

**\*\*PRINT VERSION OF BRAILLE PAPER\*\***

[Braille Page 1]

A660U30-1  
eduqas – Part of WJEC  
wjec  
cbac  
GCE A Level  
Music – A level  
component 3  
Appraising  
Monday, 9 June 2025 – Afternoon  
2 hours 15 minutes (approximately)  
plus your additional time allowance

**INSTRUCTIONS TO CANDIDATES.**

Write your name, centre number and candidate number at the top of your first page of answers.

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.

## 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 audio recording which will be played to you.

The allocation of marks is given in square brackets 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 your answers and this booklet must be handed to the supervisor.

The lyrics for Questions 1, 2, 3, 4 and 6, and the score for Question 11 appear in a Supplementary Booklet.

.....

| Index                                            | Page |
|--------------------------------------------------|------|
| Section 1                                        |      |
| Area of study B: Rock and Pop                    | 4    |
| Area of study C: Musical Theatre                 | 8    |
| Area of study D: Jazz (1920-1960)                | 12   |
| Section 2                                        |      |
| Area of study E: Into the Twentieth Century      | 17   |
| Area of study F: Into the Twenty-First Century   | 22   |
| Section 3                                        |      |
| Area of study A: The Development of the Symphony | 26   |
| Question 11                                      | 26   |
| Question 12                                      | 28   |
| Question 13                                      | 30   |
| Question 14                                      | 32   |

.....

---

[Braille Page 4]

## SECTION 1

Area of study B: Rock and Pop

1. [Total: 10 marks]

You will hear an extract from "Renegade" performed by the band Styx, the lyrics of which are given on pages 1-2 of the supplementary booklet. 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 answers.

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

(a) State the texture of **lines 1 and 2**. [1 mark]

(b) State the sonority of **lines 3 and 4**. [1 mark]

(c) Which word best describes the movement of the voices in **lines 3 and 4**? Choose from: Chromatic, Contrary Motion, Disjunct, Parallel Motion. [1 mark]

(d) Describe features of the vocal melody in **lines 5 and 6**. [3 marks]

---

[Braille Page 5]

(e) Name the melodic interval (for example, 5th) between the end of **line 9** and the start of **line 10**. [1 mark]

(f) Describe features of the short guitar solo. [2 marks]

(g) Suggest a year in which this song was first released. [1 mark]

Area of study B: Rock and Pop

2. [Total: 20 marks]

You will hear **two** extracts of music.

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** in the order 1, 1, 2, 2, 1, 2. There will be 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 answers.

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

First, you will hear an extract from the song "Stayin' Alive" performed by Bee Gees. The lyrics are given on pages 3-4 of the supplementary booklet.

(a) Name the vocal technique used by the lead singer. [1 mark]

(b) Which scale is used in the melody in **lines 1 to 3**? Choose from: Blues, Major, Minor, Pentatonic. [1 mark]

(c) Name the interval (for example, 5th) between the two voices in **line 4**. [1 mark]

(d) Describe musical features of **lines 17 and 18**. [3 marks]

(e) (i) State the style of music heard in this extract. [1 mark]

(e) (ii) Give **two** reasons to support your answer. [2 marks]

(f) Name the year in which this song was released. [1 mark]

(g) Next, you will hear an extract taken from the song "Stayin' Alive" performed by N-Trance.

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.

The lyrics for extract 2 are given on pages 5-7 of the supplementary booklet. [10 marks]

Area of study C: Musical Theatre

3. [Total: 10 marks]

You will hear an extract of the song "West End Avenue" from the musical *The Magic Show*, the lyrics of which are given on page 8 of the supplementary booklet. 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 answers.

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

(a) Describe features of the melody heard in **lines 1 to 4**. [3 marks]

(b) Which term best describes the metre in **lines 1 to 4**? Choose from: Additive, Compound, Irregular, Ostinato. [1 mark]

(c) Which **one** of the following best describes the change of key between **lines 1 and 3**? [1 mark]

- A. Moves up a 3rd to a major key
- B. Moves up a 5th to a major key
- C. Moves up a 3rd to a minor key
- D. Moves up a 5th to a minor key

[1 mark]

(d) Name the cadence heard in **line 5**. [1 mark]

(e) Name the interval (for example, 2nd) sung between the words "West" and "End" in **lines 6 and 8** of the lyrics. [1 mark]

(f) Describe the use of time signature in **line 11** of the lyrics. [2 marks]

(g) Name the composer of this song. [1 mark]

Area of study C: Musical Theatre

4. [Total: 20 marks]

You will hear **two** extracts of music.

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

Each extract will be played **3 times** in the order 1, 1, 2, 2, 1, 2. There will be 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 answers.

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

First, you will hear an extract from "I Can Cook Too" from the musical *On The Town*. The lyrics are given on pages 9-10 of the supplementary booklet.

(a) Complete the blanks marked X and Y below with the chords used in **line 1**.

Oh I can: D  
cook too, on: G  
top of the rest, my: X  
seafood's the: Y  
best in the: Dim 7th  
town: D7

[2 marks]

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

(c) State the function of the four bars of music between **lines 6 and 7**.  
[1 mark]

(d) Describe **two** ways in which the music of **lines 9 and 10** is different from **lines 7 and 8**. [2 marks]

(e) (i) Name the composer. [1 mark]

(e) (ii) State the decade in which this musical was first performed.  
[1 mark]

(f) Next, you will hear an extract taken from the song "Swing" from the musical *Wonderful Town*.

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.

The lyrics for extract 2 are given on pages 11-12 of the supplementary booklet. [10 marks]

Area of study D: Jazz (1920-1960)

5. [Total: 10 marks]

You will hear an extract from "Lonely Woman" performed by a quartet. 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 **5 minute silence** after the final playing for you to complete your answers.

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

Section 1: Introduction: Double Bass & Drums: 12 bars

Section 2: Head "A" Section: Full ensemble: 15 bars

Section 3: Head "A" Section: Full ensemble: 15 bars

Section 4: Head "B" Section: Full ensemble: 8 bars

Section 5: Head "A" Section: Full ensemble: 15 bars

(a) Other than pizzicato, name the technique used by the double bass first heard in **Section 1**. [1 mark]

---

[Braille Page 13]

(b) Name the **two** front line instruments heard in this extract. [2 marks]

(c) Name the main interval (for example, 6th) heard between the instruments in **Sections 2, 3 and 5**. [1 mark]

(d) Describe the music played by the front line in **Sections 2, 3 and 5**. [3 marks]

(e) Describe the music played by the front line in **Section 4**. Refer to instruments in your answer. [2 marks]

(f) Identify the date in which this recording was released. Choose from: 1929, 1939, 1949, 1959. [1 mark]

Area of study D: Jazz (1920-1960)

6. [Total: 20 marks]

You will hear **two** extracts of music.

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** in the order 1, 1, 2, 2, 1, 2. There will be 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 answers.

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

First, you will hear an extract from "Yardbird Suite" written and performed by Charlie Parker. The structure of the extract is given below.

Section 1: Introduction: 8 bars

Section 2: Head: 32 bars

Section 3: Solo one (Alto Saxophone): 32 bars

Section 4: Solo two: 32 bars

---

[Braille Page 15]

- (a) Identify the type of ensemble heard in this extract. Choose from: Quartet, Quintet, Septet, Octet. [1 mark]
- (b) Describe the accompaniment in **Section 2**. Refer to instruments in your answer. [2 marks]
- (c) State the form of **Sections 2, 3 and 4**. [1 mark]
- (d) Describe the music played by the Alto Saxophone in **Section 3**. [3 marks]
- (e) Name the two instruments playing solos in **Section 4**. [2 marks]
- (f) State the year in which this recording was released. [1 mark]

---

[Braille Page 16]

(g) Next, you will hear an extract taken from the song "Yardbird Suite" written by Charlie Parker and performed by Carmen McRae.

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.

The lyrics for extract two are given on page 13 of the supplementary booklet. [10 marks]

.....

## SECTION 2

Area of study E: Into the Twentieth Century

7. [Total: 15 marks]

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 15** 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.

(a) State in full (for example, B minor) the **key** of the music at **bar 15**.  
[1 mark]

(b) State in full (for example, B minor) the **key** of the music at **bar 17**.  
[1 mark]

(c) Describe the **texture** in **bars 17 to 22**. [2 marks]

[Braille Page 18]

(d) Briefly discuss the **harmony** in **bars 23 to 35**. Give bar/beat numbers in your answer. [5 marks]

(e) Comment on the **melodic material** in **bars 31 to 41**. Give bar/beat numbers and, where necessary, instrument names in your answer. [3 marks]

(f) Identify **three** musical **devices** heard in **bars 35 to 45**, choosing from the following list: Dominant pedal, Imitation, Repetition, Retrograde, Sequence, Tonicisation. [3 marks]

[Braille Page 19]

8. [Total: 15 marks]

You will hear part of a piece for a small ensemble. A brief outline of the extract, which is in three sections, is given below. There are very short breaks between the sections.

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.

Section 1 (14 bars/approximately 45 seconds): Andantino (quaver = 92)

Section 2 (12 bars/approximately 35 seconds): Allegro (quaver = 126)

Section 3 (30 bars/approximately 55 seconds): Allegro (crotchet = 120–126)

(a) State the **interval** between the flute and clarinet in the opening melody in **Section 1**. [1 mark]

---

[Braille Page 20]

(b) Identify the type of **scale** on which the opening melody of **Section 1** is based. Choose from: Chromatic, Octatonic, Pentatonic, Whole Tone. [1 mark]

(c) Comment on the **use of instruments** in **Section 2**. [2 marks]

(d) (i) Give **one similarity** between the **accompaniment** in **Section 1** and **Section 3**. [1 mark]

(d) (ii) Give **one difference** between the **accompaniment** in **Section 1** and **Section 3**. [1 mark]

(e) (i) Describe **one** feature of the **rhythm** in **Section 3**. [1 mark]

(e) (ii) Describe **one** feature of the **texture** in **Section 3**. [1 mark]

(f) Identify the type of **cadential progression** that is implied at the end of **Section 3**. [1 mark]

---

[Braille Page 21]

(g) Name the form of the whole work which is suggested by this extract. [1 mark]

(h) Outline the use of **form/structure** in **one other** work from **this Area of Study** which is **different** in style from this extract. You should not refer to a set work. Start by naming the composer and work studied. [5 marks]

Area of study F: Into the Twenty-First Century

9. [Total: 15 marks]

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 84** 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.

(a) Name the **section** which begins at **bar 84**. [1 mark]

(b) Briefly discuss the **development of material** in **bars 84 to 110**. Refer to bar/beat numbers in your answer. [4 marks]

(c) Comment on how the music in **bars 84 to 110** relates to previous material. Refer to bar/beat numbers in your answer. [2 marks]

(d) Describe **two** features of the **rhythm/metre** in **bars 111 to 111(n)/111(vii)**. Refer to instruments where necessary. [2 marks]

(e) (i) Give **one similarity** between **bars 111 to 111(n)/111(vii)** and **bars 112 to 115**. [1 mark]

(e) (ii) Give **two differences** between **bars 111 to 111(n)/111(vii)** and **bars 112 to 115**. [2 marks]

(f) State the **tonal centre** of the music at **bar 116**. [1 mark]

(g) Comment on how **bars 116 to 132** contrast with **bars 84 to 115**. Refer to bar numbers in your answer. [2 marks]

[Braille Page 24]

10. [Total: 15 marks]

You will hear an extract from *Mighty River* by Errollyn Wallen. A brief outline of the extract, which is in three 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.

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

Section 1 (7 bars/approximately 15 seconds): Strings, percussion and solo woodwind instrument

Section 2 (31 bars/approximately 1 minute and 20 seconds): Longer note values, percussion initially drops out

Section 3 (14 bars/approximately 35 seconds): Harp enters

(a) Identify **two** features of the **sonority** in **Section 1**. [2 marks]

(b) (i) Comment on the **harmony** in **Section 2**. [3 marks]

[Braille Page 25]

(b) (ii) Comment on the **use of instruments** in **Section 2**. [3 marks]

(c) State **two** features of the music played by the **harp** in **Section 3**. [2 marks]

(d) Outline the use of **form/structure** in **one other** work from **this Area of Study**. You should not refer to a set work. Start by naming the composer and work studied. [5 marks]

.....

## SECTION 3

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

11. [Total: 10 marks]

You will hear part of a symphony by Mahler, most of the melody of which is given on pages 14-15 of the supplementary booklet. The given melody moves between different instruments.

The extract will be played **5** times with a **1 minute pause** between each playing. There will be a **2 minute silence** at the end for you to complete your answers.

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

(a) There are **two** errors in **bars 6 to 11**, **one** in **pitch** and **one** in **rhythm**.

(a) (i) Give the precise location of the pitch error and then state what you actually hear. [2 marks]

(a) (ii) Give the precise location of the rhythm error and then state what you actually hear. [2 marks]

(b) Write, or describe precisely, the missing **pitch** and **rhythm** of the melody in **bar 13 beat 4 to bar 16 beat 2**. [5 marks]

(c) Precisely describe a **harmonic feature** that is consistent throughout the extract. [1 mark]

---

[Braille Page 28]

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

12. [Total: 15 marks]

You will need an **unannotated** score of *Symphony No. 104* by Haydn. The following questions are on **movement 1**.

(a) Give bar and beat numbers where the following harmonic features are found in **bars 7 to 16**.

(a) (i) Neapolitan 6th chord in D minor. [1 mark]

(a) (ii) Cadential 6/4 chord in D minor. [1 mark]

(a) (iii) A second inversion V7 chord in G. [1 mark]

(b) Name the **section** which begins in **bar 99**. [1 mark]

(c) State in full the key (for example, B minor) in **bar 99**. [1 mark]

---

[Braille Page 29]

(d) Comment on Haydn's use of **melodic material** in **bars 124 to 192**. Give bar, beat, and where necessary, instrument references. [5 marks]

(e) Describe features of **texture** used in **bars 193 to 294**. Give relevant bar, beat, and where necessary, instrument references. [5 marks]

**Now turn to question 14**

---

[Braille Page 30]

13. [Total: 15 marks]

You will need an **unannotated** score of *Symphony No. 4* by Mendelssohn. The following questions are on **movement 1**.

(a) Give bar and beat numbers where the following harmonic features are found in **bars 10 to 23**.

(a) (i) Cadential 6/4 chord in A. [1 mark]

(a) (ii) A first inversion V7 chord in E. [1 mark]

(a) (iii) Diminished 7th chord. [1 mark]

(b) Name the **section** which begins in **bar 187**. [1 mark]

(c) State in full the key (for example, B minor) in **bar 187**. [1 mark]

(d) Comment on Mendelssohn's use of **melodic material** in **bars 210 to 368**. Give bar, beat, and where necessary, instrument references. [5 marks]

---

[Braille Page 31]

(e) Describe features of **texture** used in **bars 369 to 510**. Give bar, beat, and where necessary, instrument references. [5 marks]

**Now turn to question 14**

14. Discuss the changing nature and role of the third movement in symphonies composed between 1750 and 1900. Your answer should refer to a range of relevant music and should include brief references to both set works. [15 marks]

.....