

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS

B660U30-1



MONDAY, 20 MAY 2019 – MORNING

MUSIC – AS component 3

Appraising

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

Area of study B: Rock and Pop

[15]

1. You will hear an extract from the song *Blitzkrieg bop*, 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. Hey ho, let's go. Hey ho, let's go. Hey ho, let's go. Hey ho, let's go
2. They're forming in a straight line they're going through a tight wind
3. The kids are losing their minds the blitzkrieg bop
4. They're piling in the back seat they're generating steam heat
5. Pulsating to the back beat the blitzkrieg bop
6. Hey ho, let's go shoot'em in the back now what they want, I don't know
7. They're all revved up and ready to go
8. They're forming in straight line they're going through a tight wind
9. The kids are losing their minds the blitzkrieg bop
10. They're piling in the back seat they're generating steam heat
11. Pulsating to the back beat the blitzkrieg bop
12. Hey ho, let's go shoot'em in the back now
13. What they want, I don't know they're all revved up and ready to go
14. They're forming in a straight line they're going through a tight wind
15. The kids are losing their minds the blitzkrieg bop
16. They're piling in the back seat they're generating steam heat
17. Pulsating to the back beat the blitzkrieg bop
18. Hey ho, let's go. Hey ho, let's go. Hey ho, let's go. Hey ho, let's go

- (a) State the **time signature** of this song.

[1]

.....

- (b) State the **tonality** of the extract.

[1]

.....

- (c) Describe the **harmony** heard in the song.

[2]

.....

.....

.....

- (d) Identify the approximate speed of this extract choosing from the list below.
Underline your answer.

[1]

95 bpm

125 bpm

145 bpm

175 bpm

- (e) Tick (✓) **one** box which best describes the **vocal** melody heard in the second and third lines of the extract. [1]

	Tick box (✓)
It begins on the dominant and falls within a five note range	
It begins on the dominant and falls within an eight note range	
It begins on the tonic and falls within a five note range	
It begins on the tonic and falls within an eight note range	

- (f) Comment on the music played by the guitar, bass and drums in this extract, detailing what the instruments play in each section of the song. Locate your answers with line numbers where appropriate. [2]+[2]+[2]

Guitar:

.....

.....

.....

Bass:

.....

.....

.....

Drums:

.....

.....

.....

- (g) Identify the style of music heard in this extract. Describe **two** features of the music to support your answer. [1]+[2]

Style:

Features:

(i)

(ii)

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

2. You will hear an extract from the song *Englishman in New York*, 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: I don't drink coffee I take tea my dear
I like my toast done on one side
And you can hear it in my accent when I talk
I'm an Englishman in New York

See me walking down Fifth Avenue
A walking cane here at my side
I take it everywhere I walk
I'm an Englishman in New York

Chorus: I'm an alien, I'm a legal alien
I'm an Englishman in New York
I'm an alien, I'm a legal alien
I'm an Englishman in New York

Verse: If "Manners maketh man" as someone said
Then he's our hero of the day
It takes a man to suffer ignorance and smile
Be yourself no matter what they say

Chorus: I'm an alien, I'm a legal alien
I'm an Englishman in New York
I'm an alien, I'm a legal alien
I'm an Englishman in New York

Bridge: Modesty, propriety can lead to notoriety
You could end up as the only one
Gentleness, sobriety are rare in this society
At night a candle's brighter than the sun

Instrumental

- (a) Complete the table below labelling the structure and number of bars.

[2]

Verse		Chorus	Verse	Chorus	Bridge	Instrumental
8 bars	8 bars	8 bars	8 bars	8 bars		fade

- (b) Describe the use of **tonality** in this extract. Refer to the song structure in your answer. [2]

.....

.....

.....

- (c) Name the **wind** instrument that features throughout this song. [1]

.....

- (d) Describe the use of the instruments in the verse section of the song. [3]

.....

.....

.....

.....

- (e) Describe features of the **vocal** melody in the bridge section of the extract. [3]

.....

.....

.....

.....

- (f) Name the style of music which influences the instrumental section at the end of the extract. Describe **two** features of the music to support your answer. [1]+[2]

Style:

Features:

(i)

(ii)

- (g) Identify the **composer/performer** of this song from the list below. [1]
Underline your answer.

Elton John

Sting

Billy Joel

David Bowie

- [10]

You may wish to refer to:

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. Love, love changes everything
2. Days are longer, words mean more
3. Love, love changes everything
4. Pain is deeper than before
5. Love will turn your world around
6. And that world will last for ever
7. Yes love, love changes everything
8. Brings you glory, brings you shame
9. Nothing in the world will ever be the same
10. Why did I go back to see her (Alex that's all in the past)
11. Off into the world we go
12. Planning futures, shaping years
13. Love bursts in and suddenly
14. All our wisdom disappears
15. Loves makes fools of everyone
16. All the rules we make are broken
17. Yes love, love changes everyone
18. Live or perish in its flame
19. Love will never, never let you be the same

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

[1]

.....

- (b) State the **type of voice** heard in this extract.

[1]

.....

- (c) Describe features of the **vocal** melody in lines 1-4. Refer to line numbers in your answer. [3]

.....

.....

.....

.....

- (d) Describe **two** features of the **harmony** heard in the extract. Locate your answers using line numbers and lyrics where appropriate. [2]

1.

2.

- (e) Name the **compositional device** heard in lines 9 and 19. [1]

Device:

- (f) Describe the **tonality** of the extract. Refer to line numbers where appropriate. [2]

.....

.....

.....

- (g) Describe **three** features of the instrumental accompaniment writing in lines 11-19. Refer to line numbers in your answer. [3]

1.

2.

3.

- (h) Name the **composer** and underline a suitable **date** of composition for this song. [2]

Composer:

Date: 1969 1979 1989 1999

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. Swing your razor wide, Sweeney
2. Hold it to the skies
3. Freely flows the blood of those who moralise
4. His needs were few, his room was bare
5. A lavabo and a fancy chair
6. A mug of suds and a leather strop
7. An apron, a towel, a pail and a mop
8. For neatness he deserves a nod
9. Does Sweeney Todd
10. The demon barber of Fleet Street
11. Inconspicuous Sweeney was
12. Quick and quiet and clean he was
13. Back of his smile, under his word
14. Sweeney heard music that nobody heard
15. Sweeney pondered and Sweeney planned
16. Like a perfect machine he planned
17. Sweeney was smooth, Sweeney was subtle
18. Sweeney would blink and rats would scuttle
19. Sweeney, Sweeney, Sweeney, Sweeney, Sweeney
20. Attend the tale of Sweeney Todd
21. He served a dark and a vengeful God
22. What happened then, well, that's the play
23. And he wouldn't want us to give it away
24. Not Sweeney
25. Not Sweeney Todd
26. The demon barber of Fleet Street

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

[1]

- (b) State the **tonality** of the extract.

[1]

(c) Name the **rhythmic device** heard in lines 12 and 16. [1]

.....

(d) Name the **compositional device** heard in the lower string accompaniment between lines 20-22. [1]

.....

(e) Describe the differences between the musical setting of lines 10 and 26. [2]

.....

.....

.....

(f) Describe how the composer varies the use of **texture** in the extract. Refer to line numbers in your answer. [3]

.....

.....

.....

.....

(g) Describe how the composer creates **a sense of drama** in this extract. Refer to line numbers in your answer. Do not repeat any answers from Question (f). [5]

.....

.....

.....

.....

.....

.....

(h) Name the **composer** of this song. [1]

Composer

- [10]

You may wish to refer to:

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

7. You will hear an extract in 4/4 time taken from *In the mood*, performed by a big band. 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.

Intro	A section	A section	B section	B section	Solo section one	break	Solo section two	break	A section
8 bars	12 bars	12 bars	8 bars	8 bars	16 bars	4 bars	16 bars	2 bars	fade

- (a) State **three** features of the music heard in the 8 bar introduction. [3]

1.
2.
3.

- (b) Comment on the use of solo instruments in the **two** solo sections. [3]

.....

.....

.....

.....

- (c) Describe the use of **harmony/tonality** in the extract. Refer to the different sections in your answer. [3]

.....

.....

.....

.....

- (d) Describe the music played by both the **front line** and **rhythm** section in the **A** section of the extract. [2]+[2]

Front line:

.....

.....

.....

Rhythm section:

.....

.....

.....

- (e) Identify the band leader and approximate date of this recording. [1]+[1]
Underline your answer.

Bandleader:

Louis Armstrong

Glenn Miller

Buddy Rich

Charlie Parker

Date:

1920

1930

1940

1950

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

8. You will hear an extract in 4/4 time taken from *In Walked Bud*. 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	Piano solo	Trumpet solo	Solo
	32 bars	16 bars	(fade)

- (a) State the **structure** of the **Head** section in this extract. [1]

.....

- (b) State the type of ensemble (e.g. Octet) heard in this extract. [1]

.....

- (c) Identify the solo instrument that plays in the third solo section at the end of the extract. [1]

Instrument:

- (d) Describe the use of **harmony/tonality** in the extract. [3]

.....

.....

.....

.....

- (e) Describe the use of both the **front line** and **rhythm** section in the **Head** section of the extract. [2]+[2]

Front line:

.....

.....

.....

Rhythm section:

.....

.....

.....

- (f) Describe the music played by the **rhythm section** during the trumpet solo. [3]

.....

.....

.....

.....

- (g) Identify the style of jazz and the pianist in this extract.
Underline your answers. [1]+[1]

Style:

Ragtime Early jazz Big band Be-bop

Pianist:

Scott Joplin Thelonious Monk Dave Brubeck Bill Evans

- [10]

You may wish to refer to:

- *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 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.

Menuetto
Allegro molto

1 **INTERVAL**

7 **INTERVAL** **MELODIC FEATURE** **CHORD**

13 **KEY AND CADENCE**

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

- (b) Give the bar and where appropriate beat number where the following features can be found in the melody line: [3]

Feature	Bar and beat number
Non-accented passing note	
Triadic writing	
Sequence	

- (c) Identify the **chord** used in bar 9¹. [1]

- (d) Identify the **intervals** in the melodic line as indicated on the score. [2]

(i) between bars 3³ and 4¹

(ii) between bars 7³ and 8¹

- (e) Tick (✓) the **melodic feature** heard at the start of bar 9. [1]

Melodic Feature	Tick (✓)
Appoggiatura	
Acciaccatura	
Turn	
Mordent	

TURN OVER FOR QUESTIONS 10f, g AND h.

(f) Identify the **texture** in the following bars. [2]

(i) bars 1–4

(ii) bars 13–15

(g) Underline the type of accompaniment used in bars 1–3. [1]

Alberti

Walking bass

Oom-pah-pah

Ground bass

(h) State the full name (e.g. B minor) of the **key** and the **cadence** used in bars 17–18. [2]

Key: **Cadence:**

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11. You will hear an extract from a string chamber music movement. 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

p IDENTIFY INTERVAL

4 KEY

7 ADD PITCH

10 ADD RHYTHM

12 IDENTIFY INTERVAL

- (a) Identify the **harmonic interval** heard throughout bar 1. [1]

.....

- (b) Name (e.g. D#) the lower chromatic auxiliary note in bars 4–7. [1]

.....

- (c) Name the **key** (e.g. B minor) in bars 4–7. [1]

.....

- (d) Give the bar number(s) of **one** example of the following musical features in the music. [2]

Musical Feature	Bar number(s)
Tonic pedal	
Sequence	

- (e) Complete the violin part in bar 7⁵ to bar 9⁴. The note lengths have been given to you. [3]

- (f) Write the correct **rhythm** for the given pitch in bar 11. [2]

- [10]

- *orchestration/use of instruments*
- *texture*
- *dynamics*
- *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 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 name of the person for whom Haydn wrote this symphony. **[1]**

.....

- (b) This movement is written for clarinets in A. Underline the interval at which the notes written in the score for these instruments will sound. **[1]**

minor 3rd up major 6th down minor 3rd down major 6th up

- (c) State the meaning of **a2** written above the flute part in bar 7. **[1]**

.....

- (d) Identify the **section** which begins in bar 80. **[1]**

.....

- (e) Compare the material in bars 257–266 with its **first** appearance in the movement (bars 80–99). **[3]**

.....

.....

.....

.....

.....

- (f) Give **two** ways in which Haydn achieves a sense of completion in bars 277 to the end of the movement. **[2]**

1.

.....

2.

.....

(g) State the form of this movement.

[1]

.....

(h) Outline the structure of this movement. Support your answer with bar and beat numbers.

[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) **Tick (✓)** the city in which this symphony was first performed. **[1]**

City	Tick (✓)
Rome	
Venice	
London	
Naples	

- (b) Give the meaning of **Allegro vivace**. **[1]**

.....

- (c) This movement is written for clarinets in A. Underline the interval at which the notes written in the score for these instruments will sound. **[1]**

minor 3rd up major 6th down minor 3rd down major 6th up

- (d) State the meaning of **arco** written above the violin parts in bar 2. **[1]**

.....

- (e) Compare the material in bars 554–570 to its **first** appearance in the movement, bars 187–209. **[3]**

.....

.....

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.....

.....

.....

- (f) Give **two** ways in which Mendelssohn achieves a sense of completion in bars 570 to the end of the movement. [2]

1.

.....

2.

.....

- (g) State the form of this movement. [1]

.....

- (h) Outline the structure of this movement. Support your answer with bar and beat numbers. [5]

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END OF PAPER