Surname	Centre Number	Candidate Number
First name(s)		2

GCE A LEVEL

A660U30-1

S23-A660U30-1

MONDAY, 12 JUNE 2023 – AFTERNOON

MUSIC – A level component 3
Appraising

2 hours 15 minutes (approximately)

For Examiner's use only			
	Question	**Maximum Mark**	**Mark Awarded**
Section 1: Area of Study B/C/D	**1/3/5**	**10**	
	2/4/6	**20**	
Section 2: Area of Study E/F	**7/9**	**15**	
	8/10	**15**	
Section 3: Area of Study A	**11**	**10**	
	12/13	**15**	
	14	**15**	
Total		**100**	

A660U301
01

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.
Answers in music notation may be written in pencil or ink.

Write your name, centre number and candidate number in the spaces at the top of this page.

You will need an **unmarked** copy of the **set work** scores you have studied for this component. No other scores may be taken into the examination.

In Section 1, answer **either** Area of Study B **or** Area of Study C **or** Area of Study D. In Section 2, answer **either** Area of Study E **or** Area of Study F. In Section 3, answer question 11, **either** question 12 **or** question 13 **and** answer question 14.

Write your answers in the spaces provided in this booklet. If you run out of space, use the additional page(s) at the back of the booklet, taking care to number the question(s) correctly.

INFORMATION FOR CANDIDATES

You will hear extracts of music for all questions apart from questions 12 or 13 and 14. Full instructions are included with each question and on the CD recording which will be played to you.

The allocation of marks is given at the end of each question or part-question. Answers should be located within the music, wherever necessary, with either bar numbers (in set works), line numbers (in songs) or sections (where given).

At the end of the examination this answer booklet must be handed to the supervisor.

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INDEX

		Page
Section 1	Area of study B: Rock and Pop	4
	Area of study C: Musical Theatre	12
	Area of study D: Jazz (1920–1960)	20
Section 2	Area of study E: Into the Twentieth Century	28
	Area of study F: Into the Twenty-First Century	32
Section 3	Area of study A: The Development of the Symphony	36
	Question 11	36
	Question 12	38
	Question 13	40
	Question 14	42

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SECTION 1

Area of study B: Rock and Pop

1. You will hear an extract from 'Ev'ryday is a winding road' performed by Sheryl Crow, the lyrics of which are printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions. [10]

1. He's got a daughter he calls Easter,
2. She was born on a Tuesday night.
3. I'm just wondering why I feel so all alone,
4. Why I'm a stranger in my own life.
5. Jump in let's go.
6. Lay back, enjoy the show.
7. Everybody gets high,
8. Everybody gets low.
9. These are the days when anything goes.
10. Ev'ryday is a winding road.
11. I get a little bit closer.
12. Ev'ryday day is a faded sign.
13. I get a little bit closer.
14. Ev'ryday is a winding road.
15. I get a little bit closer.
16. Ev'ryday is a faded sign.
17. I get a little bit closer to feeling fine.

[Instrumental]

18. I've been swimming in a sea of anarchy.
19. I've been living on coffee and nicotine.
20. I've been wond'ring if all the things I've seen
21. Were ever real, were ever really happening (ever really happening).
22. Ev'ryday is a winding road.
23. I get a little bit closer.
24. Ev'ryday day is a faded sign.
25. I get a little bit closer.

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(a) Complete the table below to indicate the **structure** of the extract using appropriate terms (verse/chorus etc). [4]

Line numbers	**1 to 4**	**5 to 9**	**10 to 13**	**14 to 17**		**18 to 21**	**22 to 25**
Section	.....	.....	.....	.....	**Instrumental**	.....	.....

(b) Describe features of the **vocal melody** in **lines 1 to 4**. [3]

.....

.....

.....

.....

(c) Describe features of the **Instrumental** section. [2]

.....

.....

.....

(d) Underline the **year** in which this song was composed and released. [1]

1966 **1976** **1986** **1996**

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Area of study B: Rock and Pop

2. You will hear **two** extracts of music. You may wish to place a tick (✓) in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2

Answer questions (a) to (g) in relation to **extract 1 only**. Question (h) is a comparison of **extract 2** with **extract 1**.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions. [20]

First, you will hear an extract from the song 'Waterloo' performed by the band ABBA. The lyrics are printed below.

[Introduction]

1. My, my at Waterloo, Napoleon did surrender.
2. Oh, yeah and I have met my destiny in quite a similar way.
3. The history book on the shelf,
4. is always repeating itself.
5. Waterloo, I was defeated, you won the war.
6. Waterloo, promise to love you forever more.
7. Waterloo, couldn't escape if I wanted to.
8. Waterloo, knowing my fate is to be with you.
9. Wa-Wa-Wa-Wa-Waterloo, finally facing my Waterloo.
10. My, my I tried to hold you back, but you were stronger.
11. Oh, yeah and now it seems my only chance is giving up the fight.
12. And how could I ever refuse,
13. I feel like I win when I lose.
14. Waterloo I was defeated, you won the war.
15. Waterloo, promise to love you for ever more.
16. Waterloo, couldn't escape if I wanted to.
17. Waterloo, knowing my fate is to be with you.
18. Wa-Wa-Wa-Wa-Waterloo, finally facing my Waterloo.

(a) Describe the music played by the **bass guitar** in the **Introduction** and **lines 1 and 2**.[2]

.....

.....

.....

(b) Name the **wind instrument** that features in the extract. [1]

.....

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(c) State the **name of the note** (for example, Tonic) that is used in the vocal melody at the beginning of **lines 5, 6, 7 and 8** and heard again in **lines 14, 15, 16 and 17**. [1]

.....

(d) Describe features of the **vocal melody** heard in **lines 1 to 4** and again in **lines 10 to 13**. Locate your answers using line numbers and/or lyrics. [3]

.....

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.....

(e) Tick (✓) the box which best describes the **chord** used in **lines 3 and 12**. [1]

Chord	Tick (✓)
Tonic (D major)	
Supertonic (E minor)	
Subdominant (G major)	
Submediant (B minor)	

(f) Identify the **rhythmic device** heard in the piano part at the end of **lines 4 and 13**. [1]

.....

(g) State the **year** in which this song was released. [1]

.....

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(h) Next, you will hear an extract taken from the song 'Waterloo' performed by Black Ingvars.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

The lyrics for extract 2 are printed below.

[Introduction]

1. Jo, jo, man värjer sig och fäktas i det längsta
2. Men, men, mot känslor kämpar gudarna förgäves har man sagt
3. Det är som jag hörde en sång
4. Jag tror det är kärlek på gång
5. Waterloo – jag är besegrad, nu ger jag mig
6. Waterloo – lova mej nöjet att älska dig
7. Waterloo – allting känns rätt, och det är min tro
8. Waterloo – du är mitt öde, mitt Waterloo
9. Wa Wa Wa Wa Waterloo – du är mitt öde, mitt Waterloo
10. Det är som jag hörde en sång
11. Jag tror det är kärlek på gång
12. Waterloo – allting känns rätt, och det är min tro
13. Waterloo – du är mitt öde, mitt Waterloo
14. Wa Wa Wa Wa Waterloo – du är mitt öde, mitt Waterloo

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Area of study C: Musical Theatre

3. You will hear an extract of a song from the musical *Sunset Boulevard*, the lyrics of which are printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions. [10]

1. Sunset Boulevard, headline boulevard, getting here is only the beginning.
2. Sunset Boulevard, jackpot boulevard, once you've won you have to go on winning.
3. You think I've sold out? Dead right, I've sold out, I just keep waiting for the right offer,
4. Comf'table quarters, regular rations, twenty-four hour five star room service.
5. And if I'm honest I like the lady. I can't help being touched by her folly.
6. I'm treading water, taking the money, watching her sunset.
7. Well, I'm a writer.
8. L.A.'s changed a lot over the years since those brave gold rush pioneers came in their creaky covered wagons.
9. Far as they could go, end of the line, their dreams were yours, their dreams were mine, but in those dreams were hidden dragons.
10. Sunset Boulevard, frenzied boulevard, swamped with ev'ry kind of false emotion.
11. Sunset Boulevard, brutal boulevard, just like you we'll wind up in the ocean.
12. She was sinking fast, I threw a rope, now I have suits and she has hope, it seemed an elegant solution.
13. One day this must end, it isn't real, still I'll enjoy a hearty meal before tomorrow's execution.
14. Sunset Boulevard, ruthless boulevard, destination for the stony hearted.
15. Sunset Boulevard, lethal boulevard, ev'ryone's forgotten how they started
16. Here on Sunset Boulevard.

(a) Underline the **time signature** used in **lines 3 and 4**. [1]

3/8 4/8 5/8 6/8

(b) Describe features of the **vocal melody** in **lines 1 and 2**. Locate your answers using line numbers and/or lyrics. [3]

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.....

.....

.....

(c) State the **tonality** of the extract. [1]

.....

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(d) Describe features of the **vocal melody** in **lines 3 and 4**. Locate your answers using line numbers and/or lyrics. [2]

.....

.....

.....

(e) Tick (✓) the box which describes the **modulation** at the start of **line 12**. [1]

Modulation	Tick (✓)
The key goes up by one semitone	
The key goes up by one tone	
The key goes down by one semitone	
The key goes down by one tone	

(f) Give the name of the **degree of the scale** (for example, Subdominant) that is sung on the last note. [1]

.....

(g) Name the **composer** of this extract. [1]

.....

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Area of study C: Musical Theatre

4. You will hear **two** extracts of music. You may wish to place a tick (✓) in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2

Answer questions (a) to (f) in relation to **extract 1 only**. Question (g) is a comparison of **extract 2** with **extract 1**.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions. [20]

First, you will hear an extract from the song 'One short day' from the musical *Wicked*.

The lyrics are printed below.

1. There are buildings tall as quoxwood trees, dress salons, and libraries, Palaces! Museums! A hundred strong.
2. There are wonders like I've never seen! It's all grand! And it's all green!
3. I think we've found the place where we belong!
4. I wanna be in this hoi polloi,
5. So I'll be back for good someday to make my life and make my way, but for today, we'll wander and enjoy.
6. One short day in the Emerald City, one short day, to have a lifetime of fun,
7. One short day, and we're warning the city
8. Now that we're in here, you'll know we've been here before we are done!
9. Who's the mage, whose major itinerary is making all Oz merrier?
10. Who's the sage, who sagely sailed in to save our posteriors?
11. Whose enthuse for hot air ballooning has all of Oz honeymooning?
12. Woo oo oo, Wizn't he wonderful? (Our wonderful wizard!)
13. [Who's the mage, whose major itinerary is making all Oz merrier?
14. Who's the sage, who sagely sailed in to save our posteriors?
15. One short day in the Emerald City, one short day, to have a lifetime of fun,]

Lines 13 and 14 are sung at the same time as line 15

16. What a way to be seeing the city
17. Where so many roam to, we'll call it home too
18. And then, just like now, we can say: We're just two friends, two good friends, two best friends
19. Sharing one wonderful one short (the wizard will see you now) day!

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(a) State the **interval** used in the harmony between the two voices in **line 4** (for example, 2nd). [1]

.....

(b) Describe features of the **vocal melody** in **line 5**. Use the lyrics to locate your answers. [3]

.....

.....

.....

.....

(c) Give **one** word that best describes the **vocal texture** in each of the following places:

(i) **Lines 13, 14 and 15** [1]

.....

(ii) **Line 16** [1]

.....

(d) Describe the use of **tonality** in this extract. Use line numbers in your answer. [2]

.....

.....

.....

(e) Name the **cadence** at the end of **line 19**. [1]

.....

(f) State the **decade** in which this musical was written and first performed. [1]

.....

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(g) Next, you will hear an extract taken from the song 'We beseech thee' from the musical *Godspell*.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

The lyrics for extract 2 are printed below.

1. By the gracious saving call, spoken tenderly to all, who have shared man's guilt and fall, we beseech thee, hear us!
2. By the love that longs to bless, pitying our sore distress, leading us to holiness, We beseech thee, hear us!
3. (Boom chick a boom/ bam bam/ and other vocal sounds ad lib)
4. Grant us all from earth to rise, and to strain with eager eyes, towards the promised heavenly prize, we beseech thee, hear us!
5. Come sing about love, (love), that caused us first to be
6. Come sing about love, (love), that made the stone and tree,
7. Come sing about love! Love! Love! Love!
8. Come on sing about love! Love! Love!
9. Come on sing about love!
10. (That draws us lovingly), we beseech thee, hear us!
11. Boom chicka boom chicka boom chick chick, chicka booma chicka booma chicka boom chick chick
12. Chick chick, boom chick

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Area of study D: Jazz (1920–1960)

5. You will hear an extract from 'Haitian fight song' performed by the Charles Mingus Quintet. The structure of the extract is printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions. [10]

Section 1 8+5+8 bars	Section 2 16 bars	Section 3 16 bars	Section 4 16 bars
Riff Improvisation Riff	Riff and improvisation	Riff and improvisation	Riff and improvisation (Last 8 bars slow down)
Solo double bass, percussion added at end	Low brass added	Full quintet	Full quintet

(a) Name the **percussion instrument** played at the end of **Section 1**. [1]

.....

(b) Name the type of **scale** featured in the riff and improvised sections. [1]

.....

(c) Describe features of the **melody** and of the **rhythm** played by the double bass in **Section 1**. Do not repeat your answer to (b). [3]

.....

.....

.....

.....

(d) Describe the **texture** of the extract. Refer to the sections in the table above. [2]

.....

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(e) Name the **two performing techniques** heard on the double bass. [2]

(i) ..... (ii) .....

(f) Underline the **year** in which this extract was recorded. [1]

1927 **1937** **1947** **1957**

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Area of study D: Jazz (1920–1960)

6. You will hear **two** extracts of music. You may wish to place a tick (✓) in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2

Answer questions (a) to (f) in relation to **extract 1 only**. Question (g) is a comparison of **extract 2** with **extract 1**.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions. [20]

First, you will hear an extract from 'A night in Tunisia'. An indication of the structure of the extract is printed below.

Head	Interlude	Solo break	Main solo section 1	Main solo section 2
Trumpet lead melody accompanied by rest of ensemble	Whole ensemble	Alto sax only	Alto sax & trumpet improvisation accompanied by rhythm section	(Solo instrument) accompanied by rhythm section (this section is incomplete and is at the end of the extract)

(a) This extract is performed by a septet: trumpet, alto sax, piano, guitar, bass, drums and **one other instrument**.
Place a tick (✓) in the box, indicating the **other instrument** heard. [1]

Instrument	Tick (✓)
Trombone	
Tenor sax	
Clarinet	
French horn	

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(b) Describe features of the **trumpet melody** in the **Head**. [2]

.....

.....

.....

(c) State one word which best describes the **texture** of the music played by the front line instruments in the **Interlude**. [1]

.....

(d) Name **two rhythmic features** heard in the extract. [2]

1. .....

2. .....

(e) Describe the music played by both the front line and the rhythm section in the **Main Solo Sections**. [3]

.....

.....

.....

(f) Identify the **style of jazz** associated with the **Solo break** section of this extract. Underline your answer from the list below. [1]

Big band **Swing** **Be-bop** **Cool**

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23

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Turn over.

(g) Next, you will hear an extract taken from the song 'Interlude' performed by Sarah Vaughan.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

The lyrics for extract 2 are printed below.

1. I live in a dream for a moment
2. We'd loved in a midnight solitude
3. But I never knew at the moment
4. Love was just an interlude
5. I thrill as your arms would enfold me
6. A kiss of surrender set the mood
7. Then Heaven fell down when you told me
8. Love's a passing interlude
9. The magic was unsurpassed
10. Too good to last
11. The magic my heart once knew
12. Is dressed in blue
13. The shadow of night all around me
14. I walk in a moonlight solitude
15. When I thought romance really found me
16. Love was just an interlude

[Instrumental Break]

17. The shadow of night all around me
18. I walk in a moonlight solitude
19. When I thought romance really found me
20. Love was just an interlude

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SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from the second movement of Poulenc's *Trio for Oboe*, *Bassoon and Piano*. Use an **unannotated copy of the score** for this question.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions. [15]

(a) Describe **two** features of interest in the **harmony** in **bars 1 to 4**. Give bar/beat numbers in your answers. [2]

1. .....

2. .....

(b) Comment on the **melodic material** in **bars 1 to 8 (beginning to Fig.1)** – i.e., piano in **bars 1 to 4** and/or bassoon in **bars 5 to 8**. [2]

.....

.....

.....

.....

(c) Other than merely stating that the oboe is introduced, give **one** similarity and **one** difference between the **use of instruments** in **bars 1 to 8** and **bars 9 to 14** (**beginning to Fig.1** and **Fig.1[1] to [1]Fig.2**). [2]

Similarity .....

Difference .....

(d) Other than the opening tonality, compare **bars 15 to 18 (Fig.2 to Fig.2[4])** with **bars 1 to 8** (**beginning to Fig.1.**) Give bar/beat numbers in your answer where necessary. [2]

.....

.....

.....

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(e) Describe **one** feature of the music in **bars 19 to 21 ([4]Fig.3 to [2]Fig.3)** that is typical of the Neoclassical style. [1]

.....

(f) State the type of **scale** played by the piano in **bar 22 ([1]Fig.3)** (after the initial chord). [1]

.....

(g) Discuss the **phrase structure** in the **extract** – i.e., **bars 1 to 22 (beginning to [1]Fig.3)**. Give bar numbers/figures in your answer. [5]

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8. You will now hear part of a piece for orchestra. An outline of the **first 12 bars** is given below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions. [15]

Bars 1 to 4	Bars 5 to 8	Bars 9 to 12
4–bar melody on oboe accompanied by orchestra	4–bar interlude for orchestra	Slightly varied repeat of opening 4–bar melody now on cor anglais accompanied by orchestra

(a) (i) Other than dynamics, state **two** features of the opening 4–bar **oboe** melody. [2]

1. .....

2. .....

(ii) Other than the pitch of the first note, state **one** way in which the **oboe** melody is changed in its repetition by the **cor anglais** in **bars 9 to 12**. [1]

.....

(b) Describe **one** feature of the orchestral **accompaniment** to the opening **oboe** melody. Do not merely name instruments. [1]

.....

.....

(c) State **one** feature of the orchestral interlude in **bars 5 to 8**. [1]

.....

(d) State **one** feature of the **melodic** material **after bar 12** – i.e., in the remainder of the extract. You should mention instruments where appropriate. [1]

.....

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(e) Comment on (i) the **harmony** and (ii) the **use of instruments after bar 12** – i.e., in the remainder of the extract.

(i) **Harmony** [2]

.....

.....

(ii) **Use of instruments** [2]

.....

.....

(f) Outline the use of **rhythm and/or metre** in **one other** work you have studied this year which is **different** in style from that used in this extract. You should not refer to a set work. [5]

Composer and work studied – .....

Use of rhythm and/or metre – .....

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Area of study F: Into the Twenty-First Century

9. You will hear an extract from *Ecstasio* by Thomas Adès. Use an **unannotated copy of the score** for this question.

The extract begins at **bar 1** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions. [15]

(a) Briefly state how **bars 1 to 24** (beginning to **[1]C**) fit into the overall form of the movement. [1]

.....

(b) Describe **two** features of the use of **harmony** in **bars 1 to 8** (beginning to **[1]A**).
Give bar numbers/letters in your answers where necessary. [2]

1. .....

.....

2. .....

.....

(c) State **two** features of the use of **instruments** in **bars 1 to 24** (beginning to **[1]C**).
Do not merely name instruments used. Give bar numbers/letters in your answers where necessary. [2]

1. .....

2. .....

(d) Comment on the use of **rhythm** in **bars 1 to 24** (beginning to **[1]C**).
Give bar numbers/letters in your answers. [3]

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(e) State any interesting features in the use of **phrase structure** in the extract. Give bar numbers/letters in your answers where necessary. [2]

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(f) Discuss Adès's use of **melody/motifs** in the extract. Give bar numbers/letters in your answers. [5]

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10. You will hear an extract from the *Viola Concerto* by Sofia Gubaidulina. A brief outline of the extract, which is in four sections, is given below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers. [15]

You now have **30 seconds** to read the questions.

Section 1	Section 2	Section 3	Section 4
Solo viola	Orchestral strings	Solo viola	Viola, alternating strings, woodwind and percussion
Two brief, similar passages – no metre	3 bars	Shorter than Section 1 – no metre	Longer section

(a) (i) Name the **effect** used by the viola in **Section 1**. [1]

.....

(ii) Other than your answer above, state **two** features of the music played by the viola in **Section 1**. [2]

1. .....

2. .....

(b) Give **one** way in which the music in **Section 1** is changed in **Section 3**. [1]

.....

(c) Give **one** feature of the music played by the orchestral strings in **Section 2**. [1]

.....

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(d) Describe the use of musical material in **Section 4**. [3]

.....

.....

.....

(e) Describe **one** feature of (i) the **texture** and (ii) the **harmony** in **Section 4**.

(i) **Texture** [1]

.....

(ii) **Harmony** [1]

.....

(f) Outline the use of **rhythm and/or metre** in **one other** work you have studied this year which is **different** from that used in this extract. You should not refer to a set work. [5]

Composer and work studied – .....

Use of rhythm and/or metre – .....

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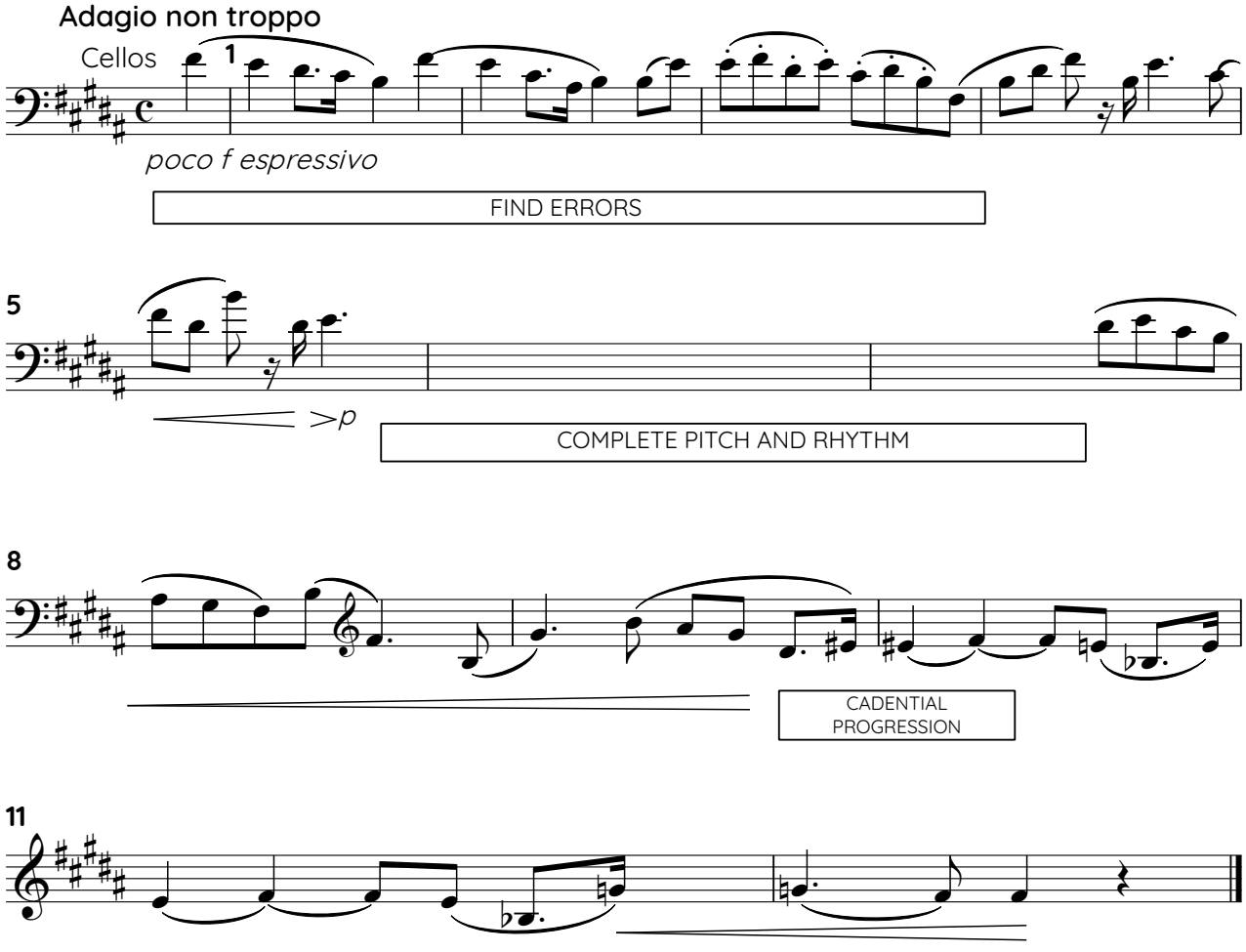
SECTION 3

Area of study A: The Western Classical Tradition (The Development of the Symphony 1750–1900).

11. You will hear part of a symphony by Brahms, most of the melody of which is printed below.

The extract will be played **five** times with a **1 minute pause** between each playing. There will be a **2 minute silence** at the end for you to complete your answer.

You now have **30 seconds** to read the questions. [10]



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(a) There are **two** errors in **bars 1 to 3**, **one** in **pitch** and **one** in **rhythm**. **Circle** the notes that are incorrect and above each write what you actually hear in the music. [4]

(b) Write in the missing **pitch** and **rhythm** of the cellos' melody from the last quaver of **bar 5 to bar 7[2]**. [5]

(c) Identify the type of **cadential progression** (for example, perfect) heard in **bars 9[4] to 10[2]**. [1]

.....

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You now have **1 hour** to answer **either** question 12 **or** question 13 **and** then question 14.

12. You will need an **unannotated** score of *Symphony No. 104* by Haydn. The following questions are on **movement 3**. [15]

(a) Name the **form** of the Trio section (**bars 52^3 to 94^2**) of this movement. [1]

.....

(b) Outline the changes in **tonality** that occur in **bars 52^3 to 87^1** of the Trio. Include bar and beat numbers in your answer. [5]

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(c) State in full (for example, B minor) the **key** in which the Trio ends (bar 94). [1]

.....

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(d) Indicate where the following **harmonic** features can be found within **bars 94[3] to 104[2]**. In your answer, you should give bar and beat numbers. [3]

Harmonic Feature	Bar and beat numbers
Augmented 6th chord	
Augmented triad	
Dominant pedal	

(e) Outline the **differences** in the use of **sonority** in the Trio (**bars 52[3] to 94[2]**) compared to the Minuet (**bars 1 to 52[2]**). Include bar and beat numbers in support of your answer. [5]

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Now turn to question 14

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13. You will need an **unannotated** score of *Symphony No. 4* by Mendelssohn. The following questions are on **movement 3**. [15]

(a) Name the **form** of the Trio section (**bars 76^{3} to 124^{2}**) of this movement. [1]

.....

(b) State in full (for example, B minor) the **key** in which the Trio ends (bar 124). [1]

.....

(c) Outline the changes in **tonality** that occur in the Minuet, **bars 1 to 76^{2}**. Include bar and beat numbers in your answer. [5]

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(d) Indicate where the following **harmonic** features can be found within **bars 195 to 210**. In your answer, you should give bar and beat numbers. [3]

Harmonic Feature	Bar and beat numbers
Second inversion tonic chord	
Dominant 7th chord in 4/2 position	
Tonic pedal	

(e) Outline the **differences** in the use of **sonority** in the Trio (**bars 76^3 to 124^2**) compared to the Minuet (**bars 1 to 76^2**). Include bar and beat numbers in support of your answer. [5]

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14. Discuss the use of harmony and tonality in symphonic music composed between 1750 and 1900. Your answer should refer to a range of works from the period, and must include brief references to both set works. [15]

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END OF PAPER

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Question number	Additional page, if required. Write the question number(s) in the left-hand margin.

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