

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS – NEW

B660U30-1



MUSIC – AS component 3
Appraising

TUESDAY, 22 MAY 2018 – MORNING

1 hour 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

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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

Examiner
only

Area of study B: Rock and Pop

[15]

1. You will hear an extract from the song *Good Vibrations*, 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 1:

1. *I, I love the colourful clothes she wears*
2. *And the way the sunlight plays upon her hair*
3. *I hear the sound of a gentle word*
4. *On the wind that lifts her perfume through the air*

Chorus 1:

5. *I'm picking up good vibrations*
6. *She's giving me excitations*
7. *I'm picking up good vibrations (oom bop bop, good vibrations)*
8. *She's giving me excitations (oom bop bop, excitations)*
9. *Good good good, good vibrations (oom bop bop)*
10. *She's giving me excitations (oom bop bop, excitations)*
11. *Good good good, good vibrations (oom bop bop)*
12. *She's giving me excitations (oom bop bop, excitations)*

Verse 2:

13. *Close my eyes, she's somehow closer now*
14. *Softly smile, I know she must be kind*
15. *When I look in her eyes*
16. *She goes with me to a blossom world*

Chorus 2:

17. *I'm picking up good vibrations*
18. *She's giving me excitations*
19. *I'm picking up good vibrations (oom bop bop, good vibrations)*
20. *She's giving me excitations (oom bop bop, excitations)*
21. *Good good good, good vibrations (oom bop bop)*
22. *She's giving me excitations (oom bop bop, excitations)*
23. *Good good good, good vibrations (oom bop bop)*
24. *She's giving me excitations (oom bop bop, excitations)*

- (a) Other than those in the drum kit, name an untuned percussion instrument heard in this extract. [1]

.....

- (b) Describe the use of **tonality** in this extract. Refer to the song structure in your answer. [3]

.....

.....

.....

.....

- (c) Describe **two** features of the **vocal** melody in the verses. Locate your answers with line numbers. [2]

1.

2.

- (d) Describe the **chord progression** heard in the verse. [3]

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.....

.....

- (e) Describe the **vocal** melody heard in lines 5 and 6 [2]

.....

.....

.....

- (f) Tick (✓) **one** box to indicate which two instruments feature in the chorus. [1]

	Tick box (✓)
Celeste and Tuba	
Xylophone and French horn	
Electro Theremin and Cello	
Vibraphone and Bassoon	

- (g) State the word(s) which best describe(s) the texture of the **vocal** writing in the verse and chorus. [2]

Verse

Chorus

- (h) Underline the year in which this song was first released. [1]

1956

1966

1976

1986

Area of study B: Rock and Pop**[15]**

2. You will hear an extract from the song *Starman*, the main 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.

Introduction

- Verse:**
1. *Didn't know what time it was. The lights were low*
 2. *I leaned back on my radio*
 3. *Some cat was layin' down some rock 'n' roll*
 4. *Then the loud sound did seem to fade*
 5. *Came back like a slow voice on a wave of phase*
 6. *That weren't no DJ that was hazy cosmic jive*

(Short instrumental passage)

- Chorus:**
7. *There's a starman waiting in the sky*
 8. *He'd like to come and meet us*
 9. *But he thinks he'd blow our minds*
 10. *There's a starman waiting in the sky*
 11. *He's told us not to blow it*
 12. *'Cause he knows it's all worthwhile*
 13. *He told me:*
 14. *Let the children lose it*
 15. *Let the children use it*
 16. *Let all the children boogie*

(Instrumental solo)

- Verse:**
17. *I had to phone someone so I picked on you*
 18. *Hey, that's far out so you heard him too*
 19. *Switch on the TV we may pick him up on channel two*
 20. *Look out your window I can see his light*
 21. *If we can sparkle he may land tonight*
 22. *Don't tell your poppa or he'll get us locked up in fright*

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

[4]

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.....

.....

- (b) Underline the term which describes the **tonality** of this extract. [1]

Major Minor Modal Atonal

- (c) Give the term which best describes the **word setting** at the end of lines 1, 2, 4, 5, 17, 18, 20 and 21 of the verse. [1]

.....

- (d) Describe **two** musical features heard in the short instrumental passage between the verse and the chorus. [2]

1.

2.

- (e) Identify the **interval** heard on the lyric '*starman*' heard in lines 7 and 10. [1]

.....

- (f) Describe **two** features of the **vocal** melody heard in lines 7–12. [2]

1.

2.

- (g) State the name of the **compositional device** used in lines 14 and 15. [1]

.....

- (h) Describe the writing for **strings** in the chorus section of the extract. [2]

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.....

.....

- (i) Identify the performer of this extract choosing from the list below. Underline your answer. [1]

Elton John Sting Billy Joel David Bowie

- [10]

You may wish to refer to:

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

Turn over.

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. *Try not to get worried, try not to turn on to problems that upset you*
2. *Oh, don't you know everything's alright yes everything's fine*
3. *And we want you to sleep well tonight, let the world turn without you tonight.*
4. *If we try, we'll get by, so forget all about us tonight*
(everything's alright, yes everything's alright, yes)
5. *Surely you're not saying we have the resources to save the poor from their lot?*
6. *There will be poor always, pathetically struggling, look at the good things you've got*
7. *Think while you still have me, move while you still see me*
8. *You'll be lost and you'll be sorry when I'm gone.*
9. *Sleep and I shall soothe you, calm you and anoint you, Myrrh for your hot forehead*
10. *Then you'll feel everything's alright, yes everything's fine*
11. *And it's cool and the ointment's sweet, for the fire in your head and feet*
12. *Close your eyes, close your eyes and relax think of nothing tonight*

- (a) State the **time signature** of the extract.

[1]

- (b) Tick (✓) the box to indicate which **two** voices are heard in this extract.

[1]

Soprano and Bass	
Alto and Bass	
Soprano and Tenor	
Alto and Tenor	

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

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.....

.....

- (d) Describe features of the vocal melody in lines 1–8. Refer to line numbers in your answer. [5]

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.....

.....

.....

- (e) This extract comes from a musical that is influenced by a particular style of music. Identify the **style** of music and give **two** reasons to support your answer.

Style: [1]

Reasons: [2]

1.

2.

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

Composer: [1]

Date: 1960 1970 1980 1990 [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. *Twenty four hours can go so fast*
2. *You look around, the day has passed*
3. *When you're in love, time is precious stuff*
4. *Even a lifetime isn't enough*

5. *Where has the time all gone to?*
6. *Haven't done half the things we want to*
7. *Oh well, we'll catch up some other time*

8. *This day was just a token*
9. *Too many words are still unspoken*
10. *Oh well, we'll catch up some other time*

11. *Just when the fun is starting*
12. *Comes the time for parting*
13. *But let's be glad for what we've had and what's to come*

14. *There's so much more embracing*
15. *Still to be done, but time is racing*
16. *Oh well, we'll catch up some other time*

- (a) Explain how the composer creates **rhythmic** contrast in lines 1–4. Refer to line numbers in your answer. **[3]**

.....

.....

.....

.....

- (b) Tick (✓) the box which best describes the **vocal** melody in line one. [1]

Chromatic starting on tonic and ending on dominant	
Chromatic starting on dominant and ending on tonic	
Chromatic starting on sub-dominant and ending on dominant	
Chromatic starting on tonic and ending on sub-dominant	

- (c) State the **form** of the section between lines 5 and 16. [1]

.....

- (d) Describe the **vocal** melody in lines 5 and 6. Refer to line numbers in your answer. [3]

.....

- (e) Identify the **interval** heard on the lyric '*oh well*' heard in lines 7, 10 and 16. [1]

.....

- (f) Name one **tuned** percussion instrument heard in the extract. [1]

.....

- (g) Describe the use of **tonality** in this extract. Refer to line numbers in your answer. [2]

.....

- (h) Describe **two** features of the **woodwind** writing in lines 13–15. Refer to line numbers in your answer. [2]

1.

2.

- (i) Identify the composer of this extract. Underline your choice from the list below. [1]

Rodgers

Bernstein

Sondheim

Lloyd Webber

- [10]

You may wish to refer to:

- instrumentation
- structure
- dramatic content
- influence of lyrics/artist/genre

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

7. You will hear an extract in 4/4 time taken from *Keyhole Blues*, performed in 1927. 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 1	Section 2	Section 3	Section 4
Instrumental	Vocal solo	Solo instrumental	head
8 bars	16 bars	16 bars	16 bars

- (a) Identify the **two** solo instruments that perform in **section 1**. [2]

1. 2.

- (b) Name the style of singing heard in **section 2**. [1]

.....

- (c) Identify the **percussion** instrument heard in the extract. [1]

.....

- (d) Describe **three** features of the melody in the first six bars of the vocal solo (Section 2). [3]

1.

2.

3.

- (e) Describe the music played by the **banjo** and the **tuba** during the 16 bar vocal solo (section 2). [2]

Banjo:

.....

Tuba:

.....

(f) Briefly outline the **harmony/tonality** used in the extract.

[2]

.....

.....

.....

(g) Comment on the use of different **textures** in this extract.

[3]

.....

.....

.....

(h) Underline the name of the trumpeter/vocalist who leads the ensemble in this extract. [1]

Fats Waller

Louis Armstrong

Benny Goodman

Charlie Parker

Area of study D: Jazz**[15]**

8. You will hear an extract in a very fast 4/4 time taken from *52nd Street Theme*, a piece performed by a septet led by trumpeter Dizzy Gillespie. 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	Solo 1	Solo 2	Solo 3	Solo 4
<i>Four instruments with rhythm section</i>	<i>One solo instrument with rhythm section</i>	<i>One solo instrument with rhythm section</i>	<i>One solo instrument with rhythm section</i>	<i>Trumpet and rhythm section</i>

- (a) State the **form** of the **head** section.

[1]

.....

- (b) Name the **three** different solo instruments that improvise in the first three solo sections of the extract.

[3]

Solo 1:

Solo 2:

Solo 3:

- (c) Describe the **melody** heard in the **head** section.

[4]

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.....

.....

- (d) Briefly describe the music played by the rhythm section, (piano, bass and drums) in the solo sections.

Piano

[1]

.....

.....

Bass

[1]

.....

.....

Drums

[1]

.....

.....

- (e) Describe the **tonality/harmony** used in the extract.

[3]

.....

.....

.....

- (f) Identify this style of jazz.

[1]

.....

- [10]

You may wish to refer to:

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 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.

Andante cantabile con moto

The piano reduction consists of six systems of staves. The first system (measures 1-8) begins with a piano (*pp*) dynamic and a melodic line in the right hand. The second system (measures 9-16) includes a **Interval** label and a *cresc.* marking. The third system (measures 17-22) features a **Chord** label and *sf* dynamics. The fourth system (measures 23-28) includes a **Melodic Feature** label and *f* and *p* dynamics. The fifth system (measures 29-30) concludes with a **Key and Cadence** label.

- (a) Name the **instruments** playing the theme in the first 5 bars of the extract. [1]

- (b) Indicate whether the statements below are **true** or **false**. [2]

Musical Statement	True or False
The time signature of the extract is compound triple	
The music begins with an anacrusis	

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

bars 1–5

bars 6³–13

- (d) Identify the **interval** (e.g. perfect 4th) between the last quaver of bar 6 and the first quaver of bar 7 on the lower stave. [1]

- (e) Tick (✓) the **melodic feature** used in bar 24. [1]

Melodic Feature	Tick (✓)
Chromatic passing note	
Inverted chromatic mordent	
Lower chromatic auxiliary note	
Turn	

- (f) Give the bar number where an example of **contrary motion** can be found. [1]

- (g) Name the **chord** (e.g. Dm⁷) used in bar 12. [1]

- (h) State the full name (e.g. B minor) of the **key** and the **cadence** used in bars 33³–34. [2]

Key: **Cadence:**

- (i) Underline 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. 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.

Allegro vivace

p

add rhythm

9

17

p

key/cadence

27

f

p

35

cresc.

f

41

complete pitch

- (a) Give the bar (and where appropriate, beat) number(s) of **one** example of each of the following in the music: [3]

Musical Feature	Bar (and beat) number
Sequence	
Cadential 6/4	
Imitation	

- (b) Name the **key** (e.g. B minor) and **cadence** in bars 25–26. [2]

Key: **Cadence:**

- (c) Write in the correct **note lengths** for the given pitch in bars 6–8¹. [2]

- (d) Complete the violin 1 part in bars 44–46. The note lengths have been given to you. [3]

- [10]

- *Orchestration/use of instruments*
- *Rhythm*
- *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.

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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 (Andante)**

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

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

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

D Major

E Minor

G Major

B Major

- (b) State the name of the venue in which the first performance of this symphony was given. **[1]**

.....

- (c) (i) Identify the **section** which begins in bar 74. **[1]**

Section:

- (ii) Compare this material (bars 74–89) with its **first** appearance in the movement (bars 1–8). Give **two** similarities and **two** differences. **[4]**

Similarities

1.

2.

Differences

1.

2.

- (d) Give **two** ways in which Haydn develops the thematic material between bars 90 and 113. **[2]**

1.

2.

- (e) Give bar and beat numbers (where appropriate) where the following musical features are located within bars 114–152. [2]

Musical Feature	Bar/Beat
Diminished 7 th chord	
Tonic Pedal	

- (f) Describe Haydn's use of **texture** in bars 1–74 of this movement. [4]

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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 (Andante con moto)**

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

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

(i) The second movement of this symphony was composed in [1]

Naples Rome Venice London

(ii) The key of the second movement is [1]

F Major D Minor F Modal Minor A Minor

(b) Give bar numbers and instruments where the following musical features are located within bars 57–86. [2]

Musical Feature	Bar/Instrument
Syncopation	
Pedal Note	

(c) (i) Name the **section** which begins at bar 74³. [1]

(ii) Compare this material (bars 74³–85) with its first appearance in the movement (bars 45–56). Give **two** similarities and **two** differences. [4]

Similarities

1.

2.

Differences

1.

2.

- (d) Give **two** ways in which Mendelssohn develops the thematic material in the coda (bars 86–103). [2]

1.

.....

2.

.....

- (e) Describe Mendelssohn's use of **texture** in Section A (bars 1–44) of this movement. [4]

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