

Surname	Centre Number	Candidate Number
First name(s)		2



GCE AS

B660U30-1



S23-B660U30-1



TUESDAY, 16 MAY 2023 – 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	

B660U301
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.

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 **three** 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. Once I had a love and it was a gas; soon turned out had a heart of glass.
2. Seemed like the real thing only to find mucho mistrust, love's gone behind.
3. Once I had a love and it was divine, soon found out I was losing my mind.
4. It seemed like the real thing, but I was so blind, mucho mistrust, love's gone behind.
5. In between, what I find is pleasing and I'm feeling fine
6. Love is so confusing, there's no peace of mind.
7. If I fear I'm losing you, it's just no good, you teasin' like you do
8. Once I had a love and it was a gas; soon turned out had a heart of glass.
9. Seemed like the real thing only to find mucho mistrust, love's gone behind.
10. Lost inside, adorable illusion and I cannot hide
11. I'm the one you're using. Please don't push me aside,
12. We coulda' made it crusin', yeah.

- (a) Describe the musical features heard in the **Introduction**.

[3]

.....

.....

.....

.....

- (b) Underline the scale used in the **vocal melody** in **line 1**, heard again in **lines 3 and 8**. [1]

Blues

Chromatic

Pentatonic

Whole tone

- (c) Describe the music played by the **bass guitar** between **lines 4 and 5**, heard again between **lines 9 and 10**.

[2]

.....

.....

.....



- (d) State the **two** different **time signatures** used in this extract. [2]

1. 2.

- (e) Describe musical features of the **vocal melody** in **lines 5 to 7**. [3]

.....

.....

.....

.....

- (f) State the **style** of music heard in the extract and describe features of the music that support your answer.

Style: [1]

Musical features: [2]

.....

.....

- (g) 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 **three** 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. Golden brown, texture like sun.
2. Lays me down, with my mind she runs,
3. Throughout the night, no need to fight,
4. Never a frown, with golden brown.
5. Ev'ry time, just like the last.
6. On her ship tied to the mast.
7. To distant lands, takes both my hands,
8. Never a frown, with golden brown.
9. Golden brown, finer temptress.
10. Through the ages she's heading west.
11. From far away, stays for a day,
12. Never a frown, with golden brown.

- (a) State the **two** different **time signatures** heard in the extract.

[2]

1. 2.

- (b) Give **one** word to describe the **tonality**.

[1]

.....

- (c) Describe the music played by the bass in the **Introduction**.

[4]

.....

.....

.....

.....

.....

- (d) State the name of the **keyboard** sound used.

[1]

.....



- (e) Describe features of the **vocal melody** in **lines 1 to 4**, heard again in **lines 5 to 8** and **9 to 12**. Locate your answers using line numbers where appropriate. [3]

.....

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.....

.....

- (f) Describe the **chord progression** used in **lines 1 to 4**, heard again in **lines 5 to 8** and **9 to 12**. [3]

.....

.....

.....

.....

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

1961

1971

1981

1991



- You may wish to refer to:

- You have **15 minutes** to complete your answer.





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

4. You will hear an extract from the song 'Poems' from the musical *Pacific Overtures*, the lyrics of which are written below.

The extract will be played **three** 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. Rain glistening
2. On the silver birch,
3. Like my lady's tears...
4. Your turn.
5. Rain gathering,
6. Winding into streams,
7. Like the roads to Boston...
8. Your turn.
9. Haze hovering,
10. Like the whisper of the silk
11. As my lady kneels...
12. Your turn.
13. Haze glittering
14. Like an echo of the lamps
15. In the streets of Boston
16. Your turn
17. Moon,
18. I love her like the moon,
19. Making jewels of the grass
20. Where my lady walks,
21. My lady wife...
22. Moon,
23. I love her like the moon,
24. Washing yesterday away,
25. As my lady does,
26. America...
27. Your turn
28. Wind murmuring.
29. Is she murmuring for me?
30. Through her field of dreams?
31. Your turn.
32. Wind muttering.
33. Is she quarrelling with me?
34. Does she want me home?...

- (a) Describe the music played in the **Introduction**.

[3]

.....

.....

.....

.....



- (b) Describe features of the **vocal melody** in **line 1**, heard again in **lines 5, 9, 13, 28 and 32**. [3]

.....

.....

.....

.....

- (c) Identify **two instruments** that enter during **lines 8 to 12**. [2]

1.

2.

- (d) State the **form** of this extract. [1]

.....

- (e) This musical follows the difficult westernisation of Japan, beginning in 1853, told from the point of view of the Japanese. Describe how the composer suggests this in the music. [4]

.....

.....

.....

.....

.....

- (f) Name the **composer** and identify the **decade** in which this musical was first performed choosing from the list below. Underline your answer. [2]

Composer:

Decade:

1970s

1980s

1990s

2000s



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

5. You will hear an extract from the song 'Woman' from the musical *The Pirate Queen*, the lyrics of which are written below.

The extract will be played **three** 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 have my dreams, I have made plans I see horizons wide as a man's.
2. Must I be nothing 'til I'm some man's wife?
3. Look at this face, does it deceive? Do I look made to milk and to weave?
4. I will be damned to hell if that is my life.
5. I'm almost your age,
6. I'm your match in size.
7. I'm as skilled with swords,
8. An equal in most eyes.
9. But when you have a dream,
10. And you're caught in its grip,
11. You can climb aboard a ship,
12. You can, you can for you're a man.
13. You can reach t'ward that place,
14. Where the earth meets the sky.
15. Fight a battle be brave
16. Be true, if you can do it, why not I?
17. I'm meant to fly, sail unrestrained, why is man free and woman chained?
18. Is that my epitaph before I die?
19. I should be free, free to be Grace, so I can feel the wind on my face!
20. And when life beckons, I should go,
21. Face out the storm, not stay below,
22. Am I to be just woman?
23. No, not I.

- (a) Other than rhythm, describe features of the **vocal melody** in **lines 1 to 4**.

[3]

.....

.....

.....

.....

- (b) Identify the **rhythmic feature** heard in the vocal melody in **lines 1 to 4**.

[1]

.....



(c) Describe the **accompaniment** in **lines 1 to 4**.

[2]

.....

.....

.....

(d) Name the **instrument** that plays the melody between **lines 4 and 5**.

[1]

.....

(e) Describe the **accompaniment** in **lines 5 to 8**.

[2]

.....

.....

.....

(f) Name the **compositional device** used in **lines 9 to 10**.

[1]

.....

(g) Name the **technique** used by the harp in **lines 14 and 19**.

[1]

.....

(h) Describe the use of **tonality**. Locate your answers using line numbers where appropriate.

[3]

.....

.....

.....

.....

(i) Identify the **composer** of this musical choosing from the list below.
Underline your answer.

[1]

Rodgers

Lloyd Webber

Sondheim

Schönberg



Support your answer with examples from **at least three** musicals that each demonstrates a different aspect of their musical style. [1

You have **15 minutes** to complete your answer.





Area of Study D: Jazz 1920–1950

[15]

7. You will hear an extract from *Heebie Jeebies* performed by Louis Armstrong and his Hot Five. An outline of the structure is given below.

The extract will be played **three** 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	Section 6
Introduction (Piano and Trombone)	Chorus 1 (Ensemble)	Verse (Ensemble)	Chorus 2 (Clarinet solo)	Chorus 3 (Vocal solo)	Chorus 4 (Vocal solo)
8 bars	18 bars	12 bars	18 bars	18 bars	18 bars

- (a) Name the **technique** used by the **trombone** during the **Introduction**. [1]

.....

- (b) Describe features of the music played by the **piano** in the **Introduction**. [2]

.....

.....

.....

- (c) Not including voice, add the missing **instrument** heard in this extract to the box below. [1]

Trumpet	Clarinet	Trombone	Piano	
---------	----------	----------	-------	-------

- (d) Identify the **texture** heard in **Sections 2 and 3**. [1]

.....



(e) Describe the music played by the **clarinet** in **Section 4**.

[3]

.....

.....

.....

.....

(f) Name the **style of singing** heard in **Section 6**.

[1]

.....

(g) Briefly outline the **harmony** and/or **tonality** used in the extract.

[3]

.....

.....

.....

.....

(h) State the **style of music** heard in the extract and describe features of the music that support your answer.

Style: [1]

Musical features: [2]

.....

.....



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

8. You will hear an extract from *C Jam Blues* recorded by Duke Ellington. An outline of the structure is given below.

The extract will be played **three** 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
Head Piano and rhythm section	Head repeated Saxes and piano with rhythm section	Violin Solo	Trumpet solo	Solo

- (a) Identify the **structure** of the **Head** in **Sections 1 and 2** and state how this is changed in **Sections 3, 4 and 5**. [2]

Structure:

Change:

.....

- (b) Describe the **melody** played in the **Head** in **Sections 1 and 2**. [3]

.....

.....

.....

.....

- (c) Name the **technique** used by the **violin** to play chords in **Section 3**. [1]

.....



(d) Briefly outline the **harmony** and/or **tonality** used in **Sections 1 and 2**. [3]

.....

.....

.....

.....

(e) Name the solo **instrument** heard in **Section 5**. [1]

.....

(f) Describe the music played by the **rhythm section** in **Sections 3, 4 and 5**. [4]

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.....

.....

.....

.....

(g) Suggest a **date of recording** for this performance. [1]

.....



- [10]

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

You have **15 minutes** to complete your answer.





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

INTERVAL

INTERVAL

8

HARMONIC FEATURE

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 tempo of the extract is Andante	
The articulation in bar 3 is staccato	
The dynamic in bar 11 is <i>f</i>	



- (c) Name the instruments playing the **theme** in the following bars. [2]

Bars 1 to 4

Bars 11 to 14

- (d) Identify the following **intervals** (for example, minor 2nd) in the melody as indicated on the score. [2]

- (i) Between the last note of **bar 3** and the first note of **bar 4**.

.....

- (ii) Between the last note of **bar 5** and the first note of **bar 6**.

.....

- (e) Name the **harmonic** feature heard in **bar 12**. [1]

.....

- (f) Identify the **texture** of the music. [1]

.....

- (g) Underline the correct description of the **time signature**. [1]

Compound quadruple Compound triple Simple quadruple Simple triple

- (h) State in full the **key** (for example, B minor) and **cadence** in **bars 13 to 14**. [2]

Key: **Cadence:**



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

Andante

1

Violins

KEY

p

8

KEY AND CADENCE

13

COMPLETE PITCH AND RHYTHM



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

.....

- (b) Give the bar and beat number of a **dominant 7th** chord in **bars 1 to 8**. [1]

.....

- (c) Give the bar and beat number(s) of a **sequence** in the extract. [1]

.....

- (d) Name the **key** (for example, B minor) and **cadence** in **bars 11² to 12**. [2]

Key: **Cadence:**

- (e) Complete the **rhythm** in **bars 13² to 14¹** and the **pitch** in **bars 14² to 16¹**. The pitch in **bars 13² to 14¹** and the rhythm in **bars 14² to 16¹** have been given to you. [5]



- In your answer, refer to:

- Each extract will be played **three** times with a **1 minute** pause after both extracts have been played and a **10 minute** silence after the final playing for you to complete your answer.

You may make **rough notes** on this page and begin your answer on the following page.

Rough notes





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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 1**.

You now have **15 minutes** to answer the following questions on **Movement 1**. Support your answers with bar references where possible. [15]

- (a) Underline the meaning of the tempo direction **Adagio** at the start of this movement. [1]

Slow Smooth Solemn Sustained

- (b) (i) Give the full version of the abbreviation 'Hob.' in the title of this symphony. [1]

.....

- (ii) Explain the reason for its inclusion. [1]

.....

- (c) The instrumentation of this movement includes **Tromba**. Tick (✓) the correct meaning of tromba. [1]

Meaning	Tick (✓)
Cornet	
Horn	
Trumpet	
Trombone	

- (d) Give **two** ways in which Haydn achieves **contrast** in the **Introduction (bars 1 to 16)**. Support your points with bar and beat numbers where appropriate. [2]

1.

.....

2.

.....



- (e) (i) Identify the **section** which begins in **bar 99**. [1]

.....

- (ii) Compare this section, **bars 99 to 123**, with **bars 266 to 294**. Give bar and beat numbers where appropriate. [3]

.....

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.....

- (f) Describe Haydn's use of **melodic material** in the Development section of this movement (**bars 124 to 192**). Give bar and beat numbers in support of your points. [5]

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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 1**.

You now have **15 minutes** to answer the following questions on **Movement 1**. Support your answers with bar references where possible. [15]

- (a) Give the meaning of the tempo direction **Allegro Vivace** at the start of this movement. [1]

.....

- (b) (i) Give the full version of the abbreviation 'Op.' in the title of this symphony. [1]

.....

- (ii) Explain the meaning of 'Op. 90'. [1]

.....

- (c) The instrumentation of this movement includes **Corni**. Tick (✓) the correct meaning of corni. [1]

Meaning	Tick (✓)
Cornets	
Horns	
Trumpets	
Trombones	

- (d) Give **two** ways in which Mendelssohn achieves **contrast** in the opening section of the movement, **bars 1 to 50**. Support your points with bar and beat numbers where appropriate. [2]

1.

.....

2.

.....



- (e) (i) Identify the **section** which begins in **bar 187**.

[1]

- (ii) Compare this section, **bars 187 to 209**, with **bars 554 to 570**. Give bar and beat numbers where appropriate.

[3]

- (f) Describe Mendelssohn's use of **melodic material** in the Development section of this movement (**bars 210 to 369**). Give bar and beat numbers in support of your points. [5]

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