

Surname	Centre Number	Candidate Number
First name(s)		2



## GCE AS/A LEVEL

2660U30-1



**WEDNESDAY, 15 MAY 2024 – AFTERNOON**

### MUSIC – AS unit 3

#### Appraising

1 hour 30 minutes (approximately)

**Section 1: Areas of Study B/C/D**

**Section 2: Area of Study A**

#### ADDITIONAL MATERIALS

In addition to this exam paper a resource booklet is provided for Section 1: Areas of Study B/C/D.

You will need an **unmarked** copy of the score you have studied for Section 2: Area of Study A.

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
Q.1/3/5	17	
Q.2/4/6	10	
Q.7	10	
Q.8/10	15	
Q.9/11	20	
<b>Total</b>	<b>72</b>	

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#### INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid. Answers to **all** questions, including rough work, should be made in the spaces provided in this answer booklet. Answers in music notation may be written in pencil or ink.

Write your name, centre number and candidate number in the spaces provided at the top of this page.

In Section 1 answer **either** questions 1 and 2 **or** questions 3 and 4 **or** questions 5 and 6.

In Section 2, answer **either** questions 7, 8 and 9, **or** questions 7, 10 and 11.

Answers must be located wherever possible with either bar numbers, figure numbers or line numbers as appropriate to the repertoire.

#### 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. 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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Answer **both** sections of this paper.

### Section 1

In Section 1 answer questions on only one of these Areas of Study:

Area of Study B:	Rock and Pop	(Questions 1&2)
Area of Study C:	Musical Theatre	(Questions 3&4)
Area of Study D:	Jazz	(Questions 5&6)

### Section 2

Area of Study A:	The Western Classical Tradition
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Answer question 7

and

**Either,** The Symphony (Questions 8&9)

**Or,** Religious Choral Music (Questions 10&11)



## SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

## Area of Study B: Rock and Pop 1965–1990

1. You will hear an extract from the song 'The Way You Make Me Feel'. The lyrics of the extract and a lead sheet of lines 1 to 8 of the lyrics are provided on pages 2 and 3 of the resource booklet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answers.

Locate your answers with bar or line numbers where necessary.

You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

- (a) Identify the key of the extract. [1]

.....

- (b) Underline the description which best describes the metre. [1]

simple triple      compound triple      simple quadruple      compound quadruple

- (c) Give the numbers of two bars between **bars 1 and 6** that contain syncopation. [2]

Bar: ..... Bar: .....

- (d) State what is meant by Dmaj7/E (for example, in **bar 2**) and name the notes used. [2]

.....  
.....

- (e) Name the chord (for example, Dm9 or D minor 9) that is used at the start of **bar 9**. [1]

.....

- (f) Name the interval heard in **line 9** during the lyrics 'the way', repeated **at the start of lines 10, 11 and 12** with different lyrics. [1]

.....



- (g) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **bar 12** of the lead sheet. [1]

car and we'll paint \_\_\_\_\_ the town.

car and we'll paint \_\_\_\_\_ the town.

car and we'll paint \_\_\_\_\_ the town.

car and we'll paint \_\_\_\_\_ the town.

- (h) Describe the use of instruments in the extract. Refer to line numbers and/or bar numbers where necessary. [7]

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- (i) Underline the name of the singer performing this song. [1]

James Brown      Michael Jackson      Stevie Wonder      Thom Yorke





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**SECTION 1**

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

**Area of Study C: Musical Theatre**

3. You will hear the song 'Sun and Moon' from the musical *Miss Saigon*. The lyrics of the extract and a lead sheet of the first six lines of the lyrics are provided on pages 4 and 5 of the resource booklet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answers.

Locate your answers with bar or line numbers where necessary.

You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

- (a) State what is meant by E/G# in **bars 7 and 10** and name the notes used. [2]

.....

.....

- (b) Name the **one** chord (for example, Cm or C minor) that is used in **bar 9**. [1]

.....

- (c) Place a tick (✓) in the box which best describes the **tonality** of the extract. [1]

Tonality	Tick (✓)
Starts in E major and modulates to D major	
Starts in E major and modulates to C# minor	
Starts and ends in E major	
Starts in C# minor and modulates to E major	



(d) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **line 7** of the lyrics. [1]

You are\_\_\_ here like a mys - t'ry\_\_\_

You are\_\_\_ here like a mys - t'ry\_\_\_

You are\_\_\_ here like a mys - t'ry\_\_\_

You are\_\_\_ here like a mys - t'ry\_\_\_

(e) Name the cadence heard in **lines 11 to 12**. [1]

.....

(f) Describe features of the melody heard in **lines 8 to 12**. [3]

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(g) Identify the musical device used in the vocal line in **lines 15 to 18**. [1]

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(h) Describe features of the melody heard in **lines 13 to 19**. Do not repeat your answer to (g). [4]

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(i) Name the harmonic interval (for example, 2nd) between the two voices on the word 'sky' in **line 19** of the lyrics. [1]

.....

(j) Name the family of instruments that plays the melody throughout the instrumental section. [1]

.....

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

.....



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**SECTION 1**

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

**Area of Study D: Jazz (1940–1965)**

- 5. You will hear an extract from a recording of 'No Room for Squares' performed by the Hank Mobley quintet. The lead sheet of the head section and an indication of the structure are provided on pages 6 and 7 of the resource booklet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answers.

Locate your answers with bar numbers where necessary.

You now have **2 minutes** to read the questions and study the lead sheet and structure.

- (a) Identify the opening key of the extract. [1]

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- (b) Give the name of the type of improvisation heard in **Section One** where the instruments are sharing the solos. [1]

.....

- (c) Name the **two** instruments that solo with the drums in **Section One**. [2]

(i) ..... (ii) .....

- (d) Describe features of the drum solos played in **Section One**. [4]

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

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- (a) At the start, the violins play *con sordini*. Underline the correct meaning of *con sordini*. [1]

with bows      with feeling      with mutes      with phrasing

- (b) Find **one** example of each of the following features in **bars 1 to 7**, giving bar and beat numbers and instruments as necessary. [3]

Feature	Bar/beat number and instrument
V <sup>7</sup> chord	
6/4 chord	
Chromatic passing note	

- (c) Name in full the **key** (for example, F minor) and the **cadence** in **bar 9**. [2]

Key ..... Cadence .....

- (d) Complete the music in **bars 12 to 13<sup>2</sup>**. The rhythm of the first two and a half crotchet beats and the pitch of the remaining four notes have been given to you. [3]

- (e) Give the name of the **texture** of the extract. [1]

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- (e) Give the instrument, bar and (where necessary) beat numbers where the following features are located between **bars 109** and **124**. [4]

Feature	Instrument, bar and beat
Imitation	
Melodic augmented 2nd	
Descending E flat major scale	
Counter melody	

- (f) Underline the correct description of the **texture** in **bars 176<sup>2</sup> to 178**. [1]

Heterophonic      Homophonic      Monophonic      Polyphonic

- (g) Tick (✓) the name of the **form** of **bars 27 to 50**. [1]

Form	Tick (✓)
Binary	
Rondo	
Rounded binary	
Ternary	





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Answer either questions 8 and 9 or questions 10 and 11

**Area of Study A: Religious Choral Music**

10. You will hear **two** extracts from settings of part of the 'Dies Irae' section of the *Requiem Mass*. The first was completed in 1760 and the second in 1771. Compare the stylistic features of each extract. [15]

In your answer you may refer to:

- use of instruments and voices
- Harmony and tonality
- Rhythm and tempo
- Texture
- Any other features you consider appropriate

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 minute** silence after the final playing for you to complete your answer.

**Text and translation extract 1:**

*Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla  
Quantus tremor est futurus.*

Day of wrath, that day the world will dissolve in ashes, as witness David and Sibyl.  
What trembling there will be.

**Text and translation extract 2:**

*Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla  
Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!  
Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thronum.  
Mors stupebit et natura, cum resurget creatura, judicanti responsura.  
Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.*

Day of wrath, that day the world will dissolve in ashes, as witness David and Sibyl.  
What trembling there will be when the Judge shall come, who will destroy everything!  
The trumpet shall sound, its voice reaching the tombs of every region, and all will gather  
before the throne.  
Death and nature will be stupefied, when all creation will arise to answer the Judge.  
A book of writing will be brought forth in which all is contained; by this will the world be judged.

You may make rough notes on this page and begin your answer on the following page.

**Rough Notes** .....

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**Mozart Requiem in D minor, K626**

11. You will need an **unannotated** copy of the score for *Requiem* by Mozart for this question. You now have **20 minutes** to answer the following questions on the 'Tuba Mirum'. [20]  
Locate your answers with bar and beat numbers where necessary.

(a) Give the name of the **city** and **year** of the first performance of Mozart's *Requiem*. [2]

(i) Name of city .....

(ii) Year .....

(b) Give the instrument/voice, bar and (where necessary) beat numbers where the following features are located between **bars 15 and 36**. [4]

Feature	Instrument/voice, bar and beat
Triadic figuration	
Melodic augmented 2nd	
Descending D harmonic minor scale	
Counter melody	

(c) Name the **key** and **cadence** in **bars 17<sup>3</sup> to 18<sup>1</sup>**. [2]

Key ..... Cadence .....

(d) Describe Mozart's use of **harmony** in **bars 37 to 44**. Give bar and beat numbers to support your answer. [3]

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