



A-level AQA 2019

SECTION A

AOS 1	8:20 - 9:03	Q 01	▶ Handel - Organ Concerto In D Minor HWV. 304 / score
AOS 1	3:56 - 4:28	Q 02	▶ Don Giovanni, K. 527, Act 2: "Crudele?" - "Non mi dir bell' idol mio" (Donn...
AOS 1	0:00 - 2:08	Q 03	▶ Nocturne No. 2 in E flat Major, Op. 9,2 / score
AOS 2	0:00 - 0:44	Q 04 ¹	▶ Little Green
AOS 2	0:00 - 0:45	Q 05	▶ Assassin
AOS 2	0:38 - 2:29	Q 06	▶ Don't You Worry 'Bout A Thing
AOS 3	0:00 - 0:37	Q 07	▶ This Is Me
AOS 3	0:00 - 1:05	Q 08	▶ Hans Zimmer - 160 BPM Angels & Demons (Original Motion Picture Sou...
AOS 3	0:00 - 1:54	Q 09	▶ Thomas Newman - The Church of Glass - (Oscar and Lucinda, 1997)
AOS 4	0:00 - 1:01	Q 10 ²	▶ A Little Night Music: The Miller's Son
AOS 4	0:55 - 1:28	Q 11 ³	▶ Maria (1965 Original Soundtrack Version)
AOS 4	2:46 - end	Q 12 ⁴	▶ Look at Me
AOS 5	0:00 - 0:49	Q 13	Gwilym Simcock - Sneaky (subtract 2 seconds from exam paper time stamps)
AOS 5	0:00 - 0:36	Q 14	▶ DUKE ELLINGTON AND HIS ORCHESTRA [ROCKIN' IN RHYTHM] 1931,
AOS 5	0:00 - 2:10	Q 15	▶ Blues By Five (Rudy Van Gelder Remaster) (subtract 2 seconds)
AOS 6	0:00 - 1:04	Q 16	▶ Promete, jura (Fado Sérgio)
AOS 6	0:00 - 1:13	Q 17	▶ Flight
AOS 6	0:00 - 2:01 (?)	Q 18	▶ Buenos Aires Hora Cero (Official Audio)
AOS 7	0:00 - 1:28	Q 19	▶ Turangalila Symphonie 6th Movement
AOS 7	0:00 - 1:02	Q 20	▶ Steve Reich - Different Trains: After The War [Third Movement]
AOS 7	0:00 - 1:37	Q 21	▶ MacMillan: From Ayrshire - Like a Very Fast Reel

SECTION B

AOS 1	0:25 - 1:20	Q 22	▶ Henry Purcell Sonata in D Maj for Trumpet Mvt 1
AOS 1	0:50 - 2:03	Q 23	▶ Mozart: Le nozze di Figaro, K.492 / Act 1 - "La vendetta, oh, la vendetta"
AOS 1	2:12 - 3:20	Q 24	▶ Lyric Pieces, Book 5, Op. 54: No. 2, Norwegian March

SECTION C

AOS 2 - Q 25 - Discuss how two of the named artists have used musical elements to create social or political commentary in their work. You should refer in detail to at least two songs by each artist.

AOS 3 - Q 26 - Explain how two of the named composers have used rhythm, metre and tempo to create a sense of action and/or stillness in their music for media.

AOS 4 - Q 27 - Discuss how two of the named composers have used instrumentation and texture to create strongly contrasting atmospheres in their shows.

AOS 5 - Q 28 - Are the most interesting performances in jazz always the result of original composition or can re-interpretation of well-known tunes produce equally interesting results? Discuss this question through detailed discussion of the work of two of the named artists.

AOS 6 - Q 29 - Evaluate how successful two of the named artists have been in using and adapting elements of western classical or popular tradition in their music.

AOS 7 - Q 30 - Can non-tonal music be accessible for an audience or is tonality an essential ingredient for understanding? Discuss this question with detailed reference to the work of two of the named composers.

¹ 1 Born with the moon in cancer / 2 Choose her a name she will answer to / 3 Call her green and the winters cannot fade her / 4 Call her green for the children who've made her / 5 Little green, be a gypsy dancer
² 1 I shall marry the miller's son / 2 Pin my hat on a nice piece of property / 3 Friday nights, for a bit of fun / 4 We'll go dancing. Meanwhile... / 5 It's a wink and a wiggle and a giggle in the grass / 6 And I'll trip the light fandango / 7 A pinch and a diddle in the middle of what passes by / 8 It's a very short road from the pinch and the punch / 9 To the paunch and the pouch And the pension
³ 1 How do you solve a problem like Maria? / 2 How do you catch a cloud and pin it down? / 3 How do you find a word that means Maria? / 4 A flibbertigibbet, A will-o'-the-wisp, A clown / 5 Many a thing you know you'd like to tell he / 6 Many a thing she ought to understand / 7 But how do you make her stay
⁴ 1 I start to forget what I look like and yet 2 All it takes is one second, one day 3 All these things that I've hidden away 4 One glance reveals 5 The ache and the buzz of the girl that I was 6 Before now, before him, before them 7 It's remarkable just to remember 8 How it feels 9 Just look at me—10 At my hands, at my mouth, at my shoulder 11 Talk to me, like there's something to say 12 Suddenly 13 In this minute,
14 I'm not getting older 15 Please just look at me 16 And then please walk away 17 Don't offer your hand 18 Don't reach for my waist 19 Don't lean towards my lips 20 Just... Please... Look at me