

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS – NEW

B660U30-1



MUSIC – AS component 3
Appraising

MONDAY, 22 MAY 2017 – MORNING

1 hours 30 minutes (approximately)

For Examiner's use only		
	Question	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
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INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Answers to **all** questions, including rough work, should be made in the spaces provided in the answer booklet. 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.

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 together with an outline of the structure. 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 A

1. *I saw a film today, oh boy.*
2. *The English army had just won the war.*
3. *A crowd of people turned away.*
4. *But I just had to look, having read the book.*
5. *I'd love to turn you on.*

Instrumental link

Section B

6. *Woke up, fell out of bed, dragged a comb across my head.*
7. *Found my way down stairs and drank a cup,*
8. *And, looking up, I noticed I was late. Ha, ha, ha.*
9. *Found my coat and grabbed my hat, made the bus in seconds flat.*
10. *Found my way upstairs and had a smoke,*
11. *And somebody spoke and I went into a dream.*
12. *Ah, ah, ah, ah, ah.*

- (a) Give **four** features of the **lead vocal**, two from each Section. Locate your answers by referring to the structure or text given above. (Do not mention studio effects here.) [4]

Section A

- (i)
- (ii)

Section B

- (i)
- (ii)

- (b) Give **two differences** between the **instrumental link** and **Sections A and B**. [2]

- (i)
- (ii)

- (c) Explain the use of **harmony/tonality** in **Sections A and B**. Refer to the given structure or text in your answers where appropriate. [2]

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- (d) Outline the **role of the instruments** in **Sections A and B**. [3]

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- (e) Describe the use of **studio effects** in **Sections A and B**. [3]

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- (f) Suggest a year of composition for the song. [1]

.....

Area of study B: Rock and Pop

[15]

2. You will hear an extract from a song written and performed by the band Motorhead, the lyrics of which are written below, along with an outline of the song's structure.

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.

Verse: *If you like to gamble, I tell you I'm your man
You win some, lose some, it's - all - the same to me*

*The pleasure is to play, it makes no difference what you say
I don't share your greed, the only card I need is*

Chorus: *The Ace of Spades
The Ace of Spades*

Verse: *Playing for the high one, dancing with the devil,
Going with the flow, it's all a game to me,*

Seven or Eleven, snake eyes watching you,

Double up or quit, double stakes or split,

Chorus: *The Ace of Spades
The Ace of Spades*

Bridge: *You know I'm born to lose, and gambling's for fools,
But that's the way I like it baby,
I don't wanna live forever,*

And don't forget the joker!

(Instrumental solo)

- (a) Other than the drum kit, state the names of the **two** instruments accompanying the lead vocal in this extract. [2]

(i) (ii)

- (b) (i) Describe the **musical features** heard in the main riff (heard at the start of this extract). [3]

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- (ii) Describe how the main riff is used in the song. [2]

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.....

- (c) Identify the approximate **speed** of this extract choosing from the list below. Underline your answer. [1]

100 bpm

120 bpm

140 bpm

160 bpm

- (d) Describe the **texture** and/or **sonority** in the bridge section. [2]

.....

.....

.....

- (e) Identify the style of music heard in this extract. Give **three** reasons to support your answer. [1]+[3]

Style:

Reasons:

- (i)
- (ii)
- (iii)

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

1960

1970

1980

1990

- [10]

You may wish to refer to:

-
- This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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

4. You will hear an extract from a musical theatre 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. *When I'm with her I'm confused, out of focus and bemused, and I never know exactly where I am.*
2. *Unpredictable as weather, she's as flighty as a feather, she's a darling. She's a demon. She's a lamb.*
3. *She'll out-pesther any pest, drive a hornet from his nest, she could throw a whirling dervish out of whirl.*
4. *She is gentle, she is wild, she's a riddle, she's a child. She's a headache! She's an angel. She's a girl.*
5. *How do you solve a problem like Maria?*
6. *How do you catch a cloud and pin it down?*
7. *How do you find a word that means Maria?*
8. *A flibberti-gibbet, a will o' the wisp, a clown*
9. *Many a thing you know you'd like to tell her,*
10. *Many a thing she ought to understand,*
11. *But how do you make her stay and listen to all you say?*
12. *How do you keep a wave upon the sand?*
13. *Oh, how do you solve a problem like Maria?*
14. *How do you hold a moon beam in your hand?*

- (a) Identify the **time signature** and **tonality** at the start of the extract.

[2]

Time signature

Tonality

(b) State the number of **voices** heard in this extract.

[1]

.....

(c) Describe the **melodic writing** in the first four lines. Refer to line numbers where appropriate.

[3]

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(d) Describe the **harmony** used in lines 5-7. Refer to line numbers where appropriate.

[2]

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(e) Explain how the composer creates **rhythmic** contrast in the extract. Refer to line numbers where appropriate.

[2]

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.....

(f) Describe the **textures** of the vocal writing in the extract. Refer to line numbers in your answer.

[3]

.....

.....

.....

(g) Name the **composer** and underline a suitable **date** of composition for this song.

Composer: [1]

Date: 1949 1959 1969 1979 [1]

Area of study C: Musical Theatre

[15]

5. You will hear an extract from a musical theatre 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. *You will not touch him, Don't touch my boy*
2. *He's what I live for, He's my only joy*
3. *You will not touch him (He is my enemy, It's he who turns you from me) Don't touch my boy (Erase him from your life, even your memory)*
4. *He's what I live for (He's one drop in a flood, left here to taint our blood) He's my only joy (Our marriage bond is sworn, forget that he was born)*
5. *Of course you have a gun, And now you'll shoot your cousin (don't touch my little boy)*
6. *And it's a U.S. gun, A gun that lost the war (and do not test my will)*
7. *You're the corrupted one (I'm warning you for him I'll kill) go on and shoot, don't wait to save your bastard son you must not hesitate*
8. *The earth moves where I stand, I feel the turning of a wheel*
9. *I feel nothing in my hand not even the feel of steel*
10. *You will not take my child (You don't know how to kill)*
11. *I have no other choice, what I must do I will*
12. *This is the hour, this is our land*
13. *We found the power, in our brother's hand*
14. *And from a storm, pierced with light*
15. *Fierce and white the lightning came a brightening flame to end the night*

- (a) Underline the word below that best describes the **scale** on which the melody of lines 1 and 12 is based. [1]

Major

Minor

Pentatonic

Chromatic

- (b) Identify the main **time signature** used in this extract. [1]

- (c) Describe the use of **tonality** in this extract. Refer to line numbers in your answer. [3]

.....

.....

.....

.....

- (d) Tick (✓) **one** box which states the voices heard in this extract. [1]

Soprano, Bass and Mixed choir	
Soprano, Tenor and Male choir	
Alto, Tenor and Mixed choir	
Alto, Bass and Male choir	

- (e) Describe the **vocal writing** from line 5 until the end of the extract. Refer to line numbers in your answer. [3]

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- (f) Describe how the composer uses the accompanying instruments to create excitement in this dramatic scene during lines 8 to 11. [4]

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.....

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.....

- (g) Name the **composer** and underline a suitable date of composition for this song.

Composer: [1]

Date: 1979 1989 1999 2009 [1]

- [10]

You may wish to refer to:

Area of study D: Jazz 1920-1950**[15]**

7. You will hear an extract in fast 4/4 time taken from *Lady Be Good*, performed by Nat Gonella and his Georgians. 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.

Section one	Section two	Section three	Section four	Section five
Introduction	Head	Piano solo	Instrumental solo	Drum solo
4 bars				16 bars (fade)

- (a) Describe the music heard in the four bar introduction (there is no need to identify the instruments playing). [3]

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.....

.....

.....

- (b) State the form of the 'head' section heard in this extract. [1]

.....

- (c) Which **two** front line instruments play the main melodic material heard in the head section of the extract? [2]

(i)

(ii)

- (d) Identify the solo instrument that plays the instrumental solo in section four and describe how the accompanying instruments are used in this section. [1]+[3]

(i) Solo instrument:

.....

(ii) Accompanying instruments:

.....

.....

.....

.....

.....

- (e) Describe the solo played by the drums in section five, and how the accompanying instruments are used in this section. [2]+[2]

Drums:

.....

.....

.....

Accompanying instruments:

.....

.....

.....

.....

- (f) Identify the style of jazz heard in this extract. Underline your choice from the list below. [1]

Ragtime

Early Jazz/Dixieland

Big band/Swing

Be-bop

Area of study D: Jazz 1920-1950**[15]**

8. You will hear an extract in 4/4 time taken from *Ornithology*, 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.

Head	Head (2 nd time)	Solo one	Solo two	Solo three
16 bars	16 bars	16 bars	16 bars	16 bars (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 solo instruments that improvise in the solo sections of the extract. [3]

Solo one:

Solo two:

Solo three:

- (c) Describe the **musical features** other than instrumentation heard in the head section of the extract. [3]

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.....

(d) Describe how the rhythm section is used in the following parts of the structure.

(i) Head: [2]

.....

.....

.....

(ii) Solos: [2]

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.....

.....

(e) (i) Identify the style of jazz heard in this extract. [1]

.....

(ii) Give **three** features heard in this extract to support your answer. [3]

1.
2.
3.

- [10]

You may wish to refer to:

- overall structures
- use of sections within those structures
- influence of context/artist/genre

SECTION 2

Examiner
only

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 piano 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

8

Chord

Chord

13

Interval

Cadence

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

[2]

Musical Statements	True or False
The ending is <i>p</i>	
The tempo is <i>Largo</i>	

- (b) Name the instrument playing the **bass line** in bars 10³ – 14¹ of the extract. [1]

.....

- (c) Underline which type of **ornament** is used in bar 17². [1]

appoggiatura

acciaccatura

auxiliary note

passing note

- (d) Identify the following **intervals** (e.g. minor 3rd), as indicated on the score. [2]

- (i) Between the two notes played together bar 6³.

.....

- (ii) Between the final two notes in the treble clef part (last quaver in bar 17 to bar 18¹).

.....

- (e) Name the cadence in bar 13³ to bar 14¹. [1]

.....

- (f) Identify the chords used at the following points: [2]

bar 10³ and bar 11;

bar 12¹.

- (g) (i) State the full name (e.g. B minor) of the **key** in which the extract starts. [1]

.....

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

.....

- (h) This extract is from a Minuet and Trio. Identify **two** features of the music which are typical of this type of movement. [2]

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.....

11. You will hear an extract from a symphony by Schubert. An outline of the score 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.

Andante con moto

1 *p* ADD RHYTHM

7

13 *decresc.* *pp*

18 *tr*

23 COMPLETE PITCH

29 *ffz* *p* *ffz*

35 KEY/CADENCE

The musical score outline consists of seven staves of music. The first staff (measures 1-6) is in bass clef, 2/4 time, and starts with a piano (*p*) dynamic. A box labeled 'ADD RHYTHM' is placed below the first staff. The second staff (measures 7-12) continues in bass clef. The third staff (measures 13-17) is in treble clef, marked 'decresc.' and 'pp'. The fourth staff (measures 18-22) is in treble clef and includes a trill (*tr*). The fifth staff (measures 23-28) is in treble clef, with a box labeled 'COMPLETE PITCH' below it. The sixth staff (measures 29-34) is in treble clef, with dynamics *ffz*, *p*, and *ffz*. The seventh staff (measures 35-36) is in treble clef and ends with a double bar line, with a box labeled 'KEY/CADENCE' below it.

- (a) State the full name (e.g. C minor) of the **key** at the start of the movement. [1]

.....

- (b) Write in the correct **note lengths** for the given pitch in bar 6. [2]

- (c) Complete the oboe part in bars 27-29. The note lengths have been given to you. [3]

- (d) Give the bar number where the music changes from **tonic minor** to **tonic major**. [1]

.....

- (e) Give the bar and beat number of a **cadential 6/4 chord (Ic)** in bars 17-29. [1]

.....

- (f) Name the **key** and **cadence** in bars 36 (last quaver) – 37¹. [2]

Key

Cadence

- [10]

- *Dynamics*
- *Orchestration/use of instruments*
- *Melody/use of thematic material*
- *Any other features you consider relevant*

Each extract will be played **3 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.

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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.

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

(a) Underline one answer to complete each of the following statements.

(i) The **key** at the start of this movement is: **[1]**

D Minor

D Major

C Major

F Major

(ii) The symphony was composed in the: **[1]**

1760s

1770s

1780s

1790s

(iii) This movement uses horns in D. This means that the written notes played by these instruments will sound: **[1]**

Major 2nd up

Minor 7th down

Minor 2nd up

Major 7th down

(b) Describe Haydn’s use of different **textures** in the **Introduction**. **[2]**

.....

.....

.....

(c) Name the section which begins in bar 17. **[1]**

Section:

- (d) (i) Identify the theme that is heard in bar 65.

[1]

Theme:

- (ii) Compare how the **second** appearance of this material (i.e. bars 247-257) differs from bars 65-80.

[3]

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- (e) Outline the use of **tonality** in the Development section of this movement.

[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.

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

(a) Underline one answer to complete each of the following statements.

(i) The **key** at the start of this movement is: **[1]**

A Minor A Major C Major F sharp minor

(ii) The symphony was composed in: **[1]**

1813 / 1823 / 1833 / 1843

(iii) This movement uses trumpets in D. This means that the written notes played by these instruments will sound: **[1]**

Major 2nd up / Minor 7th down / Minor 2nd up / Major 7th down

(b) Describe Mendelssohn’s use of different **sonorities** in the **Coda**. **[2]**

.....

.....

.....

(c) Name the section which begins in bar 1. **[1]**

Section:

- (d) (i) Identify the **theme** that is heard in bar 110.

[1]

Theme:

- (ii) Compare how the **second** appearance of this material (i.e. bars 405-455) differs from bars 110-158.

[3]

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- (e) Outline the use of **tonality** in the Development section of this movement.

[5]

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