

Surname	Centre Number	Candidate Number
First name(s)		2



## GCE AS/A LEVEL

2660U30-1



**TUESDAY, 16 MAY 2023 – MORNING**

### MUSIC – AS unit 3

#### Appraising

1 hour 30 minutes (approximately)

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
Section 1: Areas of Study B/C/D		
Q.1/3/5	17	
Q.2/4/6	10	
Section 2: Area of Study A		
Q.7	10	
Q.8/10	15	
Q.9/11	20	
<b>Total</b>	<b>72</b>	

#### 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.

#### INSTRUCTIONS TO CANDIDATES

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

Use black ink or black ball-point pen. 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.

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.

At the end of the examination this answer booklet must be handed to the supervisor.

**BLANK PAGE**

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
------------------	---------------------------------

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 *We Are the Champions* written and performed by Queen. The lyrics of the extract and a lead sheet of the first four lines 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 answer.

Locate your answers with bar or line numbers where appropriate.

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

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

.....

- (b) Name the cadence heard in **bar 4**. [1]

.....

- (c) Name the **one** chord (e.g. Dm or D minor) that is used in **bar 18**. [1]

.....

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

Tonality	Tick (✓)
Starts major, modulates to minor then back to major	
Starts major and ends minor	
Starts minor and ends major	
Starts minor, modulates to major then back to minor	
Major throughout	
Minor throughout	

- (e) Underline the term which best describes the metre. [1]

**simple duple**      **compound duple**      **simple triple**      **compound triple**

- (f) Name the compositional device heard in **bars 9 to 12**. [1]

.....

(g) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **lines 5 and 6** of the lyrics. [1]



I've ta-ken my\_ bows, and my\_ cur-tain calls.\_



I've ta-ken my\_ bows, and my\_ cur-tain calls.\_



I've ta-ken my\_ bows, and my\_ cur-tain calls.\_



I've ta-ken my\_ bows, and my\_ cur-tain calls.\_

(h) Write out in full (e.g. C major 7 = C, E, G, B) the chord of **Gm7** used in **bar 9**. [1]

.....

(i) State the meaning of the figure 8 below the treble clef used in the lead sheet. [1]

.....

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

.....

.....

.....

.....

.....

.....

.....

.....

.....

(k) State the year in which this song was first released. [1]

.....





**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 (Four representative composers: Porter, Rodgers, Schönberg, Lloyd Webber)**

- 3. You will hear an extract from the song *Anything But Lonely* from the musical 'Aspects of Love'. The lyrics of the extract and a lead sheet of the first ten 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 answer.  
 Locate your answers with bar or line numbers where appropriate.  
 You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

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

.....

- (b) State what is meant by Dm/A (bar 5) and name the notes used. [2]

.....

.....

- (c) Name the cadence heard in **bars 8 to 9**. [1]

.....

- (d) State the location of **one** bar in which the singer alters the rhythm from the lead sheet, and identify the change. [2]

**Bar number:** .....

**Rhythmic change:** .....

(e) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **line 11** of the lyrics. [1]

long days with no - thing said

long days with no - thing said

long days with no - thing said

long days with no - thing said

(f) Describe **two** ways the composer varies the tempo in the extract. Refer to line numbers and/or bar numbers in your answer. [2]

.....

.....

.....

(g) Name the **one** chord (e.g. Cm or C minor) that is used in **bar 19**. [1]

.....

(h) Underline the phrase which best describes the modulation in **line 24**. [1]

**moves up a semitone   moves up a tone   moves up a third   moves up a fifth**

- (i) Describe the use of accompanying instruments in the song. Refer to line numbers and/or bar numbers where necessary in your answer. Do not merely name instruments.

[5]

.....

.....

.....

.....

.....

.....

- (j) State the year in which this musical was first performed.

[1]

.....

**BLANK PAGE**





**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 *Moanin'* performed by Art Blakey and the Jazz Messengers. A standard lead sheet of the first 26 bars 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 answer. Locate your answers with bar or line numbers where appropriate. You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

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

.....

- (b) Other than the piano, name **two** instruments that play the melody in the head section. **[2]**

(i) .....

(ii) .....

- (c) Underline the type of scale heard in the melody of the head. **[1]**

**blues            major            minor            pentatonic**

- (d) State the form of the head section. **[1]**

.....

- (e) Name the cadence heard repeatedly in the first 16 bars. **[1]**

.....

- (f) Describe the music played by the rhythm section in the head section. **[3]**

.....

.....

.....

.....

(g) State what is meant by Bb/F (bar 20) and name the notes used. [2]

.....

.....

.....

(h) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in bars 22–24 of the lead sheet. [1]





(i) Describe features of the improvisation played in section two. [4]

.....

.....

.....

.....

.....

(j) State the year in which this piece was recorded. [1]

.....





## SECTION 2

Answer question 7 and **either** questions 8 and 9 **or** questions 10 and 11.

**Area of Study A: The Western Classical Tradition**

7. You will hear an extract from a Divertimento, most of the melody of which is written below.

[10]

The extract will be played **6 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 **1 minute** to read the questions.

**Andante grazioso**

violin

1

*p* *f*

5

*p* *f*

10

COMPLETE PITCH AND RHYTHM

13

*f* *p*

TEXTURE

KEY AND CADENCE

- (a) Find **one** example of each of the following in **bars 1 to 8**, giving bar and beat numbers as appropriate. [2]

Feature	Bar/Beat
Sequence	
Turn	

- (b) Complete the music in **bars 10<sup>2</sup> to 11<sup>3</sup>**. The rhythm in **bars 10 to 11<sup>1</sup>** and the pitch in **bar 11 beats 2 and 3** have been given to you. [3]

- (c) Give the bar (and where appropriate, beat) number(s) of **one** example of each of the following chords in **bars 9 to 16** of the music. [2]

- (i) C minor chord in 1<sup>st</sup> inversion .....
- (ii) G major chord in 2<sup>nd</sup> inversion .....

- (d) Underline the correct term for the texture in **bar 14 beats 2 and 3**. [1]

**Heterophonic      Homophonic      Monophonic      Polyphonic**

- (e) Name in full (e.g. B minor) the **key** and the **cadence** in **bars 15<sup>3</sup> to 16**. [2]

**Key** ..... **Cadence** .....









9. Haydn Symphony No 103 in E flat major, “Drum Roll”

You will need an **unannotated** score for this question.

You now have **20 minutes** to answer the following questions on **movement 2**. [20]

Locate your answers with bar and beat numbers where appropriate.

- (a) Give the date of the first performance of this symphony. [1]

.....

- (b) State the meaning of *Andante piu tosto Allegretto*, written at the start of this second movement. [2]

.....

.....

- (c) Give bar and beat numbers and instruments as appropriate where the following features are located in **bars 1 to 8**. [3]

Feature	Bar/beat location/instrument(s)
Anacrusis	
Unison	
Melodic augmented 2nd	

- (d) Identify the chords used on the first quaver beat of **bar 24** and the last quaver beat of **bar 25**. [2]

Bar 24, first quaver beat .....

Bar 25, last quaver beat .....

- (e) Compare **bars 93 to 100** with **bars 35 to 42**. Give **two** similarities and **two** differences. Give bar and beat numbers where appropriate. [4]

**Two similarities**

.....

.....

.....

**Two differences**

.....

.....

.....

- (f) Name the **key** and **cadence** in **bars 149 to 150**. [2]

**Key** ..... **Cadence** .....

- (g) Briefly outline the structure of **bars 109 to 160**. Locate your answers with bar numbers. [4]

.....

.....

.....

.....

.....

.....

.....

.....

- (h) Give **two** ways in which Haydn achieves interest in texture in **bars 160 to 178**. Include bar and beat numbers as necessary. [2]

(i) .....

(ii) .....

.....









**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 opening section, *Requiem* (I. Introitus: Requiem aeternam). **[20]**

Locate your answers with bar and beat numbers where appropriate.

- (a) Give the date of the first performance of Mozart's Requiem. [1]
- .....

- (b) State the meaning of the following terms found at the start of *Requiem*: [2]

(i) **Adagio** .....

(ii) **Tasto solo** .....

- (c) Give **two** ways in which Mozart's use of instruments in **bars 1 to 7** sets the appropriate mood for this requiem mass. [2]

(i) .....

.....

(ii) .....

.....

- (d) Give bar and beat numbers and instruments as appropriate where the following features are located in **bars 8 to 15**. [3]

Feature	Bar/beat/voice/instrument
Real answer	
Syncopation	
Phrygian cadence	

- (e) Identify the chords used in the following places: [2]

Bar 45, beat 2 .....

Bar 46, first quaver .....

(f) Comment on Mozart's use of vocal textures and word setting in **bars 43 to 48**. Support your answers with bar numbers. [3]

.....

.....

.....

.....

.....

.....

(g) Briefly outline the structure of **bars 1 to 48**. Locate your answers with bar numbers. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

(h) Name the **key** and **cadence** in **bar 48**. [2]

**Key** ..... **Cadence** .....

**END OF PAPER**



**GCE AS/A LEVEL**

2660U30-1A



**TUESDAY, 16 MAY 2023 – MORNING**

**MUSIC – AS unit 3**  
**Appraising**

**Resource Booklet for use with Section 1**

2660U301A  
01

### **INSTRUCTIONS TO CANDIDATES**

The lead sheets and lyrics contained in this booklet are for use with Section 1 of the AS appraising examination. You must answer **either** question 1 **or** question 3 **or** question 5.

### **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 on the question paper and are also included on the CD recording which will be played to you.

At the end of the examination this resource booklet must be handed to the supervisor.

## SECTION 1

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

Lead sheet and lyrics to accompany question 1.

Key Am Dm Cadence F

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of four staves of music. The lyrics are: 'We are the champions my friends and we'll keep on fight-ing till the end. We are the cham-pions, we are the cham-pions, no time for losers, 'cause we are the cham-pions of the world.' The score includes various chords and a cadence. The lyrics are placed below the notes, with some words split across lines.

8 We are the cham - pions my fri - ends and we'll keep on

6 Am Bb F#° D7(b9)/F# Gm7 C7/G Bbm6  
8 fight - ing till the end. We are the cham-pions, we are the

12 C13(b9)/E E°/G F Eb(add9)/G  
8 cham - pions, no time for losers, 'cause

15 Ab6 Bb Cm11 Chord  
8 we are the cham - pions of the world.

## SECTION 1

## Area of study B: Rock and Pop (1965–1990)

## First section – Lyrics:

1. *We are the champions my friends,*
2. *And we'll keep on fighting till the end.*
  
3. *We are the champions, we are the champions,*
4. *No time for losers, 'cause we are the champions of the world.*
  
5. *I've taken my bows,*
6. *And my curtain calls.*
  
7. *You brought me fame and fortune and everything that goes with it,*
8. *I thank you all.*
  
9. *But it's been no bed of roses,*
10. *No pleasure cruise,*
  
11. *I consider it a challenge before the whole human race*
12. *And I ain't gonna lose*
  
13. *And I need to go on and on and on and on*
14. *We are the champions my friends,*
  
15. *And we'll keep on fighting till the end.*
16. *We are the champions, we are the champions,*
  
17. *No time for losers, 'cause we are the champions of the world*

## SECTION 1

## Area of Study C: Musical Theatre

Lead sheet and lyrics to accompany question 3.

B $\flat$  F $^7$  B $\flat$  B $\flat$  F $^7$  B $\flat$  B $\flat$  Dm/A

A - ny-thing but lone-ly, a - ny-thing but emp-ty rooms. There's so much in

6 Gm Cm/E $\flat$  B $\flat$ /F F F $^7$  B $\flat$  B $\flat$  F $^7$  B $\flat$  Cadence

life to share, what's the sense when no-one else is there? A - ny-thing but lone-ly,

12 B $\flat$  F $^7$  B $\flat$  B $\flat$  Dm/A Gm Cm/E $\flat$  B $\flat$ /F

a - ny-thing but on-ly me. qui-et years in too much space; that's the thing that's

17 F F $^7$  B $\flat$  $^7$

hard to face and you have a right to go,

19 Chord B $\flat$  $^+$  B $\flat$

but you should al - so know that I won't be a - lone for long.

**SECTION 1****Area of study C: Musical Theatre****First section – Lyrics:**

1. *Anything but lonely,*
2. *Anything but empty rooms.*
3. *There's so much in life to share,*
4. *What's the sense when no-one else is there?*
5. *Anything but lonely, anything but only me.*
6. *Quiet years in too much space;*
7. *That's the thing that's hard to face and*
8. *You have a right to go*
9. *But you should also know*
10. *That I won't be alone for long.*
11. *Long days with nothing said*
12. *Are not what lie ahead,*
13. *I'm sorry but I'm not that strong.*
14. *Anything but lonely,*
15. *Anything but passing time.*
16. *Lonely's what I'll never be*
17. *While there's still some life in me and*
18. *I'm still young, don't forget*
19. *It isn't over yet,*
20. *So many hearts for me to thrill.*
21. *If you're not here to say,*
22. *How good I look each day,*
23. *I'll have to find someone who will.*
24. *Anything but lonely,*
25. *Anything but empty rooms.*
26. *There's so much in life to share,*
27. *What's the sense when no-one else is there?*



**Structure**

<b>Section one</b>	<b>Section two</b>
Head Full ensemble	Improvisation One solo instrument with rhythm section