

Surname	Centre Number	Candidate Number
First name(s)		2



GCE AS

B660U30-1



S25-B660U30-1



WEDNESDAY, 14 MAY 2025 – 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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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 audio 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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SECTION 1

Area of study B: Rock and Pop

[15]

1. You will hear an extract from 'Sir Duke' by Stevie Wonder, 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.

[Introduction]

1. Music is a world within itself with a language we all understand,
2. With an equal opportunity for all to sing dance and clap their hands.
3. But just because a record has a groove don't make it in the groove
4. But you can tell right away at letter A when the people start to move.
5. They can feel it all over.
6. They can feel it all over, people.
7. They can feel it all over.
8. They can feel it all over, people, go!

[Instrumental]

- (a) Describe musical features of the **Introduction**.

[4]

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.....

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.....

- (b) Underline the scale mostly used in the **vocal melody** at the **start of lines 1 and 2** and **in lines 5 to 8**.

[1]

Blues

Chromatic

Pentatonic

Whole-tone

- (c) Describe musical features of the **vocal melody** in **lines 3 and 4**.

[3]

.....

.....

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.....



- (d) Identify the **texture** and describe musical features of the **Instrumental** section.

Texture: [1]

Musical features: [3]

.....

.....

.....

- (e) Stevie Wonder wrote this song as a tribute to Jazz musician Duke Ellington. Name **two** instruments heard in the extract that reflect this Jazz style. [2]

1. 2.

- (f) Suggest a year when this song was released, choosing from the list below. Underline your answer. [1]

1966 1976 1986 1996



2. You will hear an extract from 'Hallowed Be Thy Name' written and performed by the band Iron Maiden, the lyrics of which are printed below. [15]

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.

[Introduction]

1. I'm waiting in my cold cell when the bell begins to chime
2. Reflecting on my past life and it doesn't have much time
3. 'Cause at 5 o'clock, they take me to the Gallows Pole
4. The sands of time for me are running low
5. Running low, yeah!

[Instrumental]

6. When the priest comes to read me the last rites
7. Take a look through the bars at the last sights
8. Of a world that has gone very wrong for me
9. Can it be that there's some sort of error?
10. Hard to stop the surmounting terror
11. Is it really the end, not some crazy dream?
12. Somebody, please tell me that I'm dreaming
13. It's not easy to stop from screaming
14. The words escape me when I try to speak
15. Tears flow, but why am I crying?
16. After all, I'm not afraid of dying
17. Don't I believe that there never is an end?

- (a) State the names of **two** different instruments accompanying the lead vocal in this extract. [2]

1. 2.

- (b) Describe the musical features heard in the **Introduction** and in **lines 1 to 4**. [5]

Musical features:

.....

.....

.....

.....

.....



- (c) Identify the approximate speed of **lines 5 to 17**, choosing from the list below. Underline your answer. [1]

64 bpm 104 bpm 164 bpm 194 bpm

- (d) Describe the use of **texture** in this extract. Refer to the song structure and/or line numbers in your answer. [2]

.....

.....

.....

- (e) Identify the **style** of music heard in this extract. Give **three** reasons to support your answer.

Style: [1]

Reasons: [3]

1.
2.
3.

- (f) Suggest a year in which this song was released. Underline your answer, choosing from the list below. [1]

1962 1972 1982 1992



- 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 'Grant Avenue' from the musical *Flower Drum Song*, the lyrics of which are printed 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.

1. They call it, Grant Avenue, San Francisco, California, U.S.A.
2. Looks down from China town over a foggy bay.
3. You travel there in a trolley, in a trolley up you climb.
4. Dong! Dong! You're in Hong Kong, having yourself a time.
5. You can eat if you are in the mood, sharkfin soup, bean cake fish.
6. The girl who serves you all your food is another tasty dish!
7. You know you can't have a new way of living till you're living all the way on
8. Grant Avenue (where is that?), San Francisco (that's where's that!), California, U.S.A.
9. A western street with eastern manners, tall pagodas and golden banners
10. Throw their shadows through the lantern glow.
11. You can shop for precious jade or teakwood tables or silk brocade or
12. See a bold and brassy night club show, on the most exciting thoroughfare I know
13. We call it, Grant Avenue, San Francisco, California, U.S.A.
14. Looks down from China town over a foggy bay.
15. You travel there in a trolley, in a trolley up you climb.
16. Dong! Dong! You're in Hong Kong, having yourself a time.
17. You can eat if you are in the mood, sharkfin soup, bean cake fish.
18. The girl who serves you all your food is another tasty dish!

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

[1]

.....

- (b) State the **form** of **lines 1 to 8**.

[1]

.....

- (c) Describe features of the **vocal melody** in **lines 1 and 2**, heard again in **lines 3 and 4**, **13 and 14** and finally in **15 and 16**.

[4]

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- (d) Describe features of the **vocal melody** in **lines 9 and 10**, heard again in **lines 11 and 12**. [3]

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- (e) Other than drum kit, name **one** percussion instrument heard. [1]

.....

- (f) Describe **rhythmic features** heard in the extract. Locate your answers using line numbers and/or lyrics. [3]

.....

.....

.....

.....

- (g) Name the **composer** and state the **year** in which this musical was first performed. [2]

Composer:

Year:



5. You will hear an extract from the song 'What's the Use?' from the musical *Candide*, the lyrics of which are written below. [15]

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.

1. It's a very fine thing to be prefect, shaking down all the gamblers in town.
2. My position has only one defect: there is someone who's shaking me down, who is shaking me down.
3. For this fellow unhappily knows me, and he's on to the game that I play,
4. And he threatens to shame and expose me if I do not incessantly pay,
5. What's the use? What's the use? Of this sneaky conniving and slimy contriving?
6. It's wrong, Oh, so wrong! If you just have to pass it along.
7. I could live very well by extortion, but I simply can't keep what I earn,
8. For I haven't a sense of proportion, and roulette is my only concern, is my only concern.
9. I've a system that's fiendishly clever, which I learnt from a croupier friend,
10. And I should go on winning forever but I do seem to lose in the end.
11. What's the use? What's the use? Of this cheating and plotting? You end up with nothing!
12. It's wrong, Oh, so wrong! If you just have to pass it along
13. Pass it along (repeated several times)
14. Pass it, Pass it, Pass it, Pass it
15. Oh what's the use? What's the use? There's no profit in cheating, it's all so defeating
16. And wrong, Oh, so wrong! You just have to pass it along!

- (a) Name the **instrument** that plays at the very start of the extract. [1]

.....

- (b) Identify the **tonality** of the extract. [1]

.....

- (c) Describe the **accompaniment** in **lines 1 to 4**. [3]

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- (d) Describe features of the **vocal melody** in **lines 5 to 6**, heard again in **lines 11 to 12**. [3]

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- (e) Name the type of **chord** heard in **line 14**. [1]

.....

- (f) Describe the use of voices in **lines 13 to 16**. [4]

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- (g) The metre changes from triple to duple at the end of **line 16**. Give the name of this **rhythmic technique**. [1]

.....

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

Bernstein Rodgers Schönberg Sondheim



- [10]

- use of voices and instruments
- singers and various sizes of ensembles
- influence of lyrics/plot.



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

7. You will hear an extract from *Jersey Bounce* performed by the Benny Goodman Orchestra in 1941. 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.

Section 1	Section 2	Section 3	Section 4
Introduction	Head (Ensemble)	Solos	Head (Ensemble)
4 bars	32 bars	32 bars	8 bars fade

- (a) Name the **technique** used by the piano at the end of the **Introduction**. [1]

.....

- (b) State the **form** of the **Head**. [1]

.....

- (c) Describe features of the **melody** heard in the **Head**. [4]

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- (d) Identify the **two** instruments that play solos in **Section 3**. [2]

Instruments:

1. 2.



(e) Describe the music played by the **rhythm section**.

[4]

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(f) Briefly outline the use of **tonality** in the extract.

[2]

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(g) Give the name of a type of **brass mute** featured in this extract.

[1]

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8. You will hear an extract from a piece performed by King Oliver's Creole Jazz Band. An outline of the structure is given below. [15]

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.

Intro	Section 1	Section 2	Section 3	Section 4
	Head (repeated)	Clarinet solo	Head	Cornet solo
4 bars	24 bars	24 bars	12 bars	24 bars (fade)

- (a) Describe the music played in the **Introduction**. [3]

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.....

.....

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

.....

- (c) State the **form** of the **Head** and **Solo** sections of the extract. [1]

.....



- (d) Describe the music played by the **accompanying instruments** in **Section 2**. [3]

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- (e) This band includes two cornets, a clarinet, a piano and drums. Identify **two** other **instruments** heard in the extract. [2]

Instrument 1:

Instrument 2:

- (f) Describe the music played by the solo **cornet** in **Section 4**. [4]

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- (g) State the year when this piece was recorded. [1]

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- [10]

- American popular song
- early Jazz/Big band/Bebop styles
- various types of ensembles
- different vocalists.





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.

Allegretto

KEY

HARMONIC FEATURE

FEATURES

CHORD

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**. [2]

Statement	True or False
The extract begins with an anacrusis	
The extract ends with a Tierce de Picardie	



- (c) Underline which **harmonic** feature occurs in **bar 2**. [1]

Chromaticism Dissonance False relation Second inversion

- (d) Tick (✓) **two** features heard in **bars 4 to 5**. [2]

Feature	Tick (✓)
Auxiliary note	
Passing note	
Suspension	
Syncopation	

- (e) Name the **chord** heard in **bar 8¹**. [1]

.....

- (f) Give the bar and beat numbers where **one** example of each of the following is found in the extract. [2]

(i) **Sequence:**

(ii) **Descending chromatic melodic line:**

- (g) State in full the **key** (for example, B minor) and **cadence** in **bars 13³ to 14¹**. [2]

Key: **Cadence:**

- (h) Circle 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:



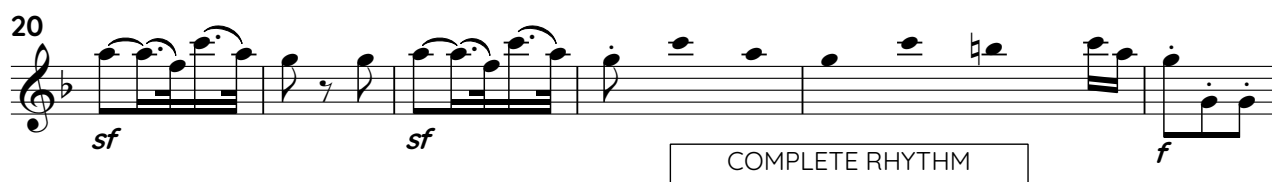
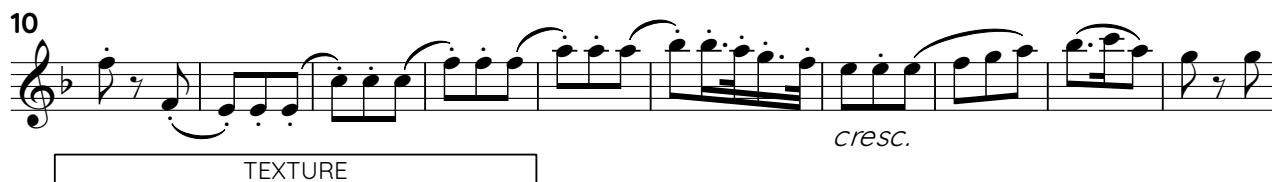
11. You will hear an extract from a symphony by Beethoven, the violin melody of which is printed below. [10]

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 answers.

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

Andante cantabile con moto

Violin 1



(a) Identify the **texture** in the following bars: [2]

(i) **Bars 1 to 6²**:

(ii) **Bars 6³ to 13**:

(b) Give the bar and beat numbers of a **sequence** in the extract. [1]

.....

(c) Complete the **rhythm** in **bars 23² to 24³** and the **pitch** in **bars 32² to 34¹**. The pitch in **bars 23² to 24³** and the rhythm in **bars 32² to 34¹** have been given to you. [5]

.....

(d) Name the **key** (for example, B minor) and **cadence** in **bars 27 to 28**. [2]

Key: **Cadence:**



- [10]

- use of instruments
- melody
- 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 2**.

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

- (a) Underline one answer to complete the following statement. [1]

After its première in London, this symphony was first performed in Vienna in

1795 1796 1797 1798

- (b) State the name of the venue in Vienna where this performance took place. [1]

.....

- (c) Identify **two** changes of **tonality** between **bars 33 and 48**. Give bar numbers to support your answers. [2]

(i)

(ii)

- (d) Describe the differences between **bars 90 to 97** and **bars 9 to 16**. Support your answer with bar, beat and instrument references where necessary. [3]

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.....



- (e) Give the bar numbers where the following **chords** are located within **bars 114 to 122**.

[3]

Chord	Bar number
Diminished 7th	
Dominant 7th in root position	
F sharp major in 1st inversion	

- (f) Outline the overall **structure** of this movement. Give bar and beat numbers in support of your answer.

[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 2**.

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

- (a) Underline one answer to complete the following statement. [1]

After its première in London, this symphony was first performed in Germany in

1849 1850 1851 1852

- (b) State the name of the city in Germany where this performance took place. [1]

.....

- (c) Identify **two** changes of **tonality** between **bars 57 and 75**. Give bar numbers to support your answers. [2]

(i)

(ii)

- (d) Describe the differences between **bars 74 to 86¹** and **bars 45 to 57¹**. Support your answer with bar, beat and instrument references where necessary. [3]

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- (e) Give the bar numbers where the following **chords** are located within **bars 39 to 45¹**. [3]

Chord	Bar number
An A minor chord in root position	
Dominant 7th in 1st inversion	
Half diminished 7th	

- (f) Outline the overall **structure** of this movement. Give bar and beat numbers in support of your answer. [5]

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