

Please write clearly in block capitals.

Centre number

Candidate number

Surname \_\_\_\_\_

Forename(s) \_\_\_\_\_

Candidate signature \_\_\_\_\_

# A-level MUSIC

## Component 1 Appraising music

Friday 14 June 2019

Morning

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 paper, use the supplementary answer sheets.
- 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>	



**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: Baroque solo concerto (0:47)**0 1**. **1** Which **one** of the following types of metre is used in the excerpt?

Underline your answer.

**[1 mark]****simple  
triple****simple  
quadruple****compound  
triple****compound  
quadruple****0 1**. **2** State the number of lines within the texture of the organ solo.**[1 mark]****0 1**. **3** The excerpt begins in the tonic key (d minor).

Name the key into which it has modulated at the end of the excerpt.

**[1 mark]****0 1**. **4** The excerpt begins with three phrases in a descending sequence in the orchestra.

When the solo organ enters at 0:12, it begins in a similar way, but then changes.

Tick (✓) the answer which correctly shows where this change takes place.

**[1 mark]**

during the first phrase	
after the first phrase	
during the second phrase	
after the second phrase	



0 2

**Track 2: The operas of Mozart (0:34)**

This aria is from 'Don Giovanni'.

Complete the bracketed sections of:

- the soprano melody in bar 3
- the cello part in bar 8.

The rhythm has been shown.

**[6 marks]**

1

6

6

Turn over for the next question

Turn over ►





**Area of study 2: Pop music****Spend 20 minutes on this section.****0 4** **Track 4 (0:47)**

The lyrics of the excerpt are printed below:

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**0 4 . 1** With which type of chord does the excerpt begin?

Underline your answer.

**[1 mark]**

**diminished 7th      dominant 7th      major 7th      minor 7th**

**0 4 . 2** Describe fully the interval formed by the range of the vocal melody in line 1.

**[2 marks]**


---

**0 4 . 3** Which scale degree is the highest note of the vocal melody?

Underline your answer.

**[1 mark]**

**tonic      supertonic      dominant      submediant**

4

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

0 5

**Track 5 (0:49)**

0 5 . 1

The excerpt begins with a guitar riff in semiquavers in which four intervals are used.

Which **one** of the following correctly shows the intervals in the order in which they appear?

Tick (✓) your answer.

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**[1 mark]**

0 5 . 2

Name the instrument which takes over the lower line of this riff at 0:17.

**[1 mark]**

0 5 . 3

In the drum break heard at 0:32–0:33, what is the shortest note value played?

Underline your answer.

**[1 mark]****semiquavers****sextuplet  
semiquavers****demisemiquavers****sextuplet  
demisemiquavers**

0 5 . 4

Name the interval heard repeatedly in the bass from 0:33 to the end of the excerpt.

**[1 mark]**



**Area of study 3: Music for media****Spend 20 minutes on this section.****0 7** Track 7 (0:36)**0 7**. **1** Which **one** of the following correctly shows the piano bass line heard twice in 0:02–0:11?

Tick (✓) your answer.

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**[1 mark]****0 7**. **2** Name the **two** woodwind instruments heard between 0:16 and 0:19.**[2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

**0 7**. **3** The tonic of the excerpt is g minor.Which **two** chords are heard in 0:25–0:28?

Tick (✓) your answer.

**[1 mark]**

<b>E<math>\flat</math> major and C minor</b>	
<b>D major and C minor</b>	
<b>C major and D minor</b>	
<b>E<math>\flat</math> major and D minor</b>	

4
---





0 8

**Track 8 (1:05)**

0 8 . 1

Suggest a suitable time signature for the excerpt.

**[1 mark]**

---

0 8 . 2

Which **one** of the following keyboard instruments enters at 0:08?

Underline your answer.

**[1 mark]****celeste****clavichord****harpsichord****piano**

0 8 . 3

This keyboard instrument plays an ostinato.

State how many different pitches are in the ostinato.

**[1 mark]**

---

0 8 . 4

Which **one** of the following parallel intervals can be heard between the voice parts in the excerpt?

Underline your answer.

**[1 mark]****seconds****thirds****fourths****fifths**

4

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



**Area of study 4: Music for theatre****Spend 20 minutes on this section.****1 0****Track 10 (0:57)**

The lyrics for the excerpt are printed below:

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**1 0 . 1**

The introduction begins with a tonic minor chord containing an added note.

Which **one** of the following is the added note?

Underline your answer.

**[1 mark]****4th****6th****7th****9th****1 0 . 2**

Line 4 ends on a dominant chord (F# is the bass).

State the bass note in the accompaniment in lines 5–7.

**[1 mark]****1 0 . 3**

Describe the difference in metre between lines 5–7 and lines 8–9.

**[1 mark]****1 0 . 4**Which **one** of the following instruments is added to the accompaniment for the first time in lines 5–9?

Underline your answer.

**[1 mark]****bassoon****cello****flute****violin****4****Turn over ►**

1	1
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**Track 11 (0:52)**

The lyrics for the excerpt are printed below:

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1	1	1
---	---	---

State fully the harmonic function of the French Horn note held in lines 1–2.

**[2 marks]**

1	1	2
---	---	---

Which **one** of the following correctly represents the melody of line 1?

Tick (✓) your answer.

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**[1 mark]**

1 1 . 3 Which key is used in line 7?

Tick (✓) your answer.

[1 mark]

dominant minor	
relative minor	
supertonic minor	
tonic minor	

—  
4

Turn over for the next question

Turn over ►







## Area of study 5: Jazz

Spend 20 minutes on this section.

## 1 3 Track 13 (0:42)

1 3 . 1 Which **one** of the following best shows the piano bass line at the start of the excerpt (0:02–0:07)?

Note: these are all shown an octave higher for ease of reading.

Tick (✓) your answer.

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[1 mark]

1 3 . 2 At 0:22, the saxophone enters with this rhythmic motif:



State the melodic interval heard at the start of this motif.

[1 mark]

1 3 . 3 The saxophone melody from 0:22 to the end of the excerpt uses the Mixolydian mode on G, but with one chromatic note heard at 0:35.

What is the chromatic note?

Underline your answer.

[1 mark]

B $\flat$ C $\sharp$ E $\flat$ F $\sharp$ 

1 3 . 4 Name the rhythmic value heard in the saxophone and drum kit at 0:35–0:37.

[1 mark]

4





1 4

**Track 14 (0:43)**

1 4 . 1

Which **one** of the following correctly shows the chord sequence of the piano introduction (0:02–0:06)?

Tick (✓) your answer.

**[1 mark]**

V – I – IV – VII – III – VI	
IV – VII – III – VI – II – V	
III – VI – II – V – I – IV	
VII – III – VI – II – V – I	

1 4 . 2

Which **one** of the following best represents the rhythm of the start of the repeated saxophone melody heard at 0:08–0:10 **and** 0:13–0:15?

Note that the rhythms are all swung.

Tick (✓) your answer.

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**[1 mark]**

1 4 . 3

Apart from the piano, name **two** other instruments heard in the rhythm section in the excerpt.

**[2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

4

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



**Area of study 6: Contemporary traditional music****Spend 20 minutes on this section.****1 6** **Track 16 (1:07)**

The lyrics for the excerpt are printed below.

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**1 6** . **1** Name the type of melodic ornament heard twice in the Portuguese guitar melody between 0:05 and 0:07.

**[1 mark]**


---

**1 6** . **2** Name the degree of the scale on which the vocal melody begins in line 1.

**[1 mark]**


---

**1 6** . **3** The key of the excerpt is F# minor.

Which chord is used to harmonise the last two words of line 1?

Underline your answer.

**[1 mark]****B minor****C# minor****E minor****F# minor**

**1 6** . **4** What is the interval formed by the range of the vocal melody in line 3?

Underline your answer.

**[1 mark]****perfect 5th****minor 6th****major 6th****minor 7th**

4

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

1 7

**Track 17 (1:01)**

1 7 . 1

The metre of the excerpt is based on an alternation between two time signatures.

Which **one** of the following best describes the relationship between these time signatures?

Tick (✓) your answer.

**[1 mark]**

<b>3/4 and 4/4</b>	
<b>6/8 and 3/4</b>	
<b>9/8 and 3/4</b>	
<b>2/4 and 6/8</b>	

1 7 . 2

Which mode is used in the excerpt?

Underline your answer.

**[1 mark]****Aeolian****Dorian****Phrygian****Lydian**

1 7 . 3

Name **one** Indian and **one** western instrument heard in the excerpt.**[2 marks]**

Indian instrument \_\_\_\_\_

Western instrument \_\_\_\_\_

4





**Area of study 7: Art music since 1910****Spend 20 minutes on this section.****1 9** **Track 19 (1:09)**

The first phrase of the main melody is shown below.

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**1 9** . **1** The solo piano enters during the 3rd beat of the phrase with a repeated note.

Name this repeated note.

**[1 mark]**


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**1 9** . **2** Which **one** of the following chords is used to harmonise the final note of this phrase?

Underline your answer.

**[1 mark]****diminished 7th****dominant 7th****major 7th****minor 7th**

**1 9** . **3** The piano plays a repeated melodic interval from 1:00–1:06.

Which **one** of the following intervals does it play?

Underline your answer.

**[1 mark]****augmented 4th****minor 6th****minor 7th****minor 9th**

**1 9** . **4** Name the tuned percussion instrument which plays in the excerpt.

**[1 mark]**


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2 0

**Track 20 (1:05)**

2 0 . 1

Which **one** of the following correctly shows the pitches of the first 6 notes played by the cello?

Tick (✓) your answer.

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**[1 mark]**

2 0 . 2

Describe **two** ways in which the vocal sample 'the war is over' is used in the excerpt.

**[2 marks]**


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2 0 . 3

How many string instruments play in the excerpt?

Underline your answer.

**[1 mark]**

3

4

5

6

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 4

**Turn over for the next question**

**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 (0:51)****NB The excerpt is played at baroque pitch.**

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

**2 2 . 1**

Name the key of the music in bars 11–14 (1st beat).

**[1 mark]**

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**2 2 . 2**

Give the location of a 4–3 suspension in the Violin II part.

**[1 mark]**

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**2 2 . 3**

Analyse the composer's handling of melody in the excerpt, stating how it is typical of music in the Baroque period.

**[5 marks]**

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2 3 . 4

Analyse how Mozart's handling of melody, harmony, rhythm and dynamics helps to portray Bartolo's character in the excerpt.

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
Coll' astuzia...	With cunning...
coll' arguzia,	with cleverness,
col giudizio,	with judgement,
col criterio...	with discretion...
si potrebbe...	one could...
il fatto è serio,	the case is serious,
ma credete si farà.	but believe me it will be done.
Se tutto il codice	If the whole legal code
dovessi volgere,	I have to search,
se tutto l'indice	if the whole index
dovessi leggere,	I must read through,
con un equivoco,	with an ambiguity,
con un sinonimo,	with a synonym,
qualche garbuglio	there will be some quibble
si troverà,	there to be found,

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

Spend 45 minutes on this section.

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

Write your answer on pages 36–39 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 used musical elements to create social or political commentary in their work.You should refer in detail to at least **two** songs by each artist.**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 rhythm, metre and tempo to create a sense of action and/or stillness in their music 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)

Discuss how **two** of the named composers have used instrumentation and texture to create strongly contrasting atmospheres in their shows.**2 8****Area of study 5: Jazz**

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

Are the most interesting performances in jazz always the result of original composition or can re-interpretation of well-known tunes produce equally interesting results?

Discuss this question through detailed discussion of the work of **two** of the named artists.**2 9****Area of study 6: Contemporary traditional music**

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

Evaluate how successful **two** of the named artists have been in using and adapting elements of western classical or popular tradition in 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)

Can non-tonal music be accessible for an audience or is tonality an essential ingredient for understanding?

Discuss this question with detailed reference to the work of **two** of the named composers.

**END OF QUESTIONS**

**Turn over ►**











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