

Surname	Centre Number	Candidate Number
First name(s)		2



GCE AS

B660U30-1



FRIDAY, 16 OCTOBER 2020 – MORNING

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	

B660U301
01

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 *Waterloo Sunset* by The Kinks, 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.

(Introduction)

1. Dirty old river, must you keep rolling, flowing into the night.
2. People so busy, make me feel dizzy, taxi lights shine so bright
3. But I don't need no friends
4. As long as I gaze on Waterloo sunset I am in paradise.
5. Every day I look at the world from my window
6. But chilly, chilly is evening time
7. Waterloo sunset's fine
8. Terry meets Julie, Waterloo station every Friday night
9. But I am so lazy, don't want to wander, I stay at home at night
10. But I don't feel afraid
11. As long as I gaze on Waterloo sunset I am in paradise
12. Every day I look at the world from my window
13. But chilly, chilly is evening time
14. Waterloo sunset's fine.

- (a) Describe the musical features heard in the bass line during the introduction. [2]

.....

.....

.....

- (b) State the **form** of lines 1 to 4. [1]

.....

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

Major

Minor

Modal

Atonal

- (d) State the name of the **compositional device** heard in the lyrics '*Dirty old river, must you keep rolling*' and again in '*people so busy, make me feel dizzy*'. [1]

.....

- (e) Give **one** word which best describes the word setting in the solo vocal melody. [1]

.....

- (f) Describe the musical features heard in the backing vocals in **lines 1 to 4**. [3]

.....

.....

.....

.....

- (g) Identify the **one** interval eg. 2nd heard on the lyric '*don't need*' in **line 3** and '*don't feel*' in **line 10**. [1]

.....

- (h) Describe features of the music played by the drum kit. [2]

.....

.....

.....

- (i) Describe the musical features heard in **lines 5 and 6** (repeated in **lines 12 and 13**). [3]

.....

.....

.....

.....

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

2. You will hear an extract from the song *There must be an angel* by the band Eurythmics, 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. Must be talking to an angel, must be talking to an angel, must be talking to an angel
2. Must be talking to an angel, must be talking to an angel, must be talking to an angel
3. I must be hallucinating
4. Watching angels celebrating
5. Could this be reactivating
6. All my senses dislocating?
7. This must be a strange deception
8. By celestial intervention
9. Leaving me the recollection
10. Of your heavenly connection
(Instrumental)
11. I walk into an empty room
12. And suddenly my heart goes boom
13. It's an orchestra of angels
14. And they're playing with my heart, yeah
15. Da da da (etc)

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

[1]

.....

- (b) Describe the musical features heard in **lines 1 and 2**.

[4]

.....

.....

.....

.....

.....

- (c) **Tick (✓)** the box which shows the chord progression heard in **lines 3 and 4**.

[1]

Chord progression	Tick box (✓)
Bb Gm D7 Gm	
Bb D7 Gm D7	
Bb Gm Gm D7	
Bb D7 Gm Gm	

- (d) Underline the scale that the vocal line in **lines 3 to 8** is based upon.

[1]

Major scale Minor scale Pentatonic scale Blues scale

- (e) Identify the solo instrument heard in the instrumental section.

[1]

.....

- (f) Describe the music that accompanies the solo instrument in the instrumental section. [3]

.....

.....

.....

.....

- (g) Comment on the vocal writing in **lines 11 to 14**.

[3]

.....

.....

.....

.....

- (h) Suggest a year in which this song was first released.

[1]

.....

You may wish to refer to:

- *types of instruments and how they are used*
- *instrumental sections including intros and outros*
- *textural variation within songs*
- *a variety of contrasting instrumental combinations*

Turn over.

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

4. You will hear an extract from the song *America*, 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.

(Instrumental section)

1. I'll bring a T.V. to San Juan
2. If there's a current to turn on!
3. I'll give them new washing machine
4. What have they got there to keep clean?
5. I like the shores of America!
6. Comfort is yours in America!
7. Knobs on the doors in America,
8. Wall to wall floors in America!

(Instrumental section)

9. When I will go back to San Juan
10. When you will shut up and get gone!
11. Ev'ry one there will give big cheer!
12. Ev'ry one there will have moved here!

(Instrumental section)

- (a) State the **two** different **time signatures** heard in this extract.

[2]

(i)

(ii)

- (b) Describe the main melody heard in the instrumental sections and in **lines 5 to 8**.

[3]

.....

.....

.....

.....

- (c) Identify **one** tuned percussion instrument heard in the extract.

[1]

.....

- (d) Describe the **tonality** of the extract. Locate your answers where appropriate. [2]

.....

.....

.....

- (e) This song describes how Puerto Rican immigrants are excited about their new life in America. Describe how the composer illustrates this in the music. [5]

.....

.....

.....

.....

.....

.....

- (f) Underline the name of the composer of this extract and state a year in which the piece was first performed. [1] + [1]

Rodgers

Bernstein

Sondheim

Lloyd Webber

Year of first performance:

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

5. You will hear an extract from the song *I'm gonna wash that man right out-a my hair* 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 answer.

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

1. I'm gonna wash that man right out-a my hair,
2. I'm gonna wash that man right out-a my hair,
3. I'm gonna wash that man right out-a my hair,
4. And send him on his way (get the picture)
5. I'm gonna wave that man right out-a my arms,
6. I'm gonna wave that man right out-a my arms,
7. I'm gonna wave that man right out-a my arms,
8. And send him on his way
9. Don't try to patch it up, tear it up, tear it up
10. Wash him out, dry him out, push him out, fly him out
11. Cancel him and let him go! Yea, sister
12. I'm gonna wash that man right out-a my hair,
13. I'm gonna wash that man right out-a my hair,
14. I'm gonna wash that man right out-a my hair,
15. And send him on his way!
16. If the man don't understand you, if you fly on sep'rate beams
17. Waste no time, make a change, ride that man right off your range
18. Rub him out-a the roll call and drum him out-a your dreams! Oh ho!
19. If you laugh at different comics, if you root for diff'rent teams
20. Waste no time, weep no more, show him what the door is for
21. Rub him out-a the roll call and drum him out-a your dreams
22. You can't light a fire when the wood's all wet! No! You can't make a butterfly strong Na-a!
23. You can't fix an egg when it ain't quite good and you can't fix a man when he's wrong!
24. You can't put back a petal when it falls from a flower, or sweeten up a feller when he starts turning sour!

- (a) State the **three** different **time signatures** heard in this extract .

[3]

- (i) Lines 1 to 15
- (ii) Lines 16 to 21
- (iii) Lines 22 to 24

(b) State the **form** of the extract from **lines 1 to 15**.

[1]

.....

(c) Describe the music written for voice in **lines 1 to 8**.

[4]

.....

.....

.....

.....

(d) Describe the music played by the accompanying instruments in **lines 1 to 15**.

[3]

.....

.....

.....

.....

(e) Describe the **harmony/tonality** of the extract. Locate your answers where appropriate.

[3]

.....

.....

.....

.....

(f) Underline the name of the composer of this extract.

[1]

Rodgers

Bernstein

Sondheim

Lloyd Webber

- [10]

- *types of instruments and how they are used*
- *how the orchestration adds to dramatic content*
- *contrast between instrumental sections and song accompaniment*
- *a variety of instrumental combinations and textures*

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

7. You will hear *Royal Garden Blues* performed by Bix Beiderbecke and his New Orleans Lucky 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 answer.

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

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6
<i>Instrumental Full band</i>	Solo 1	<i>Solo 2 Bass Saxophone</i>	Solo 3	Solo 4	<i>Head Full band</i>
12 bars	12 bars	12 bars	12 bars	12 bars	12 bars (+ tag)

- (a) Name the solo instruments that improvise in the following solo sections. [3]

Solo 1:

Solo 3:

Solo 4:

- (b) Briefly outline the **harmony/tonality**. [2]

.....

- (c) Identify the texture used in **Sections 1 and 6**. [1]

.....

- (d) Describe **three** features of the music played by the solo instrument in **Section 5**. [3]

1.

2.

3.

(e) Describe the use of percussion.

[2]

.....

.....

.....

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

[1]

.....

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

[3]

1.
2.
3.

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

8. You will hear an extract from *Sing, Sing, Sing* performed by the Benny Goodman Orchestra. 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 answer.

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

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6	Section 7
<i>Drum solo</i>	<i>Riff one</i>	<i>Head</i>	<i>Link</i>	<i>Solo</i>	<i>Drum solo</i>	<i>Riff two</i>
16 bars	10 bars		4 bars	16 bars	8 bars	24 bars

- (a) Name the part of the drum kit that features prominently in **Sections 1 and 6**. [1]

.....

- (b) Describe the music written for the trombone riff in **Section 2**. [2]

.....

.....

.....

- (c) Identify the structure in **Section 3**. [1]

.....

- (d) **Tick (✓)** the box which shows the correct chord progression heard at the start of **Section 3**. [1]

Chord progression	Tick box (✓)
Em, B7/F#, Em/G, B7/F#, Em/G, B7/F#, Em, B7	
E, B7/F#, E/G#, B7/F#, E/G#, B7/F#, E, B7	
Em, Em/G, Am, B7, Em, Em/G, Am, B7	
E, E/G#, A, B7, E, E/G#, A, B7	

(e) Comment on the use of texture in this extract. Locate your answers.

[3]

.....

.....

.....

(f) Name the instrument that plays the main solo in **Section 5**.

[1]

.....

(g) Describe the musical features of the trombone riff heard in **Section 7**.

[2]

.....

.....

.....

(h) (i) Identify the style of jazz heard in this extract.

[1]

.....

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

[3]

1.
2.
3.

- [10]

You may wish to refer to:

[illegible]

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 **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.

TEXTURE TEXTURE

8 INTERVAL

12 CHORD CHORD KEY AND CADENCE

- (a) Indicate whether the following statement is **true** or **false**.

[1]

Statement	True or False
The extract uses terraced dynamics	

- (b) Identify the texture in the following places.

[2]

(i) bars 1 to 4

(ii) bars 5 to 6

- (c) Give the **bar** and **beat numbers** where the following features are found.

[3]

Musical feature	Bar and beat numbers
Tonicisation of C minor	
Sequence	
Appoggiatura	

- (d) Identify the **melodic interval** (e.g. minor 3rd) heard in the top part of **bar 10 beats 1 to 2**.

[1]

.....

- (e) Name the chords used at the following places:

[2]

(i) bar 13¹

(ii) bar 15²

- (f) State the full name (e.g. B minor) of the **key** and **cadence** used in **bars 15³ to 16¹**.

[2]

Key: **Cadence:**

- (g) 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 wind octet 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.

Bassoon

4

6

Clarinet

ADD PITCH

ADD RHYTHM

9

f

KEY AND CADENCE

- (a) Complete the bassoon part in **bars 4 to 5¹**. The note lengths have been given to you. [3]
- (b) Write in the correct note lengths for the given pitch in **bar 6**. [2]
- (c) Give the bar numbers (and where appropriate, beat numbers and instruments) of **one** example of each of the following features. [3]

Musical Feature	Bar number(s)
Melodic sequence	
Chromatic passing note	
Acciaccatuta	

- (d) Name the **key** and **cadence** in **bars 14 to 15**. [2]

Key: **Cadence:**

- [10]

- *orchestration/use of instruments*
- *texture*
- *use of themes/motives*
- *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 possible. **[15]**

- (a) Haydn wrote twelve symphonies during his two visits to London. Underline which of the twelve Symphony No. 104 is. **[1]**

No. 1

No. 4

No. 8

No. 12

- (b) Give the bar and beat number where each of the following features is located in **bars 1 to 16**. **[3]**

Feature	Bar and beat number
Tonic chord in 6/4 position	
Chromatic passing note	
Tonicisation of D minor	

- (c) Identify the section starting in **bar 141**. **[1]**

.....

- (d) Compare the material in **bars 141 to 152** with its **first** appearance in the movement (**bars 33 to 37**). Give **two** similarities and **two** differences. **[4]**

Similarities

1.

.....

2.

.....

Differences

1.

.....

2.

.....

- (e) Describe ways in which the music in **bars 38 to 70** varies material heard earlier in the movement. [4]

.....

.....

.....

.....

.....

.....

.....

.....

- (f) Give **two** reasons why this movement is typical of a symphonic 2nd movement. [2]

1.

.....

2.

.....

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 possible. **[15]**

- (a) Underline the year in which Mendelssohn’s Symphony No. 4 was first performed in Germany. **[1]**

1829

1839

1849

1859

- (b) Compare the material in **bars 57 to 71** to its **first** appearance in the movement, **bars 1 to 35**. Give **two** similarities and **two** differences. **[4]**

Similarities

1.

.....

2.

.....

Differences

1.

.....

2.

.....

- (c) Give the bar and beat number where each of the following features is located in **bars 72 to 86**. **[3]**

Feature	Bar and beat number
Sequence	
Tonicisation of B minor	
Tonic chord in 6/4 position	

(d) Identify the section starting in **bar 86**.

[1]

.....

(e) Describe ways in which the music in **bars 86 to 103** varies material heard earlier in the movement.

[4]

.....

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.....

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.....

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.....

.....

(f) Give **two** reasons why this movement is typical of a symphonic 2nd movement.

[2]

1.

.....

2.

.....

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