



Surname _____

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Centre Number _____

Candidate Number _____

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I declare this is my own work.

A-level MUSIC

Component 1 Appraising music

7272/W

Monday 10 June 2024 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]



J U N 2 4 7 2 7 2 W 0 1

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
---	---

TRACK 1: The Piano Music of Chopin, Brahms and Grieg (1:13)

0	1	.	1
---	---	---	---

Which two ornaments are heard in the excerpt?

Tick (✓) **ONE** answer. [1 mark]

<input type="checkbox"/>	acciaccatura and turn
<input type="checkbox"/>	acciaccatura and trill
<input type="checkbox"/>	mordent and trill
<input type="checkbox"/>	mordent and turn



0 1 . 2

The excerpt is in a minor key.

Name the scale degree, other than the 6th and 7th, which is sharpened in the melody between 0:02 and 0:19.

[1 mark]

[Turn over]





0 6

0 1 . 3

The form of the excerpt can be represented by the diagram below.

Each letter represents a 4-bar phrase.

A	B	C	A	B	C	A	B
---	---	---	---	---	---	---	---

Which TWO of the following statements are true?



0 7

Tick (✓) TWO answers. [2 marks]

	Sections A and B have different chord progressions from each other.
	Section B ends with a plagal cadence.
	Section C is the only one which does not use a pedal note.
	Section C starts in the relative major.
	Section C ends with an imperfect cadence.

[Turn over]



0	2
---	---

TRACK 2: The Baroque Solo Concerto (0:34)

The excerpt is taken from Vivaldi's 'Flute Concerto Op.10, no.5 in F, RV 434'.

Complete the bracketed sections of:

- **the cello part in bars 2–3**
- **the flute and violin part in bar 4.**

The rhythm is shown. [6 marks]



Largo

flute/violin

Musical notation for flute/violin and cello parts. The flute/violin part is in treble clef with a 12/8 time signature. The cello part is in bass clef with a 12/8 time signature. The flute/violin part features a melodic line with various note values and rests. The cello part provides a harmonic accompaniment with a steady eighth-note pattern.

cello

Musical notation for a four-measure rest, indicated by a bracket with the number 4 below it.

Musical notation for flute/violin and cello parts. The flute/violin part is in treble clef with a 12/8 time signature. The cello part is in bass clef with a 12/8 time signature. The flute/violin part continues with a melodic line. The cello part provides a harmonic accompaniment.

[Turn over]

0 3

TRACK 3: The Operas of Mozart (1:58)

The excerpt is taken from Mozart's opera 'The Magic Flute'.

In this scene, two armed men sing the words written on a holy temple. They are telling the opera's hero that he must go through tests of mental strength in order to achieve his goals.

Analyse how Mozart's use of musical elements helps to create a serious atmosphere. [10 marks]

The German text and an English translation are given below:

	GERMAN	ENGLISH
1	Der, welcher wandert diese Strasse voll Beschwerden	He who walks along this path of troubles
2	Wird rein durch Feuer, Wasser, Luft und Erden	Will be purified by fire, water, air and earth
3	Wenn er des Todes Schrecken überwinden kann	If he overcomes his fear of death
4	Schwingt er sich aus der Erde himmeln.	He will soar up from earth towards heaven.



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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 (0:50)**The lyrics for the excerpt are given below:**

Lyrics extract from ‘Hold Up’ by Beyoncé from Lemonade cannot be reproduced here due to third-party copyright restrictions.

0	4	.	1
---	---	---	---

The diagram below shows the chord sequence heard at the beginning of the excerpt (0:02–0:09).

Write the correct chord symbol in the empty box.
[1 mark]

I	IV	II		II	IV	I
---	----	----	--	----	----	---



0 4 . 2

Name the interval formed by the pitch range of the vocal melody in lines 1–4. [1 mark]

0 4 . 3

Which ONE of the following is a feature of the excerpt?

Underline your answer. [1 mark]

imitation

ostinato

pedal

sequence

0 4 . 4

Which ONE of the following popular musical styles has influenced this track?

Underline your answer. [1 mark]

disco

funk

heavy metal

reggae

4

[Turn over]



0	5
---	---

TRACK 5 (0:53)

The lyrics for the excerpt are given below:

Lyrics extract from ‘Won’t Stand Down’ by Muse from Will of the People cannot be reproduced here due to third-party copyright restrictions.



0	5	.	1
---	---	---	---

How many times is the interval of a rising minor 6th sung in lines 1–8?

Underline your answer. [1 mark]

3

4

5

6

[Turn over]



0	5	.	2
---	---	---	---

Explain fully how the metre changes for the instrumental section heard immediately after line 16 (0:44–0:53).

[2 marks]

0	5	.	3
---	---	---	---

Which ONE of the following terms correctly describes the texture of the music in 0:44–0:48?

Underline your answer. [1 mark]

heterophonic

homophonic

monophonic

polyphonic

4



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[Turn over]



0	6
---	---

TRACK 6: (2:04)

The excerpt is taken from “Power Flower” on the album ‘Stevie Wonder’s Journey Through “The Secret Life of Plants” (1979).

In this song, Stevie Wonder expresses himself as though he were a happy and carefree nature spirit.

Analyse how Stevie Wonder uses musical elements in the excerpt to express this character. [10 marks]

The lyrics for the excerpt are given below:

Lyrics extract from ‘Power Flower’ by Stevie Wonder from Stevie Wonder’s Journey Through ‘The Secret Life of Plants’ cannot be reproduced here due to third-party copyright restrictions.



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[Turn over for Area of study 3]



Area of study 3: Music for media**Spend 20 minutes on this section.****0 7****TRACK 7: (1:15)****0 7 . 1****Which ONE of the following harmonic intervals is formed by the two pitches heard from 0:02–0:14?****Underline your answer. [1 mark]****minor 3rd****major 3rd****perfect 4th****augmented 4th****0 7 . 2****A one-bar pizzicato string motif is introduced at 0:14. It has the following rhythm:****Score extract from ‘Miss Hilly’ by Thomas Newman from The Help cannot be reproduced here due to third-party copyright restrictions.****State the number of times pizzicato strings play this one-bar rhythm from 0:22–0:33. [1 mark]**

07.3

Name the instrument first heard at 0:34. [1 mark]

07.4

Which ONE of the following correctly describes the dynamics in this excerpt?

Tick (✓) your answer. [1 mark]

<input type="checkbox"/>	Starts with fade in, ends with fade out
<input type="checkbox"/>	Starts with fade in, no fade out
<input type="checkbox"/>	No fade in, ends with fade out
<input type="checkbox"/>	No fade in or fade out

4

[Turn over]





26

08

TRACK 8 (1:06)

08.1

This excerpt is structured AB A¹B¹, where the A sections are piano solos and the B sections use the orchestra.

Identify the FIRST orchestral instrument heard at the end of each piano solo section. [2 marks]

End of A _____

End of A¹ _____



2 7

0 8 . 2

Which ONE of the following correctly shows the flute melody which begins at 0:12?

Tick (✓) your answer. [1 mark]

Score extract from 'Zanarkand' by Nobuo Uematsu from Final Fantasy X cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

0	8	.	3
---	---	---	---

Which **ONE** of the following is **NOT** found in this excerpt?

Underline your answer. [1 mark]

harmonic sequence

plagal cadence

suspension

tierce de Picardie

4



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[Turn over]



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 (1:20)



1 0 . 1

Which ONE of the following shows the rhythm of the piano part in 0:02–0:05?

Tick (✓) your answer. [1 mark]

Score extract from ‘The River Won’t Flow’ by Jason Robert Brown from Songs for a New World cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

1 0 . 2

Which ONE of the following is NOT heard in the introduction (0:02–0:20)?

Underline your answer. [1 mark]

acciaccatura

backbeat

blue note

tremolo

1 0 . 3

Name the instrument which plays sustained chords at 1:02–1:05. [1 mark]

1 0 . 4

This excerpt begins in G major.

Name the key the music modulates to at 1:16. [1 mark]

4



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[Turn over]



1	1
---	---

TRACK 11: (0:55)

The lyrics for this excerpt are printed below:

Lyrics extract from 'How Can Love Survive' by Richard Rodgers from The Sound of Music cannot be reproduced here due to third-party copyright restrictions.

1	1	.	1
---	---	---	---

Which **ONE** of the following harmonic features is heard during lines 1–4?

Underline your answer. [1 mark]

cadential 6/4

circle of fifths

diminished 7th chord

tonic pedal



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

Which **ONE** of the following pitch patterns shows the melody of line 10 (0:36–0:40)?

Tick (✓) your answer. [1 mark]

Score extract from ‘How Can Love Survive’ by Richard Rodgers from *The Sound of Music* cannot be reproduced here due to third-party copyright restrictions.

[Turn over]



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

Identify TWO differences in the orchestral accompaniment in lines 13–14 compared with lines 1–2. [2 marks]

4



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[Turn over]



1	2
---	---

TRACK 12 (1:52)

This excerpt is taken from Sondheim's musical 'Follies'.

It is sung by Buddy. Buddy is a middle-aged man who is married to Sally and also having an affair with a younger woman named Margie. At this point in the show, Buddy is unsure which woman he most wants to be with.

Explain how the music shows Buddy's inner conflict at his complex romantic situation.

The lyrics for this excerpt are printed below: [10 marks]

Lyrics extract from 'The Right Girl' by Stephen Sondheim from Follies cannot be reproduced here due to third-party copyright restrictions.



10

[Turn over for Area of study 5]



Area of study 5: Jazz

Spend 20 minutes on this section.

1 3

TRACK 13 (0:56)

1 3 . 1

Which ONE of the following terms best describes the opening trumpet figure?

Underline your answer. [1 mark]

major scale

minor scale

major arpeggio

minor arpeggio

1 3 . 2

Describe fully the repeated interval in the trumpet at 0:22–0:24. [2 marks]



1 3 . 3

The key of the excerpt is B^b major.

Which ONE of the following is the correct chord progression heard at 0:38–0:47?

Tick (✓) your answer. [1 mark]

<input type="checkbox"/>	$B^b - G7 - C7 - C7$
<input type="checkbox"/>	$B^b - D7 - G7 - G7$
<input type="checkbox"/>	$E^b - G7 - Cm - C7$
<input type="checkbox"/>	$E^b - D7 - Gm - G7$

4

[Turn over]





4 8

1 4

TRACK 14 (1:03)

1 4 . 1

State the degree of the scale which is repeated by the double bass at the start of the excerpt. [1 mark]



1 4 . 2

Which ONE of the following best represents the rhythm of the melody heard twice at 0:11–0:21?

Note that the rhythms are all swung.

Tick (✓) your answer. [1 mark]

Score extract from ‘Satin Doll’ by Duke Ellington from Jazz Party cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

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

What is the rhythmic device heard in the horn accompaniment at 0:50–0:55?

Underline your answer. [1 mark]

cross rhythms

dotted rhythms

push rhythms

straight rhythms

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

Name the instrument in the drum kit that is used for the fill at 0:59. [1 mark]

4



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[Turn over]





5 4

Area of study 6: Contemporary traditional music

Spend 20 minutes on this section.

1	6
---	---

TRACK 16: (1:01)



5 5

1 6 . 1

Which ONE of the following correctly shows the melody in the opening of the excerpt (0:02–0:08)?

Tick (✓) your answer. [1 mark]

Score extract from ‘Fear’ by Astor Piazzolla from Five Tango Sensations cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

1 6 . 2

Name the instrument heard in the excerpt which is NOT a member of the string family. [1 mark]

1 6 . 3

In 0:27–0:33, the non-string instrument plays a series of notes with the same rhythmic value.

Name the rhythmic value of these notes. [1 mark]

1 6 . 4

Which ONE of the following best describes the structure of the excerpt?

Underline your answer. [1 mark]

canon

fugue

rondo

ternary

4



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[Turn over]



1 7

TRACK 17 (0:57)

1 7 . 1

The lyrics for the first line are:

Lyrics extract from 'Primavera' by Mariza from Fado Curvo cannot be reproduced here due to third-party copyright restrictions.

Describe fully the interval formed by the range of the vocal melody in this line. [2 marks]

1 7 . 2

Which ONE of the following correctly shows the sequence of chords in 0:05–0:26?

Tick (✓) your answer. [1 mark]

	I – IV – V ⁷ – I
	I – IV – I – V ⁷
	V ⁷ – I – IV – V ⁷
	V ⁷ – I – IV – I



17.3

Which **ONE** of the following best describes the relationship between the voice part and the Portuguese guitar in the excerpt?

Tick (✓) your answer. [1 mark]

<input type="checkbox"/>	call and response
<input type="checkbox"/>	heterophony
<input type="checkbox"/>	melody and accompaniment
<input type="checkbox"/>	melody and countermelody

4

[Turn over]



Area of study 7: Art music since 1910

Spend 20 minutes on this section.

1 9

TRACK 19 (1:05)

1 9 . 1

**Name TWO percussion instruments heard in the excerpt.
[2 marks]**

1 9 . 2

Which **ONE** of the following correctly shows the order in which different types of texture are heard in the wind and brass instruments in the excerpt?

Tick (✓) your answer. [1 mark]

<input type="checkbox"/>	contrapuntal, solo, unison
<input type="checkbox"/>	contrapuntal, solo, octaves
<input type="checkbox"/>	chordal, solo, unison
<input type="checkbox"/>	chordal, solo, octaves

1 9 . 3

Which **ONE** of the following statements is true of the rhythm and metre of the excerpt?

Tick (✓) your answer. [1 mark]

<input type="checkbox"/>	Changing metres are used.
<input type="checkbox"/>	There are frequent ostinatos.
<input type="checkbox"/>	There is a constant cross-rhythm.
<input type="checkbox"/>	The excerpt is in completely free time.

4

[Turn over]



2	0
---	---

TRACK 20 (0:51)

2	0	.	1
---	---	---	---

The excerpt begins with a repeated octave B in the piano.

Which ONE of the following correctly shows the repeated piano accompaniment pattern when the violin enters at 0:10?

Tick (✓) your answer. [1 mark]

Score extract from 'Piano Trio no.2 in E minor Op.67, IV Allegretto' by Dmitri Shostakovich cannot be reproduced here due to third-party copyright restrictions.



20.2

What is the interval between the first two notes that the cello plays (at 0:30–0:32)?

Underline your answer. [1 mark]

minor 3rd

major 3rd

perfect 4th

augmented 4th

20.3

Name the performing technique used by the string instruments in the excerpt. [1 mark]

20.4

Name the cadence heard at the end of the excerpt. [1 mark]

4

[Turn over]



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 (1:20)**Answer the following questions, which are based on the score excerpt printed in the booklet of scores.**

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

Give a bar number in which a diminished 7th chord is heard on the 3rd beat. [1 mark]

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

Name the key at the END of bar 8. [1 mark]



2 2 . 4

Analyse Vivaldi's handling of melody and tonality in the excerpt.

**Your answer should refer to specific details in the score.
[10 marks]**



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[Turn over]



2	3
---	---

TRACK 23: The Operas of Mozart (1:21)

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

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

Describe fully the chord in bar 92 beat 1. [2 marks]

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

Analyse the orchestral texture in bars 73–88, and explain how this is typical of Mozart's writing. [5 marks]



[Turn over]



2 3 . 3

Analyse how Mozart uses the following elements in this excerpt to illustrate Cherubino's emotions:

- tempo, metre and rhythm
- harmony and tonality.

Your answer should refer to specific details in the score.

An English translation of the Italian text is given below:
[10 marks]

	ITALIAN	ENGLISH
1	Parlo d'amor vegliando	I speak of love while I'm awake,
2	parlo d'amor sognando	I speak of love while I'm dreaming,
3	all'acqua, all'ombra, ai monti,	to the water, to the shade, to the mountains
4	ai fiori, all'erbe, ai fonti,	to the flowers, to the grass, to the fountains,
5	all'eco, all'aria, ai venti	to the echo, to the air, to the winds,
6	che il suon de vani accenti	the sound of my hopeless words
7	portano via con se, portano via con se.	are taken away with them, are taken away with them.



8	E se non ho chi m'oda, e se non ho chi m'oda,	And if I don't have anyone to hear me, and if I don't have anyone to hear me,
9	parlo d'amor con me, con me, parlo d'amor con me.	I speak of love to myself, to myself, I speak of love to myself.

[Turn over]



17

[Turn over]



2	4
---	---

**TRACK 24: The Piano Music of Chopin,
Brahms and Grieg (1:18)**

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

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

Describe fully the chord at the start of bar 36. [2 marks]

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

**Analyse the harmony of bar 16 beat 3 to bar 25 beat 1,
and explain how it is typical of Romantic piano writing.
[5 marks]**



SECTION C: Essay [30 marks]

Spend 45 minutes on this section.

Answer ONE question from questions 25–30.

Write your answer on pages 87–95 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)

Choose TWO of the named artists.

Discuss ways in which they have BOTH contributed to ONE of the following types of pop music:

- dance music
- love songs
- songs with a social or political message
- instrumental music.

2	6
---	---

Area of study 3: Music for media

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

‘Melodic lines are less important than sonority (timbre) in music for media.’

How far do you agree or disagree with this statement? Discuss with detailed reference to the work of TWO of the named composers.



2	7
---	---

Area of study 4: Music for theatre

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

Explain how TWO of the named composers have used harmony and melody to enhance the dramatic situation of their songs.

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 how they have challenged OR gone beyond what was considered to be the typical jazz style of their time.

[Turn over]



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.

Explore the significance of choices of mode, scale or key in their work.

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 **ONE** of the following types of music:

- music for orchestra or large ensemble

OR

- music for small ensemble or solo performer.

Explain how **TWO** of the named composers have been innovative in composing this type of music.

END OF QUESTIONS



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

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