

Surname	Centre Number	Candidate Number
First name(s)		2



GCE AS

B660U30-1



S24-B660U30-1-R1



WEDNESDAY, 15 MAY 2024 – AFTERNOON

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.

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 Invigilator.



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SECTION 1

Area of Study B: Rock and Pop

1. You will hear an extract from 'Strawberry Fields Forever', 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 answers.

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

[15]

[Introduction]

1. Let me take you down, 'cause I'm going to Strawberry Fields
2. Nothing is real and nothing to get hung about
3. Strawberry Fields forever
4. Living is easy with eyes closed
5. Misunderstanding all you see
6. It's getting hard to be someone but it all works out
7. It doesn't matter much to me
8. Let me take you down, 'cause I'm going to Strawberry Fields
9. Nothing is real and nothing to get hung about
10. Strawberry Fields forever
11. No one I think is in my tree
12. I mean, it must be high or low
13. That is, you can't, you know, tune in, but it's all right
14. That is, I think it's not too bad
15. Let me take you down, 'cause I'm going to Strawberry Fields
16. Nothing is real and nothing to get hung about
17. Strawberry Fields forever

- (a) Identify the instrument heard in the introduction of the song.

[1]

.....

- (b) Underline the word that best describes the opening of the descending bass line in the introduction, choosing from the list below.

[1]

Blues scale

Chromatic

Pentatonic

Whole tone

- (c) State the tonality of the song.

[1]

.....

- (d) Describe the changes of time signature in **lines 1 to 3**.

[2]

.....

.....

.....



- (e) Describe musical features of the vocal melody in **lines 4 to 7**. [3]

.....

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.....

- (f) Describe how sonority and/or texture are varied through the use of instrumentation and/or recording techniques. Use line numbers in your answer. [5]

.....

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.....

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.....

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.....

- (g) Name the band performing and suggest a year when this song was released. [1] + [1]

Band name:

Year:



2. You will hear an extract from *Vienna* performed by the band Ultravox, 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 answers.

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

[15]

1. The music is weaving
2. Haunting notes, pizzicato strings
3. The rhythm is calling
4. Alone in the night as the daylight brings
5. A cool, empty silence
6. The warmth of your hand and a cold grey sky
7. It fades to the distance
8. The image has gone, only you and I
9. It means nothing to me
10. This means nothing to me
11. Oh, Vienna

[Instrumental]

- (a) Describe features of the vocal melody in **lines 1 to 7**.

[4]

.....

.....

.....

.....

.....

- (b) Name the degree of the scale (for example, submediant) heard in the bass line in **lines 1 to 7**.

[1]

.....

- (c) Identify the prominent rhythm featured in the vocal melody in **line 8**.

[1]

.....



- (d) Tick (✓) **one** box, which describes the change of chord at the start of **line 8**.

[1]

Chord description	Tick (✓)
The chord is a tone higher	
The chord is a tone lower	
The chord is a semitone higher	
The chord is a semitone lower	

- (e) Describe features of the vocal melody in **lines 8 to 11**.

[3]

.....

.....

.....

.....

- (f) Describe features of the piano solo in the **instrumental** section.

[3]

.....

.....

.....

.....

- (g) Other than piano, identify the solo instrument heard in the **instrumental** section.

[1]

.....

- (h) Suggest a year of first 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

4. You will hear an extract from the song 'Bad Cinderella' from the musical *Cinderella*, 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 answers.

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

[15]

1. Call me bad Cinderella, nasty girl, gutter rose.
2. Your unkindness doesn't shock me.
3. Barking mad Cinderella, mock my hair and my clothes,
4. And I hope I have upset you.
5. Well, forget you.
6. Don't point your finger,
7. Don't you judge me when you live in plexi-glass houses.
8. You're cruel, and you're foolish,
9. With your trophy wives and interchangeable spouses
10. Cold and uncaring, constantly staring,
11. Solely concerned with what you are wearing.
12. Gossip and shopping, I'm the opposite of ev'rything you are
13. I am me, Cinderella, I've a style all my own
14. And I will not change it for you.
15. Wild and free Cinderella, you can laugh, you can groan.
16. If you think I won't ignore you,
17. I think "poor you"
18. They call me a wretch, a witch, well, choose one.
19. Every fairytale, for sure, can use one.
20. Sorry I'm so rude, sorry you're so lame, I won't play your game.
21. Call me bad Cinderella, I take pride when you sneer.
22. I am proud that I'm not like you.
23. Ironclad Cinderella, I face life with no fear
24. And a more than sky high IQ

- (a) Describe musical features of the vocal melody in **lines 1 and 2**.

[3]

.....

.....

.....

.....

- (b) Identify the cadence heard in both **lines 5 and 17**.

[1]

.....



- (c) Describe musical features of the vocal melody in **lines 6 and 7**. [3]

.....

.....

.....

.....

- (d) State the rhythmic device heard in the second half of both **lines 7 and 9**. [1]

.....

- (e) Identify the compositional device used in **line 12** choosing from the list below.
Underline your answer. [1]

Augmentation Diminution Retrograde Sequence

- (f) Describe the use of **tonality** in the extract. Use line numbers in your answer. [4]

.....

.....

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.....

.....

- (g) Name the degree of the scale (for example, Tonic) used on the word 'game' in **line 20**. [1]

.....

- (h) Identify the composer of this musical choosing from the list below.
Underline your answer. [1]

Lloyd Webber Rodgers Sondheim Schönberg



5. You will hear an extract from the song 'Bali Ha'i' from the musical *South Pacific*, 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 answers.

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

[15]

1. Most people live on a lonely island
2. Lost in de middle of a foggy sea
3. Mos' people long for another island
4. One where dey know dey would like to be
5. Bali Ha'i may call you,
6. Any night, any day.
7. In your heart you'll hear it call you
8. Come away, come away.
9. Bali Ha'i will whisper
10. On de wind of de sea;
11. Here am I, your special island!
12. Come to me, come to me.
13. Your own special hopes,
14. Your own special dreams
15. Bloom on de hill side and shine in the streams.
16. If you try, you'll find me
17. Where de sky meets de sea,
18. Here am I, your special island!
19. Come to me, come to me!

- (a) State the type of voice (for example, baritone) heard in this extract.

[1]

.....

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

[3]

.....

.....

.....

.....

- (c) State the form of **lines 5 to 19**.

[1]

.....



- (d) Describe the harmony in **lines 1 to 4**. [4]

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.....

- (e) Identify the interval (for example, fifth) sung on the word '**Bali**' heard in **lines 5 and 9** also used between the words '**if**' and '**you**' in **line 16**. [1]

.....

- (f) Name the type of chord heard in **line 5** on the word '**Ha'i**' heard again in **line 6** on the word '**night**'. [1]

.....

- (g) Describe features of the vocal melody in **lines 13 to 15**. [3]

.....

.....

.....

.....

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

1929 1949 1969 1989



- [10]

- the effect/musical features of large dramatic musical choruses
- the chorus as commentator and narrator
- different musical textures employed in chorus work
- any other related points of interest.





Area of Study D: Jazz 1920–1950

7. You will hear an extract from 'Alligator Crawl' performed by Louis Armstrong and His Hot Seven. 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 answers.

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

[15]

Section 1	Section 2	Section 3	Section 4	Section 5
Introduction	Clarinet solo	Ensemble	Link (ensemble)	Trumpet solo
2 bars	12 bars	12 bars	4 bars	25 bars

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

1. 2.

- (b) Describe musical features of the solo in **Section 2** including any techniques used by the clarinet. [5]

.....

.....

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.....

.....

.....

- (c) Name the texture of **Section 3**. [1]

.....

- (d) State the purpose of the **Link (Section 4)**. [1]

.....



(e) Describe musical features of **Section 5**.

[5]

.....

.....

.....

.....

.....

.....

.....

.....

(f) State the year when this piece was recorded.

[1]

.....



8. You will hear an extract in a fast 4/4 time taken from *Shaw 'nuff*, a piece recorded by a jazz ensemble in 1945. 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 answers.

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

[15]

Section 1	Section 2	Section 3	Section 4
Introduction	Head	Solo 1	Solo 2
24 bars	32 bars	32 bars	32 bars

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

[1]

Quartet Quintet Sextet Septet

- (b) Describe musical features of **Section 1**.

[4]

.....

.....

.....

.....

.....

- (c) Name the **two** solo instruments that play in **Section 2**.

[2]

Instrument 1:

Instrument 2:

- (d) Name the structure heard in **Section 2** and again in **Sections 3 and 4**.

[1]

.....



(e) Describe musical features of **Section 4**.

[4]

.....

.....

.....

.....

.....

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

[1]

.....

(ii) Give **two** reasons to support your answer.

[2]

1.

2.



- [10]

- different types of ensembles
- song structure
- musical language.





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 **3 times** with a **1 minute** 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.

INSTRUMENT

1

KEY

HARMONIC DEVICE AND ARTICULATION

7

CHORD

13

SCALE

18

KEY



- (a) Name the instruments playing the **theme** in the first four bars. [1]

.....

- (b) **Identify:** [2]

- (i) The type of harmonic device heard in the bass part in **bars 1 to 4**.

.....

- (ii) The type of articulation used in the accompaniment in **bars 1 to 4**.

.....

- (c) Indicate whether the statements below are **true** or **false**. [3]

Statement	True or False
The tempo of the extract is <i>Andante</i>	
The dynamic at bar 5 is <i>f</i>	
The cadence in bars 7 to 8 is imperfect	

- (d) (i) State the full name (for example, B minor) of the **key** in which the extract begins. [1]

.....

- (ii) State the full name (for example, B minor) of the **key** in which the extract ends. [1]

.....

- (e) Give the bar and beat numbers where the following features are heard in **bars 5 to 8**. [2]

Feature	Bar and beat number
Lower chromatic auxiliary note	
Melodic minor 6th interval	



(f) Name the chord used in **bar 11**. [1]

.....

(g) State the name of the scale used in **bars 16 and 17**. [1]

.....

(h) Underline the correct description of the time signature. [1]

Compound quadruple Compound triple Simple quadruple Simple triple



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- [10]

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

7 Andante

5

COMPLETE RHYTHM

9

14



- (a) State the **key** of the extract. [1]

.....

- (b) Give the bar and beat numbers where the following **features** can be found. [4]

Feature	Bar and beat number
Unison/octave writing in the strings	
Imitation	
Ascending chromatic melody	
Dominant pedal	

- (c) Write in the **rhythm** for the given pitch in **bars 5² to 6¹**. [2]

- (d) Complete the **pitch** of the violin part in **bars 16 to 18¹**. The note lengths have been given. [3]



- [10]

- texture
- use of instruments
- harmony and tonality
- any other features you consider relevant.

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 necessary. [15]

- (a) Symphony No. 104 is the last of a series of symphonies by Haydn commissioned by Salomon to be performed in London.

Underline the total number of symphonies in this series. [1]

6 8 10 12

- (b) Give the bar, and beat numbers where necessary of the following features located within **bars 1 to 16**. [3]

Feature	Bar number
Rising appoggiatura in the oboe	
Tonicisation of F major	
Harmonic augmented 4th interval in bassoons	

- (c) Compare **bars 193 to 208** with **bars 17 to 32**. State **one** similarity and **one** difference. [2]

Similarity:

Difference:



- (d) Describe Haydn's use of changing **textures** in **bars 228 to 257**. Give bar numbers in support of your answer. [3]

.....

.....

.....

.....

.....

.....

- (e) Give the name of the **section** that begins in **bar 277**. [1]

.....

- (f) Describe how Haydn uses **rhythm** to build excitement in **bars 277 to 294**. Support your answer with instrument, bar and beat references as necessary. [5]

.....

.....

.....

.....

.....

.....

.....

.....



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 necessary. [15]

- (a) Underline the name of the city in which Mendelssohn started to compose this symphony. [1]

Florence Naples Rome Venice

- (b) Compare **bars 369 to 391** with **bars 3 to 27**. State **one** similarity and **one** difference. [2]

Similarity:

Difference:

- (c) Give the bar numbers of the following features located within **bars 128 to 147**. [3]

Feature	Bar number
Dominant 7th chord in 3rd inversion	
Tonicisation of F sharp minor	
Melodic minor 7th in violins	



- [3]

- [1]

- [5]



[illegible]