



A-level AQA 2018

SECTION A

AOS 1	0:00 - 1:09	Q 01	▶ Grieg: Lyric Pieces Book II, Op. 38 - No. 1 Berceuse / score
AOS 1	0:00 - 0:30	Q 02	▶ Oboe Concerto in C Minor, TWV 51c1: I. Grave Telemann 51c1
AOS 1	0:00 - 1:51	Q 03 ¹	▶ MOZART // Don Giovanni: Act II Scene 15: "Don Giovanni, a cenar teco" by ...
AOS 2	3:25 - 4:10	Q 04	▶ Beyonce Love on top audio
AOS 2	0:00 - 0:50	Q 05 ²	▶ Off Night Backstreet
AOS 2	0:08 - 2:14	Q 06 ³	▶ Daft Punk - Face to Face (Official Audio)
AOS 3	0:00 - 0:26	Q 07	▶ Final Fantasy IX Music: Game Over
AOS 3	0:00 - 1:12	Q 08	▶ Mr. Smarty Man
AOS 3	0:00 - 1:47 A	Q 09	▶ Fahrenheit 451: Prelude (From "Fahrenheit 451")
	0:00 - 1:05 B		▶ Fahrenheit 451: Fire Engine (From "Fahrenheit 451")
AOS 4	0:54 - 1:30	Q 10 ⁴	▶ Now That I've Seen Her
AOS 4	0:00 - 1:01	Q 11	▶ Aufstieg und Fall der Stadt Mahagonny: Jetzt hab' ich gegessen zwei Kälber ⁵
AOS 4	0:00 - 2:04	Q 12 ⁶	▶ You'll Never Walk Alone
AOS 5	0:00 - 0:46	Q 13	▶ Yardbird Suite
AOS 5	0:00 - 1:23	Q 14 ⁷	▶ Ella Fitzgerald & Louis Armstrong -- I'm Putting All My Eggs In One Basket
AOS 5	0:00 - 1:45	Q 15	▶ Non-Schumann Lied
AOS 6	0:00 - 1:03	Q 16	▶ Toumani Diabaté & Ballaké Sissoko - Salaman (Official Visualiser)
AOS 6	0:00 - 0:49	Q 17	▶ Parson's Farewell
AOS 6	0:00 - 1:58	Q 18	▶ Indian Summer
AOS 7	09:03 - 10:02	Q 19	▶ Stabat Mater: Stabat Mater dolorosa
AOS 7	0:00 - 1:22	Q 20	▶ 24 Preludes and Fugues, Op. 87: Prelude No. 11 in B Major (20.3 at 0:42)
AOS 7	1:25 - 3:30	Q 21	▶ New York Counterpoint

SECTION B

AOS 1	1:19 - 2:02	Q 22	▶ J.S. Bach: Violin Concerto No. 1 in A Minor, BWV 1041 - III. Allegro assai
AOS 1	0:00 - 1:32	Q 23	▶ Le nozze di Figaro, K. 492, Act 1 Scene 1: Act I Scene 1: Duettino - Cinque, ...
AOS 1	1:56 - 3:27	Q 24	▶ Brahms - Intermezzo in A major, Op. 118 No. 2 (Stephen Kovacevich) - 1981

SECTION C

AOS 2 - Q 25 - Choose two of the named artists. Explain how they have used a balance of repetition and surprise to create variety in their handling of musical structure.

AOS 3 - Q 26 - Choose two of the named composers. Analyse their use of musical elements to create convincing character portraits of heroes and/or villains.

AOS 4 - Q 27 - Choose two of the named composers. Examine the ways in which they have used music to emphasise critical moments of poignancy and/or comedy in the shows you have studied.

AOS 5 - Q 28 - How important is harmonic innovation in jazz? Answer this question by referring in detail to the music of two of the named artists.

AOS 6 - Q 29 - Choose two of the named artists. Discuss how creative they have been in using the instruments that belong to their original tradition.

AOS 7 - Q 30 - 'Great music of the last hundred years is always complex in its approach to rhythm, metre and tempo.' Discuss this statement by referring in detail to works by two of the named composers.

¹ [Score \(179-184\)](#)

² 1 Maybe I'm just kidding myself when I say, "I love you" / 2 I don't know / 3 Loving without trusting / 4 You get frostbite and sunstroke / 5 I wish I felt nothing, You pimp, Laughing and strutting her to my chartered seat / 6 Your old off night backstreet

³ 1 What's going on? Could this be my understanding / 2 It's not your fault, I was being too demanding / 3 I must admit it's my pride that made me distant / 4 All because I hoped that you'd be someone different / 5 There's not much to know about you / 6 Fear will always make you blind / 7 But the answer is in clear view / 8 It's amazing what you'll find face to face

⁴ 1 Now that I've seen her / 2 There's no way to hide / 3 She is not some fling from long ago / 4 Now that I've seen her / 5 I know why he lied / 6 And I think it was better when I didn't know

⁵ 11.3 doesn't work with this extract

⁶ 1 When you walk through a storm, hold your head up high / 2 And don't be afraid of the dark / 3 At the end of the storm is a golden sky / 4 And the sweet, silver song of a lark / 5 Walk on through the wind / 6 Walk on through the rain / 7 Though your dreams be tossed and blown / 8 Walk on, walk on with hope in your heart / 9 And you'll never walk alone / 10 You'll never walk alone.

⁷ 1 I've been a roaming Romeo / 2 My Juliets have been many / 3 But now my roaming days have gone / 4 Too many irons in the fire / 5 Is worse than not having any / 6 I've had my share and from now on