



Surname _____

Forename(s) _____

Centre Number _____

Candidate Number _____

Candidate Signature _____

I declare this is my own work.

A-level MUSIC

Component 1 Appraising music

7272/W

Monday 12 June 2023 Afternoon

Time allowed: 2 hours 30 minutes

At the top of the page, write your surname and forename(s), your centre number, your candidate number and add your signature.

[Turn over]



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 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
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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]

	G major and E minor
	G major and B minor
	A major and F# minor
	A major and B minor

0 1 . 3

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

4

[Turn over]





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]



0 7

Allegro

1st violins

Two staves of musical notation for the 1st violins. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests.

bass singer

Two staves of musical notation for the bass singer. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of two whole notes, one on each staff, with a bracket above them.

Two staves of musical notation for the bass singer. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of two eighth notes, one on each staff, with a bracket above them.

Two staves of musical notation for the 1st violins. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests.

[Turn over]

0	3
---	---

TRACK 3: The piano music of Chopin, Brahms and Grieg (2:04)

The excerpt is taken from Grieg's 'March of the Trolls', Op.54, no.3.

Trolls in Norwegian folklore were mythical creatures who lived apart from human beings and were thought of as small, mischievous and ugly.

Analyse how Grieg uses musical elements to illustrate the title of the piece. [10 marks]





10

10



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[Turn over for Area of study 2]



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]**



04 . 3

Which ONE of the following is used in the excerpt?

Underline your answer. [1 mark]

falsetto

mute

pitch-bend

tremolo

04 . 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]





1 4

0 5

TRACK 5: (1:09)

The lyrics for the excerpt are given below:

Lyrics from Part time Lovers by Stevie Wonder cannot be reproduced here due to third-party copyright restrictions.



1 5

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

☐

C

☐

D

☐

[Turn over]



16

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



1 7

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[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 from Hejira by Joni Mitchell cannot be reproduced here due to third-party copyright restrictions.







10

[Turn over for Area of study 3]





2 2

Area of study 3: Music for media
Spend 20 minutes on this section.

0	7
---	---

TRACK 7: (1:00)



2 3

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 - Spiderman Homecoming cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

07 . 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]

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

07 . 3

Describe TWO features of the dynamics between 0:25 and 0:52. [2 marks]



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]**

[Turn over]



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



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[Turn over]



0	9
---	---

TRACK 9: (1:38)

The excerpt is taken from a piece of music called 'Liberi Fatali' ('Fated Children') by Nobuo Uematsu. It is played at the start of the game 'Final Fantasy VIII' and accompanies a video segment in which the main characters are summoned and gathered to fight against evil.

Analyse how Uematsu's use of musical elements creates a feeling of the beginning of an adventure. [10 marks]





10



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[Turn over for Area of study 4]





Area of study 4: Music for theatre

Spend 20 minutes on this section.

1	0
---	---

TRACK 10: (1:05)



3 3

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]

Score extract from Colour and Light Sondheim cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

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



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[Turn over]





3 6

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

sus²

sus⁴



3 7

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]

Score extract from See I'm Smiling by Jason Robert Brown cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

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

Describe fully the interval formed by the range of the voice part in the excerpt. [2 marks]

4



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[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.

Lyrics from A Heart Full of Love from Les Miserables cannot be reproduced here due to third-party copyright restrictions.



**Lyrics extract from A Heart Full of Love from
Les Miserables cannot be reproduced here due to
third-party copyright restrictions.**

[Turn over]





10



4 4

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]



4 5

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]

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

[Turn over]

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]

	1st beat of every bar
	3rd beat of every bar
	1st beat of alternate bars
	3rd beat of alternate bars

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



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[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]

<input type="checkbox"/>	root position triads
<input type="checkbox"/>	1st inversion triads
<input type="checkbox"/>	dominant 7ths
<input type="checkbox"/>	sus ⁴ 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]

<hr/> <hr/>	<hr/> <hr/> 4
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[Turn over]



1	5
---	---

TRACK 15: (1:45)

The excerpt is taken from the track 'Just Friends' from the album 'Charlie Parker with Strings'.

Analyse how various elements of jazz and orchestral styles are blended in the excerpt. [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.





5 2

Area of study 6: Contemporary traditional music

Spend 20 minutes on this section.

1	6
---	---

TRACK 16: (0:58)



5 3

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]

Score extract from Si Naani Tomani Diabate cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

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



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[Turn over]



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]

<input type="checkbox"/>	3rd and 5th above the bass note
<input type="checkbox"/>	4th and 8ve above the bass note
<input type="checkbox"/>	5th and 8ve above the bass note
<input type="checkbox"/>	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.

Excerpt from Beijo de Saudade by Mariza cannot be reproduced here due to third-party copyright restrictions.







10

[Turn over for Area of study 7]



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

[Turn over]



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]

	2nd	3rd	4th
	2nd	3rd	5th
	3rd	2nd	4th
	3rd	2nd	5th

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]



1

TRACK 21: (1:44)

**The excerpt is taken from Steve Reich's
'Music for Mallet Instruments, Voices and Organ'.**

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

[10 marks]

[illegible]



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[Turn over for Section B]



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 (0:28)

NB this performance is at baroque pitch.

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

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

Describe fully the harmonic interval between the 1st violin and the viola on the first beat of bar 3.

[2 marks]

2	2	.	2
---	---	---	---

Analyse Purcell's handling of texture in bars 1–15, explaining how this is typical of the Baroque period.

[5 marks]



$$\boxed{2} \boxed{2} . \boxed{3}$$

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

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

[illegible]



2	3
---	---

TRACK 23: The operas of Mozart (1:12)

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

2	3	.	1
---	---	---	---

Name fully the chord played in bar 2³. [2 marks]



2	3	.	2
---	---	---	---

Analyse Mozart's use of harmony and tonality in bars 9–17, 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 . 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
MAR (CURTSYING)	Via resti servita, madama brillante	Do go on, my dazzling lady
SUS (CURTSYING)	Non sono si ardita, madama picante	I'd not be so bold, my witty lady
MAR	No, prima a lei tocca,	Do go first, my lady
SUS	No, no, tocca a lei	Oh, no, I insist
MAR	No, prima a lei tocca,	Do go first, my lady
SUS	No, no, tocca a lei,	Oh, no, I insist
BOTH	Io so i dover mei, non fo inciviltá	I know my duty, I'd not be so rude
MAR	La sposa novella!	The dear young bride!
SUS	La damma d'onore!	The honourable lady!
MAR	Del Conte la bella!	The Count's little flower!
SUS	Di Spagna l'amore!	The darling of all Spain!
MAR	I meriti!	Your qualities!



SUS	l'abito!	Your fashion!
MAR	il posto!	Your position!
SUS	l'età!	Your age!
MAR [ASIDE]	Per bacco, precipito, se ancor resto quà.	By God, I'll fly at her, if I stay here any longer.
SUS [ASIDE]	Sibilla decrepita, da rider mi fa!	Decrepit old Sibyl, you make me laugh.

[Turn over]





17

[Turn over]



2	4
---	---

**TRACK 24: The piano music of Chopin,
Brahms and Grieg (0:53)**

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

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

Name the key and cadence at bars 16³–17¹. [2 marks]

Key: _____

Cadence: _____

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

**Analyse Brahms's use of harmony and tonality in
bars 1–10, explaining how this is typical of his style.
[5 marks]**



[Turn over]



$$\begin{array}{|c|c|} \hline 2 & 4 \\ \hline \end{array} \cdot \begin{array}{|c|} \hline 3 \\ \hline \end{array}$$

Analyse Brahms's treatment of melody and rhythm in this excerpt and how this relates to the Ballade as a whole.

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

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[Turn over for Section C]



SECTION C: Essay [30 marks]

Spend 45 minutes on this section.

Answer ONE question from questions 25–30.

Write your answer on pages 89–95 of this booklet.

2	5
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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.

[Turn over]



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
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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.

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

END OF QUESTIONS



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

--	--

[illegible]

[Turn over]















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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]

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

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