



GCE AS/A LEVEL – **NEW**

2660U30-1

MUSIC – AS UNIT 3

Appraising

MONDAY, 22 MAY 2017 – MORNING

**1 hour 30 minutes (approximately) plus your additional
time allowance**

Surname _____

Other Names _____

Centre Number _____

Candidate Number 2 _____

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: Areas of study A	Q.7	10
	Q.8/10	15
	Q.9/11	20
	Total	72

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 on the front cover. Alternatively, type these at the beginning of your first page of typed answers.

Use black ink, black ball-point pen or your usual method. 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.

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.

You may use your additional time allowance to pause the recordings only during the silences.

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.

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 a short extract from the song ‘Space Oddity’ written and performed by David Bowie. The lyrics of the extract and a lead sheet of the first ten lines of the lyrics are provided on pages 3 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.

1(a) Give TWO features of the VOCAL MELODY in bars 1–12. Give bar numbers in your answer where necessary. [2]

1. _____

2. _____

(b) Identify the INTERVAL (e.g. 4th), added as a VOCAL HARMONY to the main melody, heard in bars 3–6. [1]

(c) State what is meant by D/F#, seen in bars 6 and 12 of the lead sheet. [2]

1(d) Write out in full (e.g. C major 7 = C, E, G, B) the chord of **E7** used in bar 17. [1]

(e) Which – major, minor, modal or atonal – best describes the **TONALITY** in the instrumental passage between lines 6 and 7 (bars 13-15). [1]

(f) Name the **ONE** chord (e.g. Dm or D minor) that is used at the **START** of bars 19 and 21. [1]

(g) Referring to lines 7–14 of the lyrics, describe the use of VOCAL HARMONIES in this part of the extract. [3]

(h) Which – A, B or C – is the correct version of the melody head in line 14 of the lyric? [1]

2. Explain how the accompanying instruments (band/orchestra) are used in Rock and/or Pop music. Support your answer with examples from **AT LEAST THREE** contrasting songs you have studied throughout the course. [10]

In your answer you may refer to:

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

THE QUALITY OF WRITTEN COMMUNICATION AND THE ACCURATE USE OF SPECIALIST VOCABULARY ARE ASSESSED IN THIS QUESTION.

YOU NOW HAVE 15 MINUTES TO ANSWER QUESTION 2.

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 part of a song from a musical. The lyrics of the extract and a lead sheet of the first six lines are provided on pages 6 and 8 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.

3(a) Give TWO features of the VOCAL MELODY in bars 2–5. Refer to bar numbers in your answer. [2]

1. _____

2. _____

(b) Identify the STRUCTURE of the song in the section between lines 5–14 of the lyrics. [1]

(c) Identify the chord (e.g. C⁶) in bar 17 of the lead sheet. [1]

3(d) Write out in full (e.g. C major 7 = C, E, G, B) the chord of **Am7** used in bars 9 and 23. [1]

(e) Which – A, B, C or D – best describes the **TONALITY** heard in this extract? [1]

- A Begins in a minor key and modulates to the relative major
 - B Begins in a minor key and modulates to the tonic major
 - C Begins in a minor key and modulates to the dominant major
 - D Begins in a minor key and modulates to the sub-dominant major
-

3(f) Name two rhythmic features of bars 1–17 of the extract. [2]

1. _____

2. _____

(g) Other than tonality, describe how the music for lines 5–14 of the lyrics is different to lines 1–4. [7]

(You may wish to consider vocal melody, orchestral accompaniment, compositional devices, tempo, rhythm, harmony and any other interesting features in your answer.)

3(h) Which A, B or C – indicates the correct version of the melody heard in line 9 of the lyrics? [1]

(i) Is the composer of this extract Porter, Rodgers, Lloyd Webber or Schönberg [1]

4. Explain how the accompanying instruments (orchestra/pit band) are used in Musical Theatre. Support your answer with examples from AT LEAST THREE contrasting works you have studied throughout the course. [10]

In your answer you may refer to:

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

THE QUALITY OF WRITTEN COMMUNICATION AND THE ACCURATE USE OF SPECIALIST VOCABULARY IS ASSESSED IN THIS QUESTION.

YOU NOW HAVE 15 MINUTES TO ANSWER QUESTION 4.

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

- 5. You will hear an extract taken from ‘A Night in Tunisia’ by Dizzy Gillespie, performed by a jazz ensemble. A lead sheet of the head and a table outlining the structure of the extract are on pages 9 and 10 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 numbers where appropriate.

You now have 2 MINUTES to read the questions and study the lead sheet and table.

5(a) This extract is performed by a septet consisting of Trumpet, Alto Sax, Piano, Guitar, Bass, Drums and ONE OTHER instrument. Is this other instrument a trombone, tenor sax, clarinet or French horn? [1]

(b) Give TWO features of the TRUMPET MELODY in bars 1–4. Refer to bar numbers in your answer. [2]

1. _____

2. _____

(c) State ONE word which best describes the TEXTURE of the music played by the front line instruments in the INTERLUDE which begins at the end of the lead sheet. [1]

5(d) The main solos are based upon the same form and structure as the HEAD. State the form of the HEAD. [1]

(e) Write out in full (e.g. C major 7 = C, E, G, B) the chord of **E^b7** used in bars 1,3,5, etc. [1]

(f) Name TWO rhythmic features heard in the extract. [2]

1.

2.

5(g) Describe how the front-line and rhythm section instruments are used in the HEAD section of this extract. [4]

5(h) Which – A, B or C – is the correct version of the main accompaniment motif used in bars 1-6 of the extract. [1]

(i) Describe how the front-line and rhythm section instruments are used in the MAIN SOLO sections of this extract. [3]

(j) Is the style of jazz associated with the SOLO BREAK section of this extract big band, swing, be-pop or cool? [1]

6. Explain how the accompanying instruments (band/ensemble) are used in Jazz music. Support your answer with examples from at least THREE contrasting pieces you have studied throughout the course. [10]

In your answer you may refer to:

- types of instruments and how they are used
- a variety of instrumental combinations and textures
- rhythm section and front-line
- written and improvised sections

THE QUALITY OF WRITTEN COMMUNICATION AND THE ACCURATE USE OF SPECIALIST VOCABULARY ARE ASSESSED IN THIS QUESTION.

YOU NOW HAVE 15 MINUTES TO ANSWER QUESTION 6.

SECTION 2

Answer question 7 and EITHER questions 8 and 9 OR questions 10 and 11.

AREA OF STUDY A: THE WESTERN CLASSICAL TRADITION [10]

- 7. You will hear an extract from a String Quartet by Haydn, most of the melody of which is written on the following two pages.**

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.

7(a) (i) State in full (e.g. B minor) the KEY of the music in bar 1. [1]

(ii) State in full the KEY of the music in bar 9. [1]

(b) Which TWO statements from 1, 2, 3 or 4 below accurately describe the music of the first four bars? [2]

- 1. The music ends with an imperfect cadence.**
 - 2. The music begins with an anacrusis.**
 - 3. Most instruments play pizzicato.**
 - 4. The music contains a sequence.**
-
-

- 7(c) Complete or precisely describe, the music in bars 6 and 7. The pitch in bar 6 and the rhythm in bar 7 have been given. [3]**
- (d) Give the bar and beat number of ONE example of a dominant 7th chord. [1]**
-
-

- (e) (i) Give the bar, and where appropriate the beat, numbers(s) where an example of a monophonic texture can be found. [1]**
- (ii) Give the bar, and where appropriate the beat, numbers(s) where an example of a homophonic texture can be found. [1]**
-

EITHER,

AREA OF STUDY A: THE SYMPHONY

- 8. You will hear TWO extracts taken from Classical symphonies, both in C major. The first was composed in 1774 and the second in 1825. Compare the STYLISTIC features of each symphony.**

[15]

In your answer you may refer to:

- orchestration/use of instruments**
- texture**
- melodic material**
- harmony and tonality**
- 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.

9. HAYDN SYMPHONY NO 103 “DRUM ROLL.”

You will need an UNANNOTATED score for this question.

You now have 20 MINUTES to answer the following questions on movement 1. [20]

Locate your answers with bar numbers where appropriate.

- (a) Was this work first performed in Vienna, Salzburg, London or Dublin? [1]**
-

- (b) (i) Give the bar number, between bars 47 and 79, where an inverted dominant pedal is used. [1]**
-

- (ii) Give the bar number, between bars 47 and 79, where an imperfect cadence E flat is used. [1]**
-

9(b) (iii) Give the bar number, between bars 47 and 79, where a diminished 7th chord is used.

[1]

(iv) Give the bar number, between bars 47 and 79, where there is a perfect cadence in B flat. [1]

(c) (i) Identify the type of texture and give a reason for your answer in bars 33 third beat to bar 39. [2]

(ii) Identify the type of texture and give a reason for your answer in bars 79 to 82. [2]

9(d) Which TWO musical features from the following list are found between bars 179 and 186? [2]

- Imitation
- Circle of 5^{ths}
- Sequence
- Hemiola

(e) (i) Identify the section that begins in bar 201. [1]

SECTION _____

(ii) Compare the material used in bars 201–218 with its first appearance at the beginning of the movement (i.e. bars 1–25¹). [3]

OR,

AREA OF STUDY A: RELIGIOUS CHORAL MUSIC [15]

10. You will hear **TWO** extracts from settings of the religious poem **STABAT MATER** which depicts the suffering of Mary, mother of Jesus, at her son's crucifixion. The first was composed in 1736 and the second in 1767.

Both extracts use the same text. (The first extract uses only the first verse.) The lines used are given below together with their translation. Compare the stylistic features of each extract.

In your answer you may refer to:

- **melodic material**
- **harmony and tonality**
- **orchestration/use of instruments**
- **texture**
- **any other features you consider appropriate**

10. 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.

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

TEXT AND TRANSLATION

<p>O quam tristis et afflicta Fuit illa benedicta Mater Unigeniti!</p>	<p>Oh! How sad, how woe-begone Was that ever- blessed one, Mother of the Son of God!</p>
<p>Quae moerebat et dolebat Et tremebat dum videbat Nati poenas inclyti</p>	<p>Christ above in torment hangs She trembled to behold the pangs Of her dying glorious son</p>

MOZART REQUIEM

DIES IRAE.

**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 DIES IRAE. [20]
Locate your answers with bar and beat numbers where appropriate.**

(a) (i) In which YEAR did Mazart compose this work:

1788, 1789, 1790 or 1791? [1]

(ii) State the meaning of DIES IRAE. [1]

11(a) (iii) State its key. [1]

KEY _____

(b) Explain how the orchestral accompaniment in bars 1–8 helps contribute to the drama of this movement’s opening. [3]

11(c) Which TWO musical features – A, B, C and D – can be found in bars 10 to 19 beat 2? [2]

- A Circle of fifths**
- B Chromatic bass line**
- C Sequence**
- D Syncopation**

11(d) (i) Give the bar and beat numbers (where appropriate) of a diminished 7th chord, within bars 31 to 40 beat 3. [1]

(ii) Give the bar and beat numbers (where appropriate) of a melodic augmented 2nd in a voice part, within bars 31 to 40 beat 3.

[1]

(iii) Give the bar and beat numbers (where appropriate) of a Neapolitan chord in D minor, within bars 31 to 40 beat 3. [1]

11(e) Identify the key and cadence at bar 54¹⁻². [2]

KEY	CADENCE

(f) Describe TWO examples of word-painting between bars 40³ and 56. [1+1]

1. _____

2. _____

END OF PAPER

Andante o piu tosto allegretto

Violin

mezza voce ten. f

KEY

tr
4 fz p

ADD RHYTHM

7

COMPLETE PITCH

KEY

11 m.v. fz

14 tr
fz