

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

Monday 12 June 2023

Afternoon

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	
<b>TOTAL</b>	



J U N 2 3 7 2 7 2 W 0 1

**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.Do not write  
outside the  
box**Area of study 1: Western classical tradition 1650–1910****Spend 25 minutes on this section.****0 1****Track 1: Baroque solo concerto (1:18)****0 1 . 1**

Describe fully the opening melodic interval of the excerpt.

**[2 marks]**


---



---

**0 1 . 2**

The tonic key of the excerpt is D major.

To which **two** other keys does the music modulate between the beginning and 1:00?

Tick (✓) your answer.

**[1 mark]**

<b>G major and E minor</b>	
<b>G major and B minor</b>	
<b>A major and F<math>\sharp</math> minor</b>	
<b>A major and B minor</b>	

**0 1 . 3**

Name the harmonic progression heard at 1:09–1:14.

**[1 mark]**


---

**4**

0 2

**Track 2: The operas of Mozart (0:14)**

The excerpt is taken from *Don Giovanni*.

Complete the bracketed sections of:

- the bass singer's part in bars 2–3
- the 1st violin part in bar 8.

The rhythms are shown.

**[6 marks]****Allegro**

1st violins

bass singer

5

6

Turn over for the next question

Turn over ►



[illegible]

10



**Area of study 2: Pop music****Spend 20 minutes on this section.****0 4****Track 4: (0:41)****0 4 . 1**

What is the pitch range of the melisma on the word 'sleeps' at 0:06–0:09?

Underline your answer.

**[1 mark]****perfect 4th****perfect 5th****minor 6th****major 6th****0 4 . 2**

Name the rhythmic value used in the vocal part in 0:11–0:13.

**[1 mark]**

---

**0 4 . 3**Which **one** of the following is used in the excerpt?

Underline your answer.

**[1 mark]****falsetto****mute****pitch-bend****tremolo****0 4 . 4**

A descending scale is heard in the high register of the piano in 0:37–0:40.

Name the type of scale used.

**[1 mark]**

---

---

**4****Turn over ►**

**0 5****Track 5: (1:09)**

Lyrics extract from 'Part Time Lover' by Stevie Wonder from *In Square Circle* cannot be reproduced here due to third-party copyright restrictions.

**0 5****1**

Which **one** of the following correctly shows the rhythm of the first four bars of the voice part in the introduction (0:13–0:18)? The quavers are swung.

Tick (✓) your answer.

**[1 mark]****A**☐**B**

Score extract from 'Part Time Lover' by Stevie Wonder from *In Square Circle* cannot be reproduced here due to third-party copyright restrictions.

☐**C**☐**D**☐**0 5****2**

The excerpt begins in the key of B $\flat$  minor.

Name the key and cadence heard at the start of line 7 (under the lyrics 'We are un-').

**[2 marks]**

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_



0 5 . 3

Which **one** of the following patterns best represents the structure of lines 1–10?

Underline your answer.

[1 mark]

**ABAB**

**ABBC**

**AABB**

**ABCC**

4

**Turn over for the next question**

**Turn over ►**



0	6
---	---

**Track 6: (2:07)**

The excerpt is from Joni Mitchell's song 'Hejira' from the album of the same name.

The song is about a woman travelling on a winter journey after the break-up of a relationship with a man.

Analyse how the use of musical elements in the excerpt creates the sense of gentle reflection on a long slow journey.

**[10 marks]**

The lyrics in the excerpt are given below:

Lyrics extract from 'Hejira' by Joni Mitchell from *Hejira* cannot be reproduced here due to third-party copyright restrictions.

---

---

---

---

---

---

---

---

---

---





[illegible]

**Turn over for Area of study 3**

**Area of study 3: Music for media****Spend 20 minutes on this section.****0 7****Track 7: (1:00)****0 7 . 1**

Which **one** of the following correctly shows the music played by the violins at 0:08–0:12?

Tick (✓) your answer.

**[1 mark]**

Score extract from 'Monumental Meltdown' by Michael Giacchino from *Spiderman Homecoming* cannot be reproduced here due to third-party copyright restrictions.

**0 7 . 2**

A motif based on a repeating melodic interval is heard in the woodwind section beginning at 0:12.

This motif comes back in the trumpets at 0:52 using a wider interval.

Which **one** of the following correctly describes the melodic intervals of this motif at these two points?

Tick (✓) your answer.

**[1 mark]**

At 0:12–0:17	At 0:52–0:57	Tick (✓)
minor 3rds	major 3rds	
major 3rds	perfect 4ths	
minor 3rds	perfect 4ths	
major 3rds	perfect 5ths	



0	7	.	3
---	---	---	---

Describe **two** features of the dynamics between 0:25 and 0:52.

[2 marks]

---

---

— 4
--------

Turn over for the next question

Turn over ►



0 8

**Track 8: (0:54)**

0 8 . 1

Suggest a suitable time signature for the excerpt.

**[1 mark]**

---

0 8 . 2

Which **one** of the following is a feature of the excerpt?

Underline your answer.

**[1 mark]****atonality****bitonality****chromaticism****dissonance**

0 8 . 3

Name the woodwind instrument playing the main melody at 0:44–0:48.

**[1 mark]**

---

0 8 . 4

What is the range of the melody played by the first violins between 0:49 and the end of the excerpt?

Underline your answer.

**[1 mark]****minor 3rd****major 3rd****perfect 4th****augmented 4th**

---

4

**[10 marks]**

[illegible]

10

## Area of study 4: Music for theatre

Spend 20 minutes on this section.

1 0

## Track 10: (1:05)

1 0 . 1

Which **one** of the following correctly shows the harpsichord part heard at 0:02–0:05 (repeated at 0:08–0:11)?

Tick (✓) your answer.

[1 mark]

A

☐

B

Score extract from 'Colour and Light' by Sondheim from *Sunday in the Park with George* cannot be reproduced here due to third-party copyright restrictions.

☐

C

☐

D

☐

1 0 . 2

Name the rhythmic feature heard in the voice part at 0:40–0:43.

[1 mark]

---

1 0 . 3

State **one** way in which the sense of the words 'more light' is conveyed at 1:00–1:05.

[1 mark]

---

1 0 . 4

Which **one** of the following string techniques is **not** heard in the excerpt?

Underline your answer.

[1 mark]

col legno

harmonics

pizzicato

tremolo

4



1 1

**Track 11: (0:58)**

1 1 . 1

Which **one** of the following types of chord is 0:08–0:15 based on?

Underline your answer.

**[1 mark]**

dominant 7th

power chord

sus<sup>2</sup>sus<sup>4</sup>

1 1 . 2

Which **one** of the following correctly shows the rhythm of the piano riff used in 0:02–0:28?

Tick (✓) your answer.

**[1 mark]****A**☐**B**Score extract from 'See, I'm Smiling' by Brown from *The Last Five Years* cannot be reproduced here due to third-party copyright restrictions.☐**C**☐**D**☐

1 1 . 3

Describe fully the interval formed by the range of the voice part in the excerpt.

**[2 marks]**

---

---

4

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

1 2

**Track 12 (1:57)**

The excerpt is taken from 'A Heart Full of Love' from Schönberg's *Les Misérables*.

The characters Marius and Cosette meet for the first time and shyly declare their love to each other.

Eponine, who secretly loves Marius, has brought him to this meeting. She looks on and expresses her regret to herself.

Analyse how Schönberg's use of musical elements in the excerpt helps to express the complex mix of emotions.

**[10 marks]**

The lyrics for the excerpt are given below.

	MARIUS/COSETTE	EPONINE
1		
2		
3		
4		
5		
6		
7		
8		
9		
10	Lyrics extract from 'A Heart Full of Love' by Schönberg from <i>Les Misérables</i> cannot be reproduced here due to third-party copyright restrictions.	Lyrics extract from 'A Heart Full of Love' by Schönberg from <i>Les Misérables</i> cannot be reproduced here due to third-party copyright restrictions.
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		





[illegible]

**Turn over for Area of study 5**

**Area of study 5: Jazz****Spend 20 minutes on this section.****1 3****Track 13: (0:49)****1 3 . 1**

Name the solo instrument playing in 0:02–0:06.

**[1 mark]****1 3 . 2**Which **one** of the following correctly shows the melody played by the trumpet on its first entry at 0:06?

Tick (✓) your answer.

**[1 mark]****A**☐**B**

Score extract from 'Potato Head Blues' by Louis Armstrong cannot be reproduced here due to third-party copyright restrictions.

☐**C**☐**D**☐**1 3 . 3**

During the trumpet solo, the rest of the ensemble plays chords in stop-time.

Which **one** of the following correctly states the rhythmic pattern of these chords?

Tick (✓) your answer.

**[1 mark]**

<b>1st beat of every bar</b>	
<b>3rd beat of every bar</b>	
<b>1st beat of alternate bars</b>	
<b>3rd beat of alternate bars</b>	



1	3	.	4
---	---	---	---

The trumpet solo climaxes on a high note at 0:47.

Name the performance technique applied to this note.

[1 mark]

—
4

Turn over for the next question

Turn over ►



1 4

**Track 14: (0:41)**

1 4 . 1

In the opening section of the excerpt (0:02–0:18) the piano frequently plays a staccato note in its bottom register.

Which scale degree is this note?

Underline your answer.

**[1 mark]**

tonic

supertonic

subdominant

dominant

1 4 . 2

In 0:02–0:17, parallel chords can be heard in the highest three instruments.

Which **one** of the following correctly shows the type of chords used?

Tick (✓) your answer.

**[1 mark]**

root position triads	
1st inversion triads	
dominant 7ths	
sus <sup>4</sup> chords	

1 4 . 3

The excerpt has the following structure: AABBA.

Describe **two** differences between the A and B sections of the excerpt.

**[2 marks]**


---



---

4



**[10 marks]**

[illegible]

**10**



**Area of study 6: Contemporary traditional music****Spend 20 minutes on this section.****1 6****Track 16: (0:58)****1 6 . 1**Which **one** of the following correctly shows the first 9 pitches of the opening melody (0:02–0:04)?

Tick (✓) your answer.

**[1 mark]****A**☐**B**Score extract from 'Si naani' by Tomani Diabaté from *The Mandé Variations* cannot be reproduced here due to third-party copyright restrictions.☐**C**☐**D**☐**1 6 . 2**

Name the solo instrument playing in the excerpt.

**[1 mark]**

---

**1 6 . 3**

State the texture of the passage from 0:16–0:17.

**[1 mark]**

---

**1 6 . 4**Which **one** of the following can be heard between 0:20 and the end of the excerpt?

Underline your answer.

**[1 mark]****kumbengo****milonga****raga****tala**

---

4

**1 7****Track 17: (0:40)****1 7 . 1**

Give **two** rhythmic features of the sitar part in the opening section of the excerpt (0:02–0:20).

**[2 marks]**


---



---

**1 7 . 2**

Which **one** of the following correctly describes the pitch of the tabla and baya in the second part of the excerpt (0:20–0:40)?

Tick (✓) your answer.

**[1 mark]**

constant pitch on the tabla and baya	
constant pitch on the tabla; variable pitch on the baya	
variable pitch on the tabla; constant pitch on the baya	
variable pitch on the tabla and baya	

**1 7 . 3**

In the second part of the excerpt (0:20–0:40), three drone notes are heard in the tamboura.

Which **one** of the following correctly shows the relationship of the upper two notes to the bass note?

Tick (✓) your answer.

**[1 mark]**

3rd and 5th above the bass note	
4th and 8ve above the bass note	
5th and 8ve above the bass note	
8ve and two 8ves above the bass note	

4

**Turn over ►**

1	8
---	---

**Track 18: (2:02)**

The excerpt is taken from the track 'Beijo de Saudade' (Kiss of Longing) from the album *Terra*. The excerpt is sung by a female and a male singer and is from a song of longing to return to the Portuguese island of Cape Verde.

Analyse how musical elements are used to create a feeling of longing for a distant homeland in this excerpt.

**[10 marks]**

A translation of the Portuguese text of the excerpt is given below.

Lyrics extract from 'Beijo de saudade' by Mariza from *Terra* cannot be reproduced here due to third-party copyright restrictions.

---

---

---

---

---

---

---

---

---

---





[illegible]

10

**Turn over ►**



**Area of study 7: Art music since 1910****Spend 20 minutes on this section.****1 9****Track 19: (0:56)****1 9 . 1**

The excerpt begins with three high dissonant chords, followed by a bass register melody (0:02–0:08).

On which type of scale is this section based?

Underline your answer.

**[1 mark]****chromatic****major****octatonic****whole-tone****1 9 . 2**

The bass register melody from 0:05–0:08 returns at 0:19–0:22.

State **two** ways in which this melody is altered when it returns.

**[2 marks]**


---



---

**1 9 . 3**

The music in the second part of the excerpt (from 0:38 to the end) is based on one main harmony note, heard repeatedly in the bass.

What is the scale degree of this note in relation to the major chord heard at 0:08–0:10?

Underline your answer.

**[1 mark]****tonic****supertonic****subdominant****dominant****4**

**2 0****Track 20 (1:06)****2 0 . 1**

The excerpt begins with unison men's voices. Various melodic intervals are heard against this unison in the first section of the excerpt.

Which **one** of the following correctly shows the order in which these intervals are **first** heard during 0:02–0:12?

Tick (✓) your answer.

**[1 mark]**

<b>2nd</b>	<b>3rd</b>	<b>4th</b>	
<b>2nd</b>	<b>3rd</b>	<b>5th</b>	
<b>3rd</b>	<b>2nd</b>	<b>4th</b>	
<b>3rd</b>	<b>2nd</b>	<b>5th</b>	

**2 0 . 2**

Suggest a suitable time signature for the excerpt from where the treble voices enter at 0:29.

**[1 mark]**


---

**2 0 . 3**

Name the textural device used in the treble and tenor voice parts in 0:52–1:02.

**[1 mark]**


---

**2 0 . 4**

Which **one** of the following terms can correctly be applied to the excerpt as a whole?

Underline your answer.

**[1 mark]****a cappella****heterophonic****homorhythmic****monophonic****4**

**Turn over for the next question**

**Turn over ►**

**Track 21: (1:44)**

Analyse how Reich's use of musical elements creates a calm and meditative piece in a minimalist style.

**[10 marks]**

[illegible]

*Do not write  
outside the  
box*

**10**

**Turn over for Section B**

**Turn over ►**



Spend 40 minutes on this section.  
Answer **two** questions from questions 22–24.

[illegible]

Analyse Purcell's use of melody, rhythm and harmony in this excerpt, relating the excerpt to the movement as a whole.

**[10 marks]**

[illegible]

17

[illegible]



**Question 23 continues on the next page**

*Do not write  
outside the  
box*

**DO NOT WRITE ON THIS PAGE  
ANSWER IN THE SPACES PROVIDED**

**Turn over ►**



2 3 . 3

Explain how Mozart uses rhythm, melody, texture and dynamics to portray the conflict between the two women.

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
<b>Mar (curtsyng)</b>	Via resti servita, madama brillante	Do go on, my dazzling lady
<b>Sus (curtsyng)</b>	Non sono si ardita, madama picante	I'd not be so bold, my witty lady
<b>Mar</b>	No, prima a lei tocca,	Do go first, my lady
<b>Sus</b>	No, no, tocca a lei	Oh, no, I insist
<b>Mar</b>	No, prima a lei tocca,	Do go first, my lady
<b>Sus</b>	No, no, tocca a lei,	Oh, no, I insist
<b>Both</b>	Io so i dover mei, non fo inciviltà	I know my duty, I'd not be so rude
<b>Mar</b>	La sposa novella!	The dear young bride!
<b>Sus</b>	La damma d'onore!	The honourable lady!
<b>Mar</b>	Del Conte la bella!	The Count's little flower!
<b>Sus</b>	Di Spagna l'amore!	The darling of all Spain!
<b>Mar</b>	I meriti!	Your qualities!
<b>Sus</b>	l'abito!	Your fashion!
<b>Mar</b>	il posto!	Your position!
<b>Sus</b>	l'età!	Your age!
<b>Mar [aside]</b>	Per bacco, precipito, se ancor resto quà.	By God, I'll fly at her, if I stay here any longer.
<b>Sus [aside]</b>	Sibilla decrepita, da rider mi fa!	Decrepit old Sibyl, you make me laugh.

---



---



---



---



---



---



---



[illegible]

17

**Turn over ►**



[illegible]

**[10 marks]**

[illegible]

17

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

Spend 45 minutes on this section.

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

Write your answer on pages 40–43 of this booklet.

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

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

Discuss how **two** of the named artists have been creative in using texture and sonority in their work.**2 6****Area of study 3: Music for media**

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

Explain how **two** of the named composers have used musical elements to create moods of terror and/or triumph in their scores for media.**2 7****Area of study 4: Music for theatre**

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

'Melody is the most important element in composition for musical theatre.'

Discuss this view through referring to the music of **two** of the named composers in detail.**2 8****Area of study 5: Jazz**

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

'The size of an ensemble is the most important factor in the creation of musical character.'

Discuss this view through referring to the music of **two** of the named artists in detail. Your answer **must** discuss **at least two** of the following:

- Solos
- Small ensembles
- Large ensembles.



2	9
---	---

**Area of study 6: Contemporary traditional music**

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

Analyse how **two** of the named artists have used the idea of contrast in structuring their music.

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.

Explain how their approach to texture and sonority helps to create a personal sound world.

**END OF QUESTIONS**

**Turn over ►**



--	--

[illegible]



[illegible]

[illegible]

[illegible]

**There are no questions printed on this page**

*Do not write  
outside the  
box*

**DO NOT WRITE ON THIS PAGE  
ANSWER IN THE SPACES PROVIDED**



*Do not write  
outside the  
box*

[illegible]

[illegible]



**There are no questions printed on this page**

*Do not write  
outside the  
box*

**DO NOT WRITE ON THIS PAGE  
ANSWER IN THE SPACES PROVIDED**

**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 © 2023 AQA and its licensors. All rights reserved.



4 8



2 3 6 A 7 2 7 2 / W

IB/M/Jun23/7272/W