



Surname \_\_\_\_\_

Other Names \_\_\_\_\_

Centre Number \_\_\_\_\_

Candidate Number \_\_\_\_\_

Candidate Signature \_\_\_\_\_

I declare this is my own work.

**A-level**

**MUSIC**

**Component 1    Appraising music**

**7272/W**

**Time allowed: 2 hours 30 minutes**

**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.**

**At the top of the page, write your surname and other names, your centre number, your candidate number and add your signature.**

**[Turn over]**



## 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 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.

**DO NOT TURN OVER UNTIL TOLD TO DO SO**



**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]

<input type="checkbox"/>	cello – violin – clarinet – flute
<input type="checkbox"/>	cello – violin – oboe – flute
<input type="checkbox"/>	violin – cello – oboe – flute
<input type="checkbox"/>	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

[Turn over]



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]



0	3
---	---

**TRACK 3: The Baroque Solo Concerto (2:15)**

The excerpt is taken from the Violin Concerto in A major 'Die Relinge' by Telemann.

'Die Relinge' translates as 'the toad'.

Analyse the music of the excerpt, explaining how Telemann has combined typical features of a baroque violin concerto with musical description of a toad.

[10 marks]

---

---

---

---

---

---

---

---

---

---

**[Turn over]**



[illegible]



**[Turn over for Area of study 2]**



**Area of study 2: Pop music**

**Spend 20 minutes on this section.**

<b>0</b>	<b>4</b>
----------	----------

**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.

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

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]

---



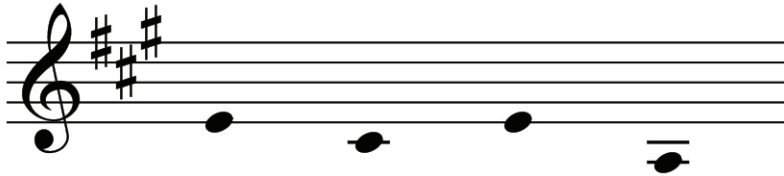
---

[Turn over]



0	4	.	3
---	---	---	---

State **ONE** line number in which the voice melody ends with the four-note pattern shown below: [1 mark]




---



---

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
---



**BLANK PAGE**

**[Turn over]**





1 4

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.**



1 5

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
---

[Turn over]

0	6
---	---

## TRACK 6: (2:05)

**The excerpt is taken from ‘Last Time’ by Labrinth.**

**Analyse how Labrinth makes use of features from electronic dance music. [10 marks]**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.







---

---

---

---

---

---

---

---

---

---

---

**[Turn over for Area of study 3]**



**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
---

[Turn over]





2 2

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**



2 3

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.

[Turn over]



2 4

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
---





2 5

**BLANK PAGE**

**[Turn over]**

0	9
---	---

## TRACK 9: (1:56)

**The excerpt is taken from the title credits for the film 'Marnie'. The music is by Bernard Herrmann.**

**The film is a psychological thriller.**

**Analyse how Herrmann's use of musical elements in this excerpt portrays the character of the beautiful but troubled Marnie. [10 marks]**

[illegible]



**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

[Turn over]



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
---



**BLANK PAGE**

**[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

[Turn over]



1	2
---	---

**TRACK 12 (2:31)**

The excerpt is taken from 'Carousel' by Rodgers and Hammerstein.

Billy is talking with Julie, whom he has recently met. Billy is beginning to have romantic feelings for Julie. He imagines what it would be like to be in love, while trying to deny that he is.

Analyse how Rodgers' use of musical elements in the excerpt help to portray Billy's emotions. [10 marks]

The lyrics of the excerpt are given below.

Lyrics extract from If I Loved You from Carousel by Rodgers and Hammerstein cannot be reproduced here due to third-party copyright restrictions.







**BLANK PAGE**

**[Turn over for Area of study 5]**





3 8

## Area of study 5: Jazz

Spend 20 minutes on this section.

1	3
---	---

TRACK 13: (1:10)



3 9

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.

[Turn over]

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]

Tick (✓)	0:08	0:14
	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]

<hr/>	<hr/>
<hr/>	4

[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

4
---



**BLANK PAGE**

**[Turn over]**



1	5
---	---

## TRACK 15: (2:08)

**The excerpt is taken from the track 'Panama', recorded by Louis Armstrong and his Orchestra in 1950.**

**Analyse how Armstrong and his Orchestra demonstrate features of the New Orleans jazz style in the excerpt.**

**[10 marks]**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.



**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]

<input type="checkbox"/>	changes to duple time, then back to triple time
<input type="checkbox"/>	changes to triple time, then back to quadruple time
<input type="checkbox"/>	changes to quintuple time, then back to quadruple time
<input type="checkbox"/>	changes to quadruple time, then back to quintuple time

[Turn over]



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]

Tick (✓)	Phrase 1 (0:04–0:12)	Phrase 2 (0:16–0:25)	Phrase 3 (0:28–0:37)
	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]**



1	8
---	---

**TRACK 18: (2:12)**

The excerpt is taken from 'Tema de María' (Maria's Theme) from Piazzolla's opera 'María de Buenos Aires' (Maria of Buenos Aires).

The opera is set in Buenos Aires, the capital of Argentina, where Maria sings and dances the tango in bars and nightclubs.

Analyse how Piazzolla uses musical elements to create an atmosphere of a tango hall late at night. [10 marks]

---

---

---

---

---

---

---

---

---

---

---





---

---

---

---

---

10



**BLANK PAGE**

**[Turn over for Area of study 7]**





5 4

**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]**

---

---



5 5

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.

[Turn over]

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]

<hr/> <hr/>	<hr/> <hr/> 4
-------------	------------------





**BLANK PAGE**

**[Turn over]**



20

TRACK 20 (0:52)

20 . 1

Name the two-note rhythmic feature heard throughout the melody of the excerpt. [1 mark]

---



---

20 . 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]

---



---

20 . 3

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

Underline your answer. [2 marks]

minor 2nd

major 3rd

perfect 4th

perfect 5th

minor 6th

4
---



**BLANK PAGE**

**[Turn over]**



2	1
---	---

**TRACK 21: (1:57)**

The excerpt is taken from 'Regard de l'Église d'amour' ('Contemplation of the Church of Love').

This movement comes at the end of a very long cycle of pieces called 'Vingt Regards sur l'enfant-Jésus' (Twenty Contemplations of the Jesus Child).

Analyse how Messiaen uses musical elements to create the sense of a powerful and glorious conclusion.  
[10 marks]

---

---

---

---

---

---

---

---

---

---

---





**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]**

[illegible]

**[Turn over]**



2	2	.	4
---	---	---	---

**Analyse Bach's handling of texture, rhythm and melody in the excerpt, explaining how these elements play a part in creating the excerpt's structure.**

**In your answer, you should make reference to specific details in the score. [10 marks]**

[illegible]



[illegible]

**[Turn over]**



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]**

	<b>V<sup>7</sup>c in C minor</b>
	<b>V<sup>7</sup>d in C minor</b>
	<b>ii in C minor</b>
	<b>viib in C minor</b>

2 3 . 2

**Name the sounding pitch of the note played by the 1st Horn in bar 138. [1 mark]**

---



---



$$\begin{array}{|c|c|} \hline 2 & 3 \\ \hline \end{array} \cdot \begin{array}{|c|} \hline 3 \\ \hline \end{array}$$

**Analyse Mozart's handling of orchestral texture in bars 101–121, explaining how it is typical of his style. [5 marks]**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

**[Turn over]**



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?



<b>Count</b>	<p>Da tua cugina luscio jer trovai rinchiuso picchio, m'a pre Barbarina paurosa fuor dell'uso</p> <p>io, dal muso insospettito, guardo cerco in ogni sito, ed alzando pian, pianino, il tappeto al tavolino vedo il paggio...</p> <p>[Imita il gesto col vestita e scopre il paggio]</p>	<p>Yesterday I found your cousin's door locked; I knocked and Barbarina opened it, More flustered than usual.</p> <p>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...</p> <p>[He illustrates his actions with the dress and discovers the page]</p>
<b>Count</b>	[con sorpresa] Ah! cosa veggio!	[with surprise] Ah! What do I see!
<b>Susanna</b>	[con timore] Ah! crude stelle!	[with fear] Ah! Cruel heavens!
<b>Basilio</b>	[con riso] Ah! meglio ancora!	[laughing] Ah! Better still!
<b>Count</b>	Onestissima signora,	You paragon of virtue
<b>Susanna</b>	Accader, non può di peggio;	Nothing worse could come about
<b>Count</b>	or capisco come va,	Now I see how it is
<b>Susanna</b>	giusti Dei, che mai sarà!	Heavens above, what's to happen?

[Turn over]







2	4
---	---

**TRACK 24: The piano music of Chopin,  
Brahms and Grieg (1:45)**

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

2	4	.	1
---	---	---	---

**Describe fully the interval formed by the range of the  
left-hand part in bar 1. [2 marks]**

---

---

2	4	.	2
---	---	---	---

**Analyse Chopin's handling of texture and use of the  
instrument in bars 1–13, explaining how it is typical of his  
style. [5 marks]**

---

---

---

---

---

---

---

---





---

---

---

---

---

---

---

---

---

---

**2 4 . 3**

**Analyse Chopin's handling of harmony and tonality in the excerpt, explaining how it contributes to the expressive effect of the music.**

**In your answer, you should make reference to specific details in the score. [10 marks]**

---

---

---

**[Turn over]**







**SECTION C: Essay [30 marks]**

**Spend 45 minutes on this section.**

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

**Write your answer on pages 79–85 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.**

**[Turn over]**



2	9
---	---

**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
---	---

**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**



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

--	--

[illegible]

**[Turn over]**















[illegible]

**BLANK PAGE**



**Additional page, if required.**

**Write the question numbers in the left-hand margin.**

[illegible]

**Additional page, if required.**

**Write the question numbers in the left-hand margin.**

[illegible]



**Additional page, if required.**

**Write the question numbers in the left-hand margin.**

[illegible]

BLANK PAGE

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

Copyright information

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk).

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

Copyright © 2022 AQA and its licensors. All rights reserved.

G/TI/Jun22/7272/W/E1

