restrictions				

1 7 . 3	Identify the chord progression on which the rest of the excerpt is based after the introduction (from 0'16" onwards).					
	(1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	,		[1 mark]		
1 7.4	Which 'blue note' is used when t Underline your answer.	he violin enters at 0'32''	?			
	minor 2nd minor 3rd	minor 6th	minor 7th	[1 mark]		
1 7 . 5	Identify the solo instrument that	s heard unaccompanied	d at the end of th	ne		
	excerpt.			[1 mark]		
	Turn over for th	e next question				

1 8	Track 18 (0'36'	")				
1 8 . 1	Identify the two	instruments which	begin this excerpt.		[2 marks]	
	1					
	2					
1 8 . 2	How many beat Underline your	s long is the riff in than swer	his excerpt?		[1 mark]	
	5	6	7	8		
1 8 . 3	What is the pitc Underline your	h range of the riff? answer.			[1 mark]	
	minor 6th	minor 7th	octave	minor 9th		
1 8 . 4	At what interval Underline your		ne piano part double	d after 0'26"?	[1 mark]	
	octaves 2	2nds and 7ths	3rds and 6ths	4ths and 5	iths	
						-
						<u>L</u>

22

1 9	Track 19 (0'51'')			
1 9 . 1		below by identifyin	g the type of chords	s used in the piano intro. [2 marks]
	1st chord	2nd chord	3rd chord	4th chord
	major	diminished		
1 9 . 2	What type of melod melody? Underline your answ		the first downbeat o	f the opening saxophone [1 mark]
	appoggiatura	acciaccatura	passing note	suspension
1 9 . 3	Which one of the pathe final note of the Tick your answer.			nts the relative pitch of ody (0'14"-0'29")?
	A .	•		
	В ■ ■	• •		
	c =	-		
	D .			
1 9 . 4	What kind of scale in Underline your answer		s part, from 0'41"-0'	'42"? [1 mark]
	ascending chrom	natic asc	ending major	
	descending chro	matic des	scending major	

2 0	Track 20 (1'38'')	
	The excerpt is taken from a track recorded by Miles Davis in 1956 for his album Workin'.	
	The music has a calm and lyrical character. Describe the musical elements that help to create this character.	
	[10 marks]	
		10

24

Area of study 6	6: Contemporary traditional music Spend 25 minutes on this section	١.
2 1	Track 21 (0'48")	
2 1 . 1	What is the texture formed by the two plucked string instruments at the start of the excerpt? Underline your answer. [1 market]	
	heterophonic monophonic octaves unison	
2 1 . 2	Which one of the following most accurately represents the melody at the start of the excerpt (up to 0'09")? Tick your answer.	
	[1 mark	(]
	Extract of score from <i>Niani</i> from <i>Shanghai 2</i> by Toumani Diabate cannot be reproduced here due to third-party copyright restrictions	
	Question 21 continues on the next page	
	Question 21 continues on the next page	

2 1 . 3	Name the melodic technique used on the kora as the second section stat 0'21".	arts [1 mark]	
2 1 . 4	Which one of the following intervals is the pitch range of the kumbengo used in the bass through the second half of the excerpt? Underline your answer. major 2nd minor 3rd major 3rd perfect 4th	pattern [1 mark]	
2 1 . 5	Identify the tuned percussion instrument heard in this excerpt.	[1 mark]	
			5

2 2 . 1 Id -1 -2 2 2 . 2 Th m Ui	1 2	hroughout this ex	heard in this excerpt ccerpt is evidence of		[2 marks] hich world [1 mark]
	1 2 The hand-clapping the hand-clapping the hand-clapping the hand-clapping the hand	hroughout this exver.	ccerpt is evidence of		nich world
2 2 . 2 Th m Ui	2 The hand-clapping the hand-clapping the hand-clapping the hand-clapping the hand t	ver.		fusion with wh	
2 2 . 2 Th m Ui	The hand-clapping to nusic tradition? Inderline your ansv	ver.		fusion with wh	
m Ui	nusic tradition? Inderline your ansv	ver.		fusion with wh	
	Celtic	Fado	Flamenco		_
2 2 . 3 O			i idiiioiioo	Tango	
Ext Sha	The drone note is E ick your answer.	3.) Buleria con Rica	is the opening section	y Anoushka	_ [1 mark]
2 2 . 4 W		0'33''?	features is used in b	pass for the se	cond half [1 mark]
as	scending scale	circle of 5 ^{ths}	descending sca	ale drone	

2 3	Track 23 (0'50")		
2 3 . 1	Which one of the following best describ introduction? Underline your answer.	es the guitar melody at the start of the	
	Chashine year anonen	[1 mark]	
	ascending arpeggio	ascending scale	
	descending arpeggio	descending scale	
2 3 . 2	Identify the two chords used during the	first half of the verse (0'07"-0'21"). [2 marks]	
	1		
	2		
2 3 . 3	Which one of the following techniques is second half of the verse (0'21"–0'26"). Underline your answer.	s used in the vocal line during the [1 mark]	
	ascending sequence	descending sequence	
	inversion	repeated phrases	
2 3 . 4	Which one of the following correctly des Tick your answer.	scribes the tonality of the extract? [1 mark]	
	A Begins in a major key and ends in	n the relative minor	
	B Begins in a major key and ends in	n the tonic minor	
	C Begins in a major key, visits the back in the tonic major	relative minor and ends	
	D Begins in a major key, visits the toack in the tonic major	onic minor and ends	
			5

2 4	Track 24 (1'29'')	
	The excerpt is taken from a track recorded by Piazzolla in 1968 in ION Studios, Buenos Aires.	
	The music is representative of Piazzolla's <i>nuevo tango</i> style: a fusion of traditional Argentine tango with influences from Western classical music and jazz.	
	Explain how this mixture of different influences can be heard in the piece. [10 marks]	
		10

Section B: Analysis [17 marks] Spend 25 minutes on this section.

Answer either question 25 or question 26.				
2 5	Track 25: Baroque solo concerto (0'50")			
2 5 . 1	Answer the following questions, which are based on the score excerpt printed in the booklet of scores. Explain what is meant by the symbol appearing above the repeated quaver Ds in the flute part in bars 26–28. [1 mark]			
2 5 . 2	Describe fully the interval between the two bracketed notes in the flute part in bar 39. [2 marks]			
2 5 . 3	Give the bar numbers where an ascending sequence can be heard. [1 mark]			
2 5 . 4	Explain the meaning of the symbols '4' and '3' under the harpsichord part in bar 26. [2 marks]			
2 5 . 5	Give a bar number where the violas are in unison with the 1 st violins for the whole bar. [1 mark]			

Discuss the composer's handling of harmony, tonality and texture in the excerpt, stating how they are typical.	
In your answer, you should make reference to specific details in the score. [10 marks]	
	_
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	stating how they are typical. In your answer, you should make reference to specific details in the score.

2 6	Track 26: The operas of Mozart (1'29'')
	Answer the following questions, which are based on the score excerpt printed in the booklet of scores.
2 6 . 1	Identify fully the interval in the voice part shown by the bracket in bar 2. [2 marks]
2 6 . 2	Identify fully the chord formed by the notes in the accompaniment in bar 3. [2 marks]
2 6 . 3	Give the bar number(s) where a cadential 6/4 progression (Ic-V-I) can be heard. [1 mark]
2 6 . 4	Name the cadence heard in bars 11–12, shown by the bracket. [1 mark]
2 6 . 5	Give a bar number where a chromatic passing note can be heard in the voice part. [1 mark]

		_		
2	6	١.	6	Explain how Mozart's music helps to suggest Cherubino's feelings in this excerpt.
				An English translation is given below.

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

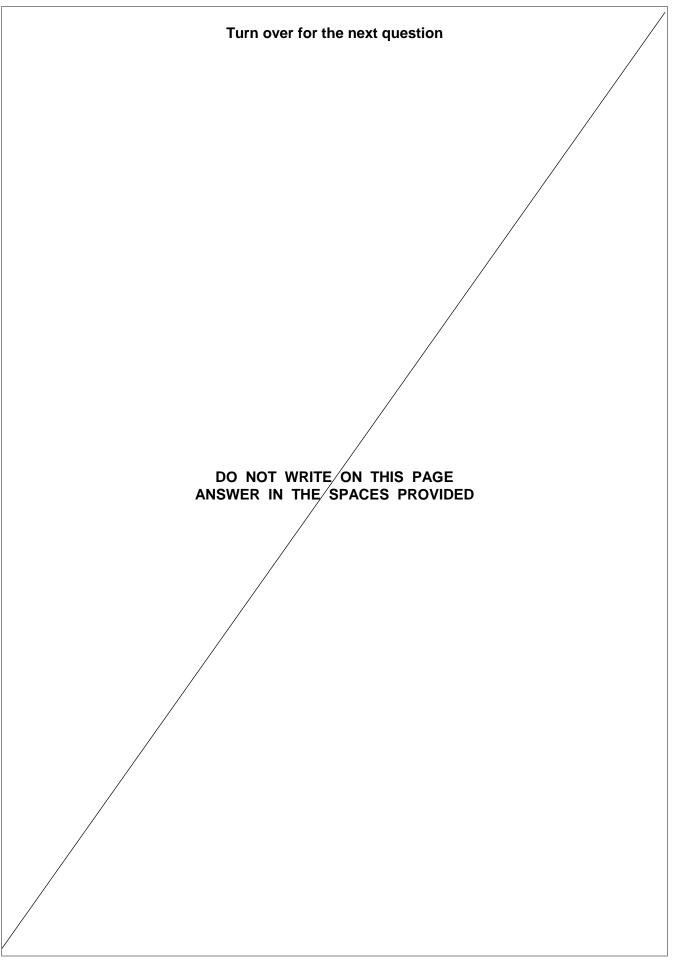
[10 marks]

Non so più cosa son, cosa faccio, Or di foco, ora sono di ghiaccio Ogni donna cangiar di colore, Ogni donna mi fa palpitar. Every woman makes me blush, Ogni donna mi fa palpitar. Every woman sends my heart racing. Solo ai nomi d'amor di diletto, At the mere mention of love or delight, Mi si turba, mi s'altera il petto I become confused, my heart leaps E a parlare mi sforza d'amore, And I have to speak of love, Un desio ch'io non posso spiegar. A desire I cannot explain.	ng,
Ogni donna cangiar di colore, Every woman makes me blush, Ogni donna mi fa palpitar. Every woman sends my heart racing. Solo ai nomi d'amor di diletto, At the mere mention of love or delight, Mi si turba, mi s'altera il petto I become confused, my heart leaps E a parlare mi sforza d'amore, And I have to speak of love,	
Ogni donna mi fa palpitar. Every woman sends my heart racing. Solo ai nomi d'amor di diletto, At the mere mention of love or delight, Mi si turba, mi s'altera il petto I become confused, my heart leaps E a parlare mi sforza d'amore, And I have to speak of love,	
Solo ai nomi d'amor di diletto, At the mere mention of love or delight, Mi si turba, mi s'altera il petto I become confused, my heart leaps E a parlare mi sforza d'amore, And I have to speak of love,	
Mi si turba, mi s'altera il petto I become confused, my heart leaps E a parlare mi sforza d'amore, And I have to speak of love,	
E a parlare mi sforza d'amore, And I have to speak of love,	
Un desio ch'io non posso spiegar. A desire I cannot explain.	

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34



Section C: Essay [30 marks]

Spend 45 minutes on this section.

Answer **one** question from questions 27–31.

Write your response on pages 37 to 40 of this booklet.

2 7 Area of study 2: Pop music

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

Choose **two** songs by **one** of the named artists. Explain the musical reasons why, in your opinion, these songs became hits.

2 8 Area of study 3: Music for media

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

Choose **one** of the named composers. Explain why their music is still rewarding to listen to in a concert or on an audio recording, even without the visual element on screen.

2 9 Area of study 4: Music for theatre

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

Choose **one** of the named composers. Explain how their music helps create a strong sense of time, place or atmosphere in a show or shows you have studied.

3 0 Area of study 5: Jazz

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

'One of the great joys of jazz is the way all instruments in the ensemble are used with flair and colour.'

Choose **one** piece you have studied for which this is particularly true, and describe in detail ways in which the various instruments in the ensemble are used.

3 1 Area of study 6: Contemporary traditional music

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

Choose **two** contrasting pieces by **one** of the named artists, and highlight the ways in which the artist creates different musical character within their chosen tradition.

Write the two digit question number inside the boxes next to the first line of your answer				
,				

37

38

	7 DOX
	30
END OF QUESTIONS	
	1

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