

Please write clearly in block capitals.

Centre number

Candidate number

Surname _____

Forename(s) _____

Candidate signature _____

I declare this is my own work.

A-level MUSIC

Component 1 Appraising music

Time allowed: 2 hours 30 minutes

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 space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- 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 **two** other Areas of study 2–7.
- **Section B:** Answer **two** questions from questions 22–24.
- **Section C:** Answer **one** question from questions 25–30.
- 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 120.

Advice

- It is recommended that you spend 65 minutes on **Section A**, 40 minutes on **Section B** and 45 minutes on **Section C**.

For Examiner's Use	
Question	Mark
Section A	
1	
2	
3	
Section B	
Section C	
TOTAL	



Section A: Listening [56 marks]

Spend 65 minutes on this section.

Answer **all three** questions in Area of study 1 and
all three questions in **two** other Areas of study 2–7.**Area of study 1: Western classical tradition 1650–1910****Spend 25 minutes on this section.****0 1** Track 1: The Operas of Mozart (1:18)**0 1 . 1** Name the texture used at the start of the excerpt (0:02–0:08).**[1 mark]**

0 1 . 2 The excerpt begins in C major.

Name the key to which the music modulates in 0:36–0:44.

[1 mark]

0 1 . 3 In 0:59–1:08 four solo instruments play a motif based on a rising scale.Which **one** of the following shows the correct order in which these instruments play?

Tick (✓) your answer.

[1 mark]

cello – violin – clarinet – flute	
cello – violin – oboe – flute	
violin – cello – oboe – flute	
violin – cello – clarinet – flute	

0 1 . 4 Which **one** of the following chords is sustained from 1:08–1:13?

Underline your answer.

[1 mark]

augmented 6th diminished 7th Neapolitan 6th secondary dominant

4

0 2

Track 2: The Piano Music of Chopin, Brahms and Grieg (0:23)

The excerpt is from Brahms's Sarabande in B minor.

Complete the bracketed sections of:

- the bass part in bar 2
- the treble part in bar 6.

The rhythm is shown.

[6 marks]

The musical score is in B minor (two sharps) and 3/4 time. It consists of two systems of music. The first system has four bars. The second system starts at bar 5 and also has four bars. In the first system, the bass line of bar 2 and the treble line of bar 6 are bracketed for completion. In the second system, the treble line of bar 6 is bracketed for completion. The rhythm for the bracketed sections is shown as quarter notes.

6

Turn over for the next question

Turn over ►



Turn over for Area of study 2

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Area of study 2: Pop music**Spend 20 minutes on this section.****0 4****Track 4 (1:05)**

The lyrics for the excerpt are printed below:

Lyrics extract from Morning Morgantown from Ladies of the Canyon by Joni Mitchell cannot be reproduced here due to third-party copyright restrictions.

0 4 . 1

The chord sequence in the introduction (0:02–0:10) is shown in the table below.

A maj	B min/A		A maj
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Which **one** of the following chords should appear in the 3rd box to complete the table correctly?

Underline your answer.

[1 mark]**D maj/A****D min/A****E maj/A****E min/A****0 4 . 2**

State a term which describes the texture of the accompaniment when the piano enters in line 9.

[1 mark]



0 4 . 3

State **one** line number in which the voice melody ends with the four-note pattern shown below:

[1 mark]

Score extract from Morning Morgantown from Ladies of the Canyon by Joni Mitchell cannot be reproduced here due to third-party copyright restrictions.

0 4 . 4

Which **one** of the following intervals is used for the words 'the same' at the end of line 12?

Underline your answer.

[1 mark]

perfect 4th

perfect 5th

minor 6th

major 6th

4**Turn over for the next question****Turn over ►**

0 5

Track 5 (1:02)

0 5 . 1

Which **one** of the following correctly shows the bass riff used in the opening of the excerpt (0:02–0:33)?

Tick (✓) your answer.

[1 mark]

Score extract from Emotion from Human After All by Daft Punk cannot be reproduced here due to third-party copyright restrictions.

0 5 . 2

Which **one** of the following is used in the vocal music in the excerpt?

Underline your answer.

[1 mark]**beatboxing****backing vocals****chorus effect****vocoder**

0 5 . 3

State **two** ways in which changes of texture are created in the excerpt.

[2 marks]

4



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Area of study 3: Music for media**Spend 20 minutes on this section.****0 7** **Track 7 (1:02)****0 7** . **1** The excerpt begins in C major.

The table below shows the chord progression at the start of the excerpt (0:02–0:15).

The chords for bars 2 and 3 are missing.

Complete the table by choosing **two** chords from the list below the table.**[2 marks]**

Bar 1	Bar 2	Bar 3	Bar 4
C major			C major

Choose from:

D minor**E minor****F major****G major****A minor****0 7** . **2** The excerpt is in 4/4 time at 70 bpm.

State the name of the shortest rhythmic value used in the excerpt.

[1 mark]

0 7 . **3** State the term that best describes the articulation of the string parts in the excerpt.**[1 mark]**

4



0 8

Track 8 (1:02)

0 8 . 1

Which **one** of the following chromatically altered notes is used in the string parts during the opening of the excerpt (0:02–0:28)?

Underline your answer.

[1 mark]

flattened 2nd

flattened 3rd

sharpened 4th

sharpened 5th

0 8 . 2

Which **one** of the following correctly shows the rhythm of the melody played by a wind instrument at 0:30–0:37?

Tick (✓) your answer.

[1 mark]

Score extract from Main Theme from Six Feet Under by Thomas Newman cannot be reproduced here due to third-party copyright restrictions.

0 8 . 3

Name the wind instrument that plays the melody shown above.

[1 mark]

0 8 . 4

Name the playing technique used by the string instruments between 0:11 and 0:54.

[1 mark]

4

Turn over ►



Turn over for Area of study 4

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Area of study 4: Music for theatre**Spend 20 minutes on this section.****1 0****Track 10 (1:02)**

The lyrics for the excerpt are printed below:

Lyrics extract from The Lamest Place in the World from 13 by Jason Robert Brown cannot be reproduced here due to third-party copyright restrictions.**1 0 . 1**State how many **different** chords are used in the introduction (0:02–0:13).**[1 mark]**

1 0 . 2

Name the cadence heard at the end of line 6.

[1 mark]

1 0 . 3

What is the range of the vocal melody in line 7?

Underline your answer.

[1 mark]**minor 6th****major 6th****minor 7th****octave**

1 0 . 4

Which **one** of the following instruments plays for the first time at 0:35
(the start of line 7)?

Underline your answer.

[1 mark]

double bass

electric bass

electric guitar

synthesiser

4

Turn over for the next question

Turn over ►



1 1

Track 11 (1:08)

1 1 . 1

Name **two** instruments that double the vocal melody in octaves during the excerpt.**[2 marks]**

1 1 . 2

The opening two lines of the vocal melody (0:07–0:17) are repeated in sequence at 0:18–0:30.

How much higher than the original version is the sequential repeat?

Underline your answer.

[1 mark]**2nd****3rd****4th****5th**

1 1 . 3

Which **one** of the following best describes the tonality and harmony of the excerpt as a whole?

Tick (✓) your answer.

[1 mark]

atonal and always dissonant	
atonal and sometimes dissonant	
tonal and always dissonant	
tonal and sometimes dissonant	

4



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Area of study 5: Jazz**Spend 20 minutes on this section.****1 3** Track 13 (1:10)**1 3** . **1** Which **one** of the following correctly shows the rhythm of the opening melody (0:02–0:08)?

Tick (✓) your answer.

[1 mark]**Score extract from Phase Dance by Pat Metheny cannot be reproduced here due to third-party copyright restrictions.****1 3** . **2** At 0:08 and 0:14 descending intervals are heard in the bass.Which **one** of the following correctly shows the sequence of intervals?

Tick (✓) your answer.

[1 mark]

0:08	0:14	Tick (✓)
perfect 4th	perfect 4th	
perfect 4th	perfect 5th	
perfect 5th	perfect 4th	
perfect 5th	perfect 5th	

1 3 . **3** Name the degree of the scale used as a pedal note in the guitar melody from 0:52–0:57.**[1 mark]**



1 3 . 4

Name the percussion instrument which plays between 0:58 and 1:02.

[1 mark]*Do not write
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4**Turn over for the next question****Turn over ►**

1 4

Track 14 (1:06)

1 4 . 1

State how many different pitches are played in the opening two phrases of the melody heard in the highest part (0:02–0:08).

[1 mark]

1 4 . 2

State **one** feature of rhythm or metre in the excerpt.

[1 mark]

1 4 . 3

Which **two** of the following are features of the excerpt?

Underline your answers.

[2 marks]

atonality

bitonality

chromaticism

dissonance

whole-tone scale

<hr/> 4



Area of study 6: Contemporary traditional music**Spend 20 minutes on this section.****1 6****Track 16 (0:59)**

The lyrics for the excerpt are given below:

Lyrics extract from Old Dun Cow from Broadside by Bellowhead cannot be reproduced here due to third-party copyright restrictions.**1 6 . 1**Name the **two** instruments playing the bass line between 0:02 and 0:24.**[2 marks]**

1 6 . 2

What is the range of the lead vocal part in lines 1–4?

Underline your answer.

[1 mark]**perfect 5th****minor 6th****minor 7th****octave****1 6 . 3**Which **one** of the following correctly describes the metre in line 7?

Tick (✓) your answer.

[1 mark]

changes to duple time, then back to triple time	
changes to triple time, then back to quadruple time	
changes to quintuple time, then back to quadruple time	
changes to quadruple time, then back to quintuple time	

4

1 7

Track 17 (1:02)

1 7 . 1

Which **one** of the following terms best describes the relationship between the voice and bansuri parts in 0:02–0:27?

Underline your answer.

[1 mark]

antiphony**canon****heterophony****inversion**

1 7 . 2

Which **one** of the following correctly shows the **highest notes** of the first three vocal phrases?

Tick (✓) your answer.

[1 mark]

Phrase 1 (0:04–0:12)	Phrase 2 (0:16–0:25)	Phrase 3 (0:28–0:37)	Tick (✓)
3rd	tonic	flat 7th	
flat 7th	tonic	3rd	
5th	tonic	flat 7th	
flat 7th	tonic	5th	

1 7 . 3

Suggest a suitable time signature for the drum kit part when it enters at 0:35.

[1 mark]

1 7 . 4

Name a technological effect applied to the voice and bansuri parts in the excerpt.

[1 mark]

4

Turn over ►



Turn over for Area of study 7

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Area of study 7: Art music since 1910**Spend 20 minutes on this section.****1 9** Track 19 (0:57)**1 9**. **1** Name the tuned percussion instrument heard at the beginning of the excerpt.**[1 mark]**

1 9. **2** Which **one** of the following correctly shows the rhythm of the violin ostinato introduced at 0:04?

Tick (✓) your answer.

[1 mark]**Score extract from The Desert Music by Steve Reich cannot be reproduced here due to third-party copyright restrictions.****1 9**. **3** What is the pitch-range of this violin ostinato?

Underline your answer.

[1 mark]**major 6th****minor 7th****octave****major 9th****1 9**. **4** State the word that best describes the texture of the vocal parts in the excerpt.**[1 mark]**

4

2 0

Track 20 (0:52)

2 0 . 1

Name the two-note rhythmic feature heard throughout the melody of the excerpt.

[1 mark]

2 0 . 2

State how the harmony or tonality of the music is different in 0:27–0:35 compared with the rest of the excerpt.

[1 mark]

2 0 . 3

Which **two** of the following intervals are included in the melody between 0:36 and 0:52?

Underline your answers.

[2 marks]

minor 2nd

major 3rd

perfect 4th

perfect 5th

minor 6th

4**Turn over for the next question****Turn over ►**

Turn over for Section B

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Section B: Analysis [34 marks]

Spend 40 minutes on this section.

Answer **two** questions from questions 22–24.**2 2****Track 22: Baroque solo concerto (2:19)**

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

2 2 . 1

What type of melodic decoration is the semiquaver B at the end of beat 2 of bar 5 in the solo violin part?

Underline your answer.

[1 mark]**appoggiatura****auxiliary note****note of anticipation****suspension****2 2 . 2**

Name the type of dissonance used in the orchestral violins in bar 12, beat 3.

[1 mark]**2 2 . 3**

Analyse the harmony of bars 1–4, explaining how it is typical of Bach's style.

[5 marks]



2 3**Track 23: The operas of Mozart (1:17)**

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

2 3 . 1

Which **one** of the following chords is heard halfway through bar 133?

Tick (✓) your answer.

[1 mark]

V⁷c in C minor	
V⁷d in C minor	
ii in C minor	
viib in C minor	

2 3 . 2

Name the sounding pitch of the note played by the 1st Horn in bar 138.

[1 mark]

2 3 . 3

Analyse Mozart's handling of orchestral texture in bars 101–121, explaining how it is typical of his style.

[5 marks]



Question 23 continues on the next page

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2 3 4

In this excerpt the Count accidentally uncovers Cherubino, who has been hiding in Susanna's room.

Analyse how Mozart uses musical elements to express the developing tension and comedy of the situation.

An English translation of the Italian text is given below.

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

[10 marks]

	ITALIAN	ENGLISH
Count	Parta, parta il damerino,	That young fop must go.
Susanna & Basilio	Poverino!	Poor boy!
Count	Parta, parta il damerino,	That young fop must go.
S & B	Poverino!	Poor boy!
Count	[ironicamente] Poverino! Poverino, ma da me sorpreso ancor!	[ironically] Poor boy! Poor boy, but I've found him out again!
Susanna	Come? Che?	How? What?
Basilio	Che? Come?	What? How?
Count	Da tua cugina luscio jer trovai rinchiuso picchio, m'a pre Barbarina paurosa fuor dell'uso io, dal muso insospettito, guardo cerco in ogni sito, ed alzando pian, pianino, il tappeto al tavolino vedo il paggio... [Imita il gesto col vestita e scopre il paggio]	Yesterday I found your cousin's door locked; I knocked and Barbarina opened it, More flustered than usual. My suspicions aroused by her appearance, I looked and searched in every corner And very, very softly, Lifting the tablecloth, There I saw the page... [He illustrates his actions with the dress and discovers the page]
Count	[con sorpresa] Ah! cosa veggio!	[with surprise] Ah! What do I see!
Susanna	[con timore] Ah! crude stelle!	[with fear] Ah! Cruel heavens!
Basilio	[con riso] Ah! meglio ancora!	[laughing] Ah! Better still!
Count	Onestissima signora,	You paragon of virtue
Susanna	Accader, non può di peggio;	Nothing worse could come about
Count	or capisco come va,	Now I see how it is
Susanna	giusti Dei, che mai sarà!	Heavens above, what's to happen?



Section C: Essay [30 marks]

Spend 45 minutes on this section.

Answer **one** question from questions 25–30.

Write your answer on pages 44–47 of this booklet.

2 5**Area of study 2: Pop music**

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

Choose **two** of the named artists.

Explain how they have used musical elements to create both relaxing and energising feelings in their songs.

2 6**Area of study 3: Music for media**

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

Choose **two** of the named composers.

Explain how they have used musical elements to convey a sense of shock and/or surprise in their scores for films or other media.

2 7**Area of study 4: Music for theatre**

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

Choose **two** of the named composers.

Explain how they have used musical elements to emphasise the tragedy and/or comedy of dramatic situations in their work.

2 8**Area of study 5: Jazz**

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

Choose **two** of the named artists.

Discuss what you think are their greatest musical contributions to jazz. Justify your opinions with detailed examples.



2	9
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Area of study 6: Contemporary traditional music

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

Choose **two** of the named artists.

Discuss how their use of musical elements has led them to be popular and successful in the world outside their own national tradition.

3	0
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Area of study 7: Art music since 1910

(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)

Choose **two** of the named composers.

Discuss what you think are the most interesting features of their compositional technique. Justify your opinions with detailed examples.

END OF QUESTIONS



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