

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]**

| | |
|------------------------|--|
| acciaccatura and turn | |
| acciaccatura and trill | |
| mordent and trill | |
| 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]**



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?

Tick (✓) **two** answers.

[2 marks]

| | |
|--|--------------------------|
| Sections A and B have different chord progressions from each other. | <input type="checkbox"/> |
| Section B ends with a plagal cadence. | <input type="checkbox"/> |
| Section C is the only one which does not use a pedal note. | <input type="checkbox"/> |
| Section C starts in the relative major. | <input type="checkbox"/> |
| Section C ends with an imperfect cadence. | <input type="checkbox"/> |

4

Turn over for the next question

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

The image shows the first four bars of the music. The top staff is for flute/violin and the bottom staff is for cello. The time signature is 12/8. The key signature has two flats (B-flat and E-flat). The flute/violin part starts with a quarter note G4, followed by eighth notes. The cello part starts with a quarter rest, followed by quarter notes. There are brackets above the flute/violin staff in bar 4 and above the cello staff in bar 2, indicating sections to be completed.

cello

The image shows the continuation of the music from bar 4. The top staff is for flute/violin and the bottom staff is for cello. The time signature is 12/8. The key signature has two flats. The flute/violin part starts with a quarter note G4, followed by eighth notes. The cello part starts with a quarter note G2, followed by quarter notes. There are brackets above the flute/violin staff in bar 4 and above the cello staff in bar 2, indicating sections to be completed.

6



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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 for the next question

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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**

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**Turn over for the next question****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.



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]**0 7 . 3** Name the instrument first heard at 0:34.**[1 mark]****0 7 . 4** Which **one** of the following correctly describes the dynamics in this excerpt?

Tick (✓) your answer.

[1 mark]

| | |
|--|--|
| Starts with fade in, ends with fade out | |
| Starts with fade in, no fade out | |
| No fade in, ends with fade out | |
| No fade in or fade out | |

4

0 8

Track 8 (1:06)

0 8 . 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 _____

0 8 . 2

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

Tick (✓) your answer.

[1 mark]

A

B

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

C

D

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 for Area of study 4

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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]

A B 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.C D 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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| | |
|---|---|
| 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]

A

B **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.**

C

D

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.



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 \flat major.Which **one** of the following is the correct chord progression heard at 0:38–0:47?

Tick (✓) your answer.

[1 mark]

| | |
|---|--|
| B\flat – G7 – C7 – C7 | |
| B\flat – D7 – G7 – G7 | |
| E\flat – G7 – Cm – C7 | |
| E\flat – D7 – Gm – G7 | |



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]

A

B

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

C

D

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

Turn over ►

Area of study 6: Contemporary traditional music

Spend 20 minutes on this section.

1 6 Track 16 (1:01)

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]

A B
Score extract from 'Fear' by Astor Piazzolla from
Five Tango Sensations cannot be reproduced here due to third-party
copyright restrictions.C D 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

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 | |

1 7 . 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]

| | |
|--------------------------|--|
| call and response | |
| heterophony | |
| melody and accompaniment | |
| melody and countermelody | |



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]

| | |
|------------------------------------|--|
| contrapuntal, solo, unison | |
| contrapuntal, solo, octaves | |
| chordal, solo, unison | |
| 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]

| | |
|--|--|
| Changing metres are used. | |
| There are frequent ostinatos. | |
| There is a constant cross-rhythm. | |
| The excerpt is in completely free time. | |



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]**A****B** 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**C** restrictions.**D**

2 0 . 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

2 0 . 3

Name the performing technique used by the string instruments in the excerpt.

[1 mark]

2 0 . 4

Name the cadence heard at the end of the excerpt.

[1 mark]

4

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Turn over for Section B

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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 . 2Name the key at the **end** of bar 8.**[1 mark]**

2 2 . 3

Analyse how Vivaldi develops the rhythms from bar 1 in bars 2 to 6, and explain how this is typical of his writing.

[5 marks]



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]



Question 23 continues on the next page

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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. |



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 44–47 of this booklet.

2 5**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.

| | |
|---|---|
| 2 | 9 |
|---|---|

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 |
|---|---|

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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5 2



2 4 6 A 7 2 7 2 / W

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