

Surname	Centre Number	Candidate Number
First name(s)		2



GCE AS

B660U30-1



TUESDAY, 17 MAY 2022 – MORNING

MUSIC – AS component 3

Appraising

1 hour 30 minutes (approximately)

For Examiner's use only			
	Question	Maximum Mark	Mark Awarded
Section 1: Area of Study B/C/D	1/4/7	15	
	2/5/8	15	
	3/6/9	10	
Section 2: Area of Study A	10	13	
	11	10	
	12	10	
	13/14	15	
Total		88	

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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.

Answers to **all** questions, including rough work, should be made in the spaces provided in the answer 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.

You will need an **unmarked** copy of the score you have studied for Section 2: Area of Study A. In Section 1 choose **either** Area of Study B **or** Area of Study C **or** Area of Study D. In Section 2 answer questions 10, 11 and 12 and choose **either** question 13 **or** question 14.

INFORMATION FOR CANDIDATES

Full instructions, including lengths of pauses and the number of times an extract will be played, are written at the beginning of each question and are also included 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. Unless specified, you will be awarded one mark for each relevant comment up to the maximum allowed for that question.

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



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SECTION 1

Area of Study B: Rock and Pop

[15]

1. You will hear an extract from a pop song, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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

1. *Take a look at my girlfriend; For she's the only one I got.*
2. *Not much of a girlfriend, I never seem to get a lot.*
3. *Take a jumbo, 'cross the water, Like to see America*
4. *See the girls in California*
5. *I'm hoping it's going to come true, But there's not a lot I can do*
6. *Could we have kippers for breakfast, mummy dear, mummy dear?*
7. *They got to have 'em in Texas, 'Cause everyone's a millionaire*
8. *I'm a winner, I'm a sinner. Do you want my autograph?*
9. *I'm a loser, what a joker*
10. *I'm playing my jokes upon you while there's nothing better to do*
11. *Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow, di-dow.*
12. *Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow, di-dow.*
13. *Na na na, nana na na na na na*
14. *Don't you look at my girlfriend; For she's the only one I got.*
15. *Not much of a girlfriend, I never seem to get a lot.*
16. *Take a jumbo, 'cross the water, Like to see America*
17. *See the girls in California*
18. *I'm hoping it's going to come true, But there's not a lot I can do*

- (a) Describe **two** musical features heard in the 2 bar introduction.

[2]

1.
2.

- (b) Identify the type of scale used in the vocal melody in **lines 1 to 2** and again in **6 to 7** and **14 to 15**.

[1]

.....



- (c) Outline how the accompaniment is varied between **lines 1 to 5** and **6 to 10**. Use line numbers in your answer. [4]

.....

.....

.....

.....

.....

- (d) State the name of the **compositional device** used in **lines 4, 9, 17** and at the start of **lines 3, 8 and 16**. [1]

.....

- (e) Comment on the changes of time signature. Use line numbers in your answer. [2]

.....

.....

.....

- (f) Identify the solo instrument featured in **lines 11 to 13** and describe the music it plays.

Instrument: [1]

Music played: [2]

.....

.....

- (g) State the term which best describes the **tonality** of this extract. [1]

.....

- (h) Suggest a year of composition for this song choosing from the list below. Underline your answer. [1]

1968 1978 1988 1998



Area of Study B: Rock and Pop

[15]

2. You will hear an extract from a pop song, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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

1. *I've been a victim of a selfish kind of love, it's time that I realise,*
2. *That there are some with no home, not a nickel to loan.*
3. *Could it be really me, pretending that they're not alone?*
4. *A willow deeply scarred, somebody's broken heart, and a washed out dream.*
5. *They follow the pattern of the wind, ya' see,*
6. *'cause they got no place to be, that's why I'm starting with me.*
7. *I'm starting with the man in the mirror,*
8. *I'm asking him to change his ways.*
9. *And no message could have been any clearer:*
10. *If you wanna make the world a better place, take a look at yourself and then make a change*
11. *I'm starting with the man in the mirror,*
12. *I'm asking him to change his ways.*
13. *And no message could have been any clearer:*
14. *If you wanna make the world a better place, take a look at yourself and then make a change*
15. *I'm starting with the man in the mirror,*
16. *I'm asking him to change his ways.*
17. *And no message could have been any clearer:*
18. *If you wanna make the world a better place, take a look at yourself and then make a change*

- (a) Describe features of the vocal melody in **line 1**.

[3]

.....

.....

.....

.....

- (b) Describe the musical features of the bass line heard in **lines 4 to 6**.

[3]

.....

.....

.....

.....



- (c) Name the degree of the scale that is flattened in **lines 10, 14 and 18**. [1]

.....

- (d) Identify the one interval used in **lines 7, 11 and 15**, on the words “I’m start(ing)”. [1]

.....

- (e) State the interval (for example, 2nd) between the solo voice and the highest backing vocal part during **line 15**. [1]

.....

- (f) Tick (✓) **one** box which best describes the tonality of the extract. [1]

Tonality	Tick (✓)
Major key and modulates up a semitone	
Minor key and modulates up a semitone	
Major key and modulates up a tone	
Minor key and modulates up a tone	

- (g) Apart from modulation, describe how the music in **lines 11 to 14** is varied from lines **7 to 10**. [4]

.....

.....

.....

.....

.....

- (h) Suggest a performer of this song, choosing from the list below. Underline your answer. [1]

Prince

Stevie Wonder

Phil Collins

Michael Jackson



- instrumentation
- number of performers
- singers/backing singers
- use of technology





Area of Study C: Musical Theatre

[15]

4. You will hear an extract from a musical, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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

(Introduction)

1. *There is a castle on a cloud,*
2. *I like to go there in my sleep.*
3. *Aren't any floors for me to sweep,*
4. *Not in my castle on a cloud.*
5. *There is a room that's full of toys,*
6. *There are a hundred boys and girls.*
7. *Nobody shouts or talks too loud,*
8. *Not in my castle on a cloud.*
9. *There is a lady all in white,*
10. *Holds me and sings a lullaby.*
11. *She's nice to see and she's soft to touch,*
12. *She says "Cosette, I love you very much".*
13. *I know a place where no one's lost,*
14. *I know a place where no one cries.*
15. *Crying at all is not allowed,*
16. *Not in my castle on a cloud.*
17. *Oh help! I think I hear them now, and I'm nowhere near finished sweeping and scrubbing and polishing the floors.*
18. *Oh, it's her! It's Madame!*

- (a) Describe the music played in the introduction.

[3]

.....

.....

.....

.....

- (b) Identify the **one** interval (for example, 2nd) heard in **line 3** between the words 'floors' and 'for' and again in **line 7** between 'shouts' and 'or'.

[1]

.....



(c) Describe features of the vocal melody in **line 1**.

[3]

.....

.....

.....

.....

(d) Name the musical device featured in **lines 9 to 10**.

[1]

.....

(e) State the **form** of the song from lines **1 to 16**.

[1]

.....

(f) Comment on the changes of **time signature**. Use line numbers where appropriate.

[4]

.....

.....

.....

.....

.....

.....

.....

(g) Name the style of singing and accompaniment in **lines 17 and 18**.

[1]

.....

(h) Identify the decade in which this musical was first performed, choosing from the list below. Underline your answer.

[1]

1970s

1980s

1990s

2000s



Area of Study C: Musical Theatre**[15]**

5. You will hear an extract from a musical, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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

(Introduction)

1. *Well I was wandering along by the banks of the river when seven fat cows came out of the Nile, uh huh huh.*
2. *And right behind these fine healthy animals came seven other cows that were skinny and vile, uh huh huh*
3. *And then the thin cows ate the fat cows, which I thought would do them good, uh huh huh*
4. *But it didn't make them fatter like I thought a monster supper should*
5. *Because the thin cows were as thin as they had ever, ever, ever been*
6. *Oh this dream has got me baffled, hey, Joseph won't you tell me what it means?*
7. *Now you know that kings ain't stupid, but I don't have a clue, don't you be cruel Joseph, help me now I beg of you.*
8. *I was standing doing nothing in a field out of town when I saw seven beautiful ears of corn, uh huh huh,*
9. *Oh they were ripe, they were golden but you've guessed it, right behind them there were seven other ears that were tattered and torn, uh huh huh,*
10. *Then the bad corn ate the good corn, man, they came up from behind, yes they did,*
11. *But Joseph, here's the punchline, it's really gonna blow your mind*
12. *Because the bad corn was as bad as it had ever, ever, ever been.*
13. *Oh this dream has got me all shook up, treat me nice and tell me what it means.*
14. *Hey, hey, hey Joseph, won't you tell poor old Pharaoh what does it mean? Oh yeah.*

- (a) Name the technique used on the piano at the end of the introduction. [1]

.....

- (b) This song is in the key of E major. Identify the **three** chords that feature throughout. [3]

Chord: Chord: Chord:



(c) Describe features of the vocal melody in **line 7**.

[3]

.....

.....

.....

.....

(d) Describe the use of rhythm in the song. Give line numbers in your answer.

[3]

.....

.....

.....

.....

(e) Describe the music performed by the backing singers. Use line numbers in your answer.
Do not repeat any answers given in (d).

[4]

.....

.....

.....

.....

.....

.....

(f) Suggest a composer of this song choosing from the list below. Underline your answer.

[1]

Rodgers

Bernstein

Lloyd Webber

Schönberg



- influence of operetta
- different musical styles
- role of chorus/ensemble





Area of Study D: Jazz 1920–1950**[15]**

7. You will hear an extract from *Dead Man Blues* performed by Jelly Roll Morton and his Red Hot Peppers. An outline of the structure is given below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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

Section 1	Section 2	Section 3	Section 4	Section 5
Full band	Clarinet Solo	Cornet Solo	Cornet Solo	Full band
12 bars	12 bars	12 bars	12 bars	12 bars

- (a) Name the technique used by the trombone at the start of the extract. [1]

.....

- (b) Briefly outline the **harmony/tonality** used in the extract. [3]

.....

.....

.....

.....

- (c) Name the **two** instruments heard in the rhythm section along with the bass and drums. [2]

1.

2.

- (d) Identify the texture used in **Section 1**. [1]

.....



(e) Describe the music played by the cornet in **Section 3**.

[3]

.....

.....

.....

.....

(f) Describe the musical features in **Section 5**.

[4]

.....

.....

.....

.....

.....

(g) Suggest a date for this recording.

[1]

.....



Area of Study D: Jazz 1920–1950**[15]**

8. You will hear an extract in a fast 4/4 time taken from *Ko Ko*, a piece written for a jazz ensemble. An outline of the structure of the extract is given below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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

Introduction	Solo 1	Solo 2	
32 bars	64 bars	64 bars	Drums (fade)

- (a) Identify the type of ensemble playing in this extract. Underline your answer, choosing from the list below. [1]

Quintet

Sextet

Septet

Octet

- (b) Name the **two** solo instruments that play in the **Introduction**. [2]

Instrument:

Instrument:

- (c) Describe the musical features of the **Introduction**. [4]

.....

.....

.....

.....

- (d) Tick (✓) **one** box that best describes the form of the solo sections. [1]

Form	Tick (✓)
A A B A	
A A B B	
A A B C	
A B B A	



(e) Describe the music of the rhythm section in the following parts of the structure.

(i) Introduction

[1]

.....

.....

(ii) Solos

[3]

.....

.....

.....

(f) (i) Identify this style of jazz.

[1]

.....

(ii) Give **two** features heard in this extract to support your answer.

[2]

1.

2.



- You may wish to refer to:

- different styles of jazz
- rhythm section and front line
- written and improvised sections
- a variety of contrasting instrumental combinations and textures





SECTION 2

Area of study A: The Western Classical Tradition (The Development of the Symphony 1750–1830).

10. You will hear an extract from a symphony. A reduction of the score is printed below. **[13]**

The extract will be played **three times** with a **1 minute** 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.

1 Allegretto

KEY

MELODIC FEATURE

CHORD

12

KEY AND CADENCE

(a) State the full name (for example, B minor) of the **key** at the start of the extract. **[1]**

.....



- (b) Indicate whether the statements below are
- true**
- or
- false**
- .

[3]

Statement	True or False
The dynamic at the start is <i>f</i>	
The articulation in bar 9 is staccato	
The dynamic in bar 11 is <i>p</i>	

- (c) Give the bar number where the following features can be found.

[3]

Feature	Bar number
Contrary motion between melody and accompaniment	
Triadic writing in the melody	
Sequence	

- (d) Identify the
- chord**
- used in
- bar 9¹⁻²**
- .

[1]

- (e) Tick (✓) the
- melodic feature**
- heard at the start of
- bar 11**
- .

[1]

Melodic Feature	Tick (✓)
Appoggiatura	
Acciaccatura	
Turn	
Mordent	

- (f) State the full name (for example, B minor) of the
- key**
- and
- cadence**
- used in
- bars 14³ to 15**
- .

[2]

Key: Cadence:

- (g)
- Underline
- the movement of the symphony from which this extract has been taken and give
- one**
- reason for your choice.

[2]

Movement 1 Movement 2 Movement 3 Movement 4

Reason:



11. You will hear an extract from a string chamber music movement. Most of the melody is printed below. [10]

The extract will be played **5 times** with a **1 minute** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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

Violin

5

8

11

f *p* *f* *p*

INTERVAL

COMPLETE RHYTHM

COMPLETE PITCH

ORNAMENT

decrescendo

KEY



- (a) Name the ornament used in **bar 8¹⁻²**. [1]

.....

- (b) Identify the **melodic interval** (for example, major 2nd) between the last note of **beat 2** and the first note of **beat 3** in **bar 3**. [1]

.....

- (c) Give the bar and beat number(s) where **one example** of each of the following features can be found in this melody. [2]

Feature	Bar and beat number(s)
Descending chromaticism	
Syncopation	

- (d) Name the **key** (for example, B minor) in **bar 13**. [1]

.....

- (e) Complete the **melody** in **bar 6** and **bar 7 beats 1 and 2**. The pitch in **bar 6** and the rhythm in **bar 7** have been given to you. [5]









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Answer **either** question 13 **or** question 14.

13. Haydn Symphony No. 104 “London”.

You will need an **unannotated** copy of the score for this question.

The following questions relate to **Movement 2**.

You now have **15 minutes** to answer the following questions on **Movement 2**. Support your answers with bar references where possible. **[15]**

- (a) State the year in which the first performance of this symphony occurred. **[1]**

.....

- (b) Identify the name and **key** of the **section** that begins at **bar 38**. **[2]**

Section:

Key:

- (c) Give **two** features of Haydn's use of sonority in **bars 38 to 56**. **[2]**

1.

.....

2.

.....

- (d) Find **one** example of each of the following features in **bars 90 to 97**. Give instrument, bar and beat numbers as appropriate. **[2]**

Tonicisation of D minor:

Chromatic passing note:



- (e) Compare **bars 98 to 113** with **bars 17 to 25**. Give **two** similarities and **two** differences. [4]

Two similarities	Two differences

- (f) Discuss Haydn's use of harmony and tonality in **bars 118 to 130**. Give bar and beat numbers in support of your points. Do not merely name individual chords. [4]

.....

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.....



Answer **either** question 13 **or** question 14.

14. Mendelssohn Symphony No. 4 “Italian”.

You will need an **unannotated** copy of the score for this question.

The following questions relate to **Movement 2**.

You now have **15 minutes** to answer the following questions on **Movement 2**. Support your answers with bar references where possible. **[15]**

- (a) State the year in which the first performance of this symphony occurred. **[1]**

.....

- (b) Compare **bars 3⁴ to 11³** with bars **11⁴ to 19³**. Give **two** similarities and **two** differences. **[4]**

Two similarities	Two differences

- (c) Identify the name and key of the section that begins at **bar 35**. **[2]**

Section:

Key:

- (d) Give **two** features of Mendelssohn’s use of sonority in **bars 35 to 49¹**. **[2]**

1.

.....

2.

.....



- (e) Find **one** example of each of the following features in **bars 49 to 56**⁴. Give instrument, bar and beat numbers as appropriate. [2]

Tonicisation of B minor:

Diminished 7th harmony:

- (f) Discuss Mendelssohn's use of harmony and tonality in **bars 74 to 86**¹. Give bar and beat numbers in support of your points. Do not merely name individual chords. [4]

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END OF PAPER



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GCE AS

B660U30-1D



Z22-B660U30-1D



TUESDAY, 17 MAY 2022 – MORNING

MUSIC – AS component 3

Appraising

THIS ENVELOPE CONTAINS CDs FOR THE ABOVE EXAMINATION

TO BE OPENED ON THE DAY OF THE EXAMINATION

**ENSURE EQUIPMENT IS TESTED IN ADVANCE OF THE EXAMINATION USING A
STANDARD NON-CONFIDENTIAL CD**

1. There should be four CDs in this envelope.
2. Details of any discrepancy should be forwarded to despatchqueries@wjec.co.uk
3. If you experience difficulties in playing the CDs then seek assistance from the technical support within your centre.
4. If your technical support cannot resolve the issue, then you can download the mp3 files from WJEC's secure website.
5. The primary account holder (the Exams Officer) can access the files in 'TODAY'S QUESTION PAPERS' under 'RESOURCES' on WJEC's secure website.
6. A password will be required to access the files and this can be obtained by contacting 029 2026 5336.

APPRAISING EXAMINATION

This packet contains **four** CDs for this examination.

You will need to select the correct **two discs** to play in the examination, to match the Areas of Study chosen:

For Section 1, there is a separate CD for each of Areas of Study B, C and D.

Choose 1 CD from CDs 1, 2 and 3:

CD 1 – Area of Study B, Rock and Pop

OR

CD 2 – Area of Study C, Musical Theatre

OR

CD 3 – Area of Study D, Jazz

The extracts for Section 2 are on CD 4, for Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750–1830).

INSTRUCTIONS TO INVIGILATORS

Please note that all extracts are repeated on the CD and pauses are timed. When Section 1 is completed, after the announcement on the CD, you must remove the CD and place the CD for Section 2 into the machine and press play. The CD for Section 2 states when the examination is completed.