



Surname _____

Other Names _____

Centre Number _____

For Examiner's Use

Candidate Number _____

Candidate Signature _____

A-level

MUSIC

Component 1 Appraising music

7272/W

Friday 14 June 2019 Morning

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 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.**

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: 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
triplesimple
quadruplecompound
triplecompound
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]

<input type="checkbox"/>	during the first phrase
<input type="checkbox"/>	after the first phrase
<input type="checkbox"/>	during the second phrase
<input type="checkbox"/>	after the second phrase

4

[Turn over]



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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]

The musical score consists of two systems of music, each with a soprano and cello part. The first system (bars 1-5) is in 2/4 time, key of B-flat major. The soprano part has a bracketed section in bar 3. The cello part has a bracketed section in bar 8. The second system (bars 6-8) is in 2/4 time, key of B-flat major. The soprano part has a bracketed section in bar 8. The cello part has a bracketed section in bar 8.

[Turn over]

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

Lyrics ‘little green’ from Blue by Joni Mitchell cannot be reproduced here due to third-party copyright restrictions.

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]



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. [1 mark]

<p>One bar of score from Muse 'Assassin' from 'Black Holes and Revelations' cannot be reproduced here due to third-party copyright restrictions.</p>
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05 . 2

Name the instrument which takes over the lower line of this riff at 0:17. [1 mark]

05 . 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

05 . 4

Name the interval heard repeatedly in the bass from 0:33 to the end of the excerpt. [1 mark]

[Turn over]



10



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[Turn over]



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. [1 mark]

One bar of score from Michael Giacchino ‘This is me’ from ‘Ratatouille’ cannot be reproduced here due to third-party copyright restrictions.



07 . 2

Name the TWO woodwind instruments heard between 0:16 and 0:19. [2 marks]

1 _____

2 _____

07 . 3

The tonic of the excerpt is g minor.

Which TWO chords are heard in 0:25–0:28?

Tick (✓) your answer. [1 mark]

<input type="checkbox"/>	E_b major and C minor
<input type="checkbox"/>	D major and C minor
<input type="checkbox"/>	C major and D minor
<input type="checkbox"/>	E_b major and D minor

[Turn over]



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]



10



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[Turn over]



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

Lyrics from Stephen Sondheim 'The Miller's Son' from 'A Little Night Music' cannot be reproduced here due to third-party copyright restrictions.

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

TRACK 11 (0:52)

Lyrics from Richard Rodgers 'How do you Solve a Problem like Maria?' from 'The Sound of Music' cannot be reproduced here due to third-party copyright restrictions.

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. [1 mark]

One bar of score from Richard Rodgers 'How do you Solve a Problem like Maria?' from 'The Sound of Music' cannot be reproduced here due to third-party copyright restrictions.

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

Which key is used in line 7?

Tick (✓) your answer. [1 mark]

	dominant minor
	relative minor
	supertonic minor
	tonic minor

[Turn over]



1	2
---	---

TRACK 12 (1:49)

The excerpt is taken from the musical 'The Bridges of Madison County' by Jason Robert Brown (2014).

In this song, the main character is buying a dress and remembers how she used to take pleasure in her appearance when she was younger.

She reflects on how these feelings have been re-awakened by her recent meeting with a man to whom she feels attracted.

Explain how Jason Robert Brown's handling of musical elements in the excerpt helps to create a feeling of growing romantic excitement.



The lyrics of the excerpt are printed below:
[10 marks]

Lyrics from Jason Robert Brown: 'Look at Me' from
'The Bridges of Madison County' cannot be reproduced
here due to third-party copyright restrictions.

[Turn over]





3 4

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.



3 5

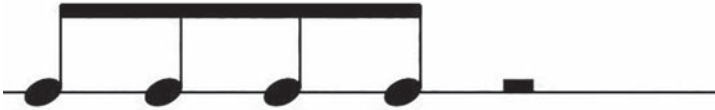
Tick (✓) your answer. [1 mark]

One bar of score from Gwilym Simcock: 'Sneaky' from 'Perception' cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

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_b **C[#]** **E_b** **F[#]**



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

Name the rhythmic value heard in the saxophone and drum kit at 0:35–0:37. [1 mark]

4

[Turn over]





3 8

TRACK 14 (0:43)

1 4

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]

<input type="checkbox"/>	V – I – IV – VII – III – VI
<input type="checkbox"/>	IV – VII – III – VI – II – V
<input type="checkbox"/>	III – VI – II – V – I – IV
<input type="checkbox"/>	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. [1 mark]

One bar of score from Duke Ellington: 'Rockin' in Rhythm' (1931 'The Okeh Ellington') cannot be reproduced here due to third-party copyright restrictions.

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]

1	5
---	---

TRACK 15 (2:12)

The excerpt is taken from ‘Blues by Five’ on the album ‘Cookin’ with the Miles Davis Quintet’ (1956).

Explain how Miles Davis brings elements of his own style to the old form of the blues in the excerpt. [10 marks]



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.**

Lyrics from Mariza: ‘Promete, Jura’ from ‘Fado Tradicional’ cannot be reproduced here due to third-party copyright restrictions.

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]



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]

<input type="checkbox"/>	3/4 and 4/4
<input type="checkbox"/>	6/8 and 3/4
<input type="checkbox"/>	9/8 and 3/4
<input type="checkbox"/>	2/4 and 6/8

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

[Turn over]



1	8
---	---

TRACK 18 (1:49)

The excerpt is taken from a work by Piazzolla entitled ‘Buenos Aires Hora Cero’. It is named after a series of comic books popular in Argentina in the 1950s and 1960s.

Explain how Piazzolla’s handling of musical elements in the excerpt helps to create a feeling of a cartoon world with a particular flavour of Argentina. [10 marks]



10



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[Turn over]



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.**

One bar of score from Messiaen: 'Turangalila-Symphonie', movement VI cannot be reproduced here due to third-party copyright restrictions.

1 9 . 1**The solo piano enters during the 3rd beat of the phrase with a repeated note.****Name this repeated note. [1 mark]****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]

4

[Turn over]





5 2

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. [1 mark]

Bar of score from Reich: 'After the War' from 'Different Trains' cannot be reproduced here due to third-party copyright restrictions.



2 0 . 2

Describe TWO ways in which the vocal sample 'the war is over' is used in the excerpt. [2 marks]

2 0 . 3

How many string instruments play in the excerpt?

 Underline your answer. [1 mark]

3 4 5 6

[Turn over]

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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
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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]**

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

**Give the location of a 4–3 suspension in the Violin II part.
[1 mark]**



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]

[Turn over]



2 **2** . **4**

Analyse the composer's handling of harmony, tonality and texture in the 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]





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[Turn over]



2	3
---	---

TRACK 23: The operas of Mozart (1:14)

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

Name the key of the music at the beginning of the excerpt (bars 30–37). [1 mark]

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

Give a bar number where an augmented 6th chord is played. [1 mark]

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

Discuss Mozart's writing for horns, trumpets and timpani in the excerpt, explaining how it is typical of the Classical period. [5 marks]



[Turn over]



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,



[Turn over]



2	4
---	---

**TRACK 24: The piano music of Chopin,
Brahms and Grieg (1:08)**

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

State one bar where a C major 7th chord in 3rd inversion can be heard. [1 mark]

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

Name the key of the music in bars 136–138. [1 mark]

2	4	.	3
---	---	---	---

Analyse the composer's handling of melody in 107–119, explaining how it is typical of his style. [5 marks]



[Turn over]



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

Discuss the composer's handling of harmony, tonality, texture and dynamics in the 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]





SECTION C: Essay [30 marks]

Spend 45 minutes on this section.

Answer ONE question from questions 25–30.

Write your answer on pages 78–84 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 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.

[Turn over]



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]



[Turn over]





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Question	Mark
Section A	
1	
2	
3	
Section B	
Section C	
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