



**GCE AS/A LEVEL**

**2660U30-1**

**MONDAY, 20 MAY 2019 – MORNING**

**MUSIC – AS unit 3**

**Appraising**

**1 hour 30 minutes plus your additional time allowance**

**Surname** \_\_\_\_\_

**Other Names** \_\_\_\_\_

**Centre Number** \_\_\_\_\_

**Candidate Number** 2 \_\_\_\_\_

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

**You will need manuscript paper in your preferred format.**

## **INSTRUCTIONS TO CANDIDATES**

**Write your name, centre number and candidate number in the spaces provided on the front cover, or type these at the top of your first page of answers.**

**Use black ink or black ball-point pen or your approved technology.**

**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. 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.**

Answer BOTH sections of this paper.

**SECTION 1**

**IN SECTION 1 ANSWER QUESTIONS ON ONLY ONE OF THESE AREAS OF STUDY**

<b>Area of Study B:</b>	<b>Rock and Pop</b>	<b>(Questions 1&amp;2)</b>
<b>Area of Study C:</b>	<b>Musical Theatre</b>	<b>(Questions 3&amp;4)</b>
<b>Area of Study D:</b>	<b>Jazz</b>	<b>(Questions 5&amp;6)</b>

**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**

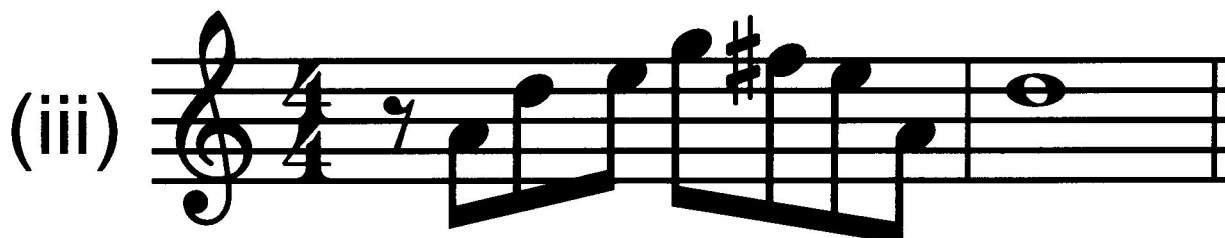
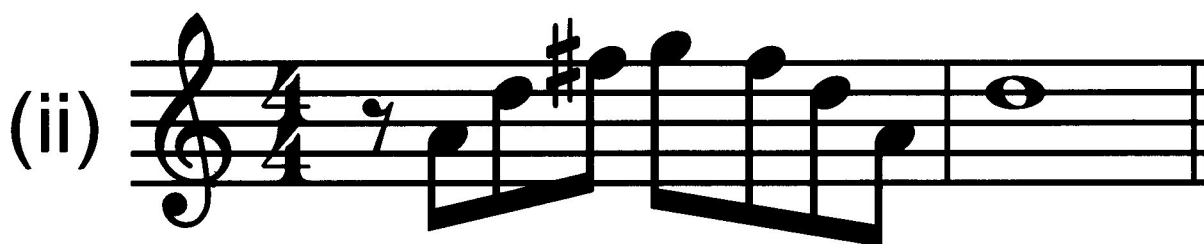
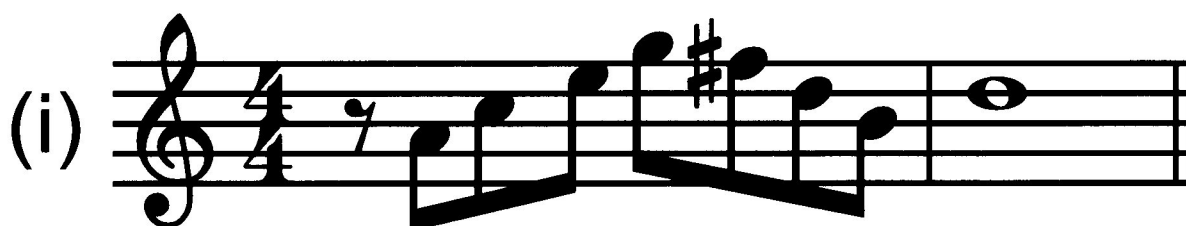
- 1. You will hear an extract from I'M MANDY FLY ME by 10cc. The lyrics used in the extract together with a lead sheet for lines 1 to 16 and the short introduction are provided on pages 4 to 9 of the resource booklet. [17 marks]**

**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. Note that some questions refer to bar numbers while others refer to the line numbers of the lyrics printed in the resource booklet.**

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

- 1(a) Which of the following: (i) (ii) or (iii) is the correct version of the electric guitar melody in BARS 5 TO 6? [1 mark]
- 



**1(b) Which statement – A, B, C or D – is correct?**

**[1 mark]**

- A The chord in bar 13 (A/C#) is in root position**
- B The chord in bar 13 (A/C#) is in first inversion**
- C The chord in bar 13 (A/C#) is in second inversion**
- D The bass note is not part of the chord used in bar 13**

**(c) Describe the music played by the bass guitar in BARS 5 TO 18. Give bar numbers in your answer.**

**[2 marks]**

---

---

---

---

---

---

---

**1(d) Comment briefly on the use of HARMONY/ TONALITY in BARS 5 TO 18. Give bar numbers in your answer where appropriate. Do not merely name individual chords. [2 marks]**

---

---

---

---

---

---

---

**(e) Supply a bar number or appropriate lyrics for an example of each of the following.**

**(i) brief melisma [1 mark]**

---

**(ii) circle of 5ths progression [1 mark]**

---

**(iii) falsetto [1 mark]**

---

- 1(f) Name the cadence in BARS 34 BEAT 3 TO BAR 35.  
[1 mark]
- 

- (g) State ONE feature of interest in the music in  
LINES 17 TO 19. [1 mark]
- 
- 

- (h) State ONE change that occurs in the music in the  
faster instrumental section heard very briefly at  
the end of the extract. [1 mark]
- 
- 

- (i) The opening chord of this faster section is Gmaj7.  
Write out the FOUR notes that make up this chord.  
[1 mark]
-



2. **Discuss the use of texture in Rock and/or Pop music. Support your answer with examples from AT LEAST THREE contrasting songs you have studied throughout the course. [10 marks]**

**In your answer you may refer to:**

- Different types of texture in your chosen songs**
- The various ways in which instruments/voices have been employed to create different textures**
- How the use of texture might have changed throughout the development of the genre from 1965 to 1990, including the use of ensembles of different sizes**
- How texture might relate to form/structure**
- Ways in which texture might be used to underline lyrics**

**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 lines 1 to 18 are provided on pages 11 to 17 of the resource booklet. [17 marks]**

**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 appropriate. Note that some questions refer to bar numbers while others refer to the line numbers of the lyrics printed in the resource booklet.**

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

**3(a) Which statement – A, B, C or D – is correct?**

**[1 mark]**

- A The chord in bar 4 beats one and two (F/A) is in root position**
  - B The chord in bar 4 beats one and two (F/A) is in first inversion**
  - C The chord in bar 4 beats one and two (F/A) is in second inversion**
  - D The bass note is not part of the chord used in bar 4 beats one and two**
- 

**(b) Give ONE example of each of the following in BARS 1 TO 15. For each answer, supply a bar/beat number and/or lyrics as appropriate.**

**(i) imperfect cadence [1 mark]**

---

**(ii) timpani reinforces bass line [1 mark]**

---

**(iii) appoggiatura in the vocal part [1 mark]**

---



**3(d) Comment briefly on the use of HARMONY in BARS 21 TO 23. Do not merely name the two keys involved. [2 marks]**

---

---

---

---

---

---

---

- (e) Which – (i), (ii) or (iii) – is the correct version of the bass guitar part in BARS 26 TO 27? [1 mark]
- 



**3(f) The opening chord of the faster instrumental section is Fmaj7. Write out the FOUR notes that make up this chord. [1 mark]**

---

**(g) State ONE feature of the melodic material in this instrumental section. [1 mark]**

---

---

**(h) Describe the TONALITY in this instrumental section. [2 marks]**

---

---

---

---

---

---

**3(i) Give TWO features of the music in LINES 19 TO 25. Refer to lines/lyrics in your answers.**

**[2 marks]**

1. \_\_\_\_\_

2. \_\_\_\_\_

**(j) Is the composer of this extract Porter, Rodgers, Schönberg or Lloyd Webber?**

**[1 mark]**

\_\_\_\_\_

4. **Discuss the use of texture in Musical Theatre. Support your answer with examples from AT LEAST THREE songs from contrasting works you have studied throughout the course. [10 marks]**

**In your answer you may refer to:**

- Different types of texture**
- The various ways in which instruments/voices have been employed to create different textures**
- How the use of texture might have changed in the development of the genre, including ensembles of different sizes**
- How texture might relate to form/structure**
- Ways in which texture might be used to underline lyrics**

**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 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 from a recording of My Favourite Things for a Jazz Quartet consisting of piano, double bass, drum kit and one wind instrument. Most of the first 40 bars of the melody played by the wind instrument along with its accompanying chords are provided on pages 19 to 21 of the resource booklet. The extract begins with 16 bars on piano, double bass and drum kit. Note that the bar numbers begin with the entry of the wind instrument. [17 marks]**

**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 appropriate.**

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

**5(a) (i) Give the full name (e.g., bass flute) of the wind instrument playing in the extract. [1 mark]**

---

**(ii) Is the performer who plays this instrument here Dave Brubeck, John Coltrane, Dizzy Gillespie or Woody Herman? [1 mark]**

---

**(b) Explain TWO differences between the 8–bar introduction and the 8–bar vamp at the start of the extract. [2 marks]**

**1.** \_\_\_\_\_

**2.** \_\_\_\_\_

**5(c) Give the bar and, where necessary, beat number(s) of ONE example of each of the following in BARS 1 TO 18.**

**(i) appoggiatura in the wind part [1 mark]**

---

**(ii) circle of 5ths progression [1 mark]**

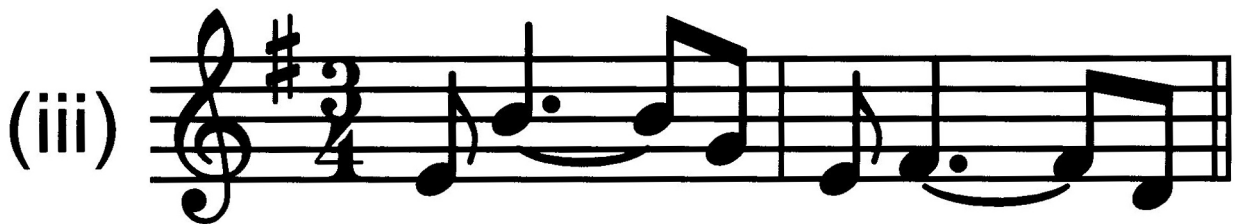
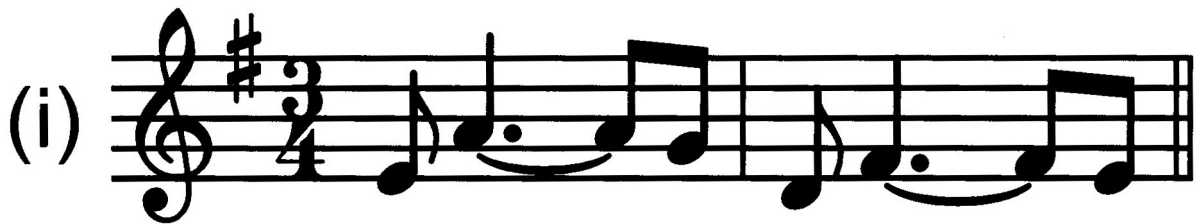
---

**(ii) imperfect cadence [1 mark]**

---

5(d) Which – (i), (ii) or (iii) – is the correct version of the wind instrument's melody in BARS 9 TO 10?

[1 mark]



**5(e) Which statement – A, B, C or D – is correct?**

**[1 mark]**

- A The chord in bar 12 (F/E) is in root position**
  - B The chord in bar 12 (F/E) is in first inversion**
  - C The chord in bar 12 (F/E) is in second inversion**
  - D The bass note is not part of the chord used in bar 12 beats 1 and 2 (F/E)**
- 

**(f) Describe the double bass part in BARS 25 TO 40.**

**[1 mark]**

---

---

**(g) Write out the FOUR notes that make up the chord of Gmaj7 in BAR 37. [1 mark]**

---

**5(h) Describe the STRUCTURE of BARS 1 TO 40, mentioning any points of interest. Refer to bar numbers in your answer. [2 marks]**

---

---

---

---

---

---

---

---

---

**(i) Give TWO features of the music played by the wind instrument from BAR 40 until the end of the extract. [2 marks]**

1. \_\_\_\_\_

2. \_\_\_\_\_

- 5(j) (i) Describe ONE way in which the HARMONY/ TONALITY changes IMMEDIATELY after BAR 40. [1 mark]**

---

---

- (ii) Other than your answers above, describe ONE other feature of interest from BAR 40 to the end of the extract. [1 mark]**

---

---

6. Discuss the use of texture in Jazz. Support your answer with examples from **AT LEAST THREE** contrasting pieces you have studied throughout the course. [10 marks]

**In your answer you may refer to:**

- Different types of texture**
- The various ways in which instruments (and possibly voices) have been employed to create different textures**
- How the use of texture might have changed in the development of the genre, including ensembles of different sizes**
- How texture might relate to form/structure**
- How individual performers/composers might have approached texture in different ways**

**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.**

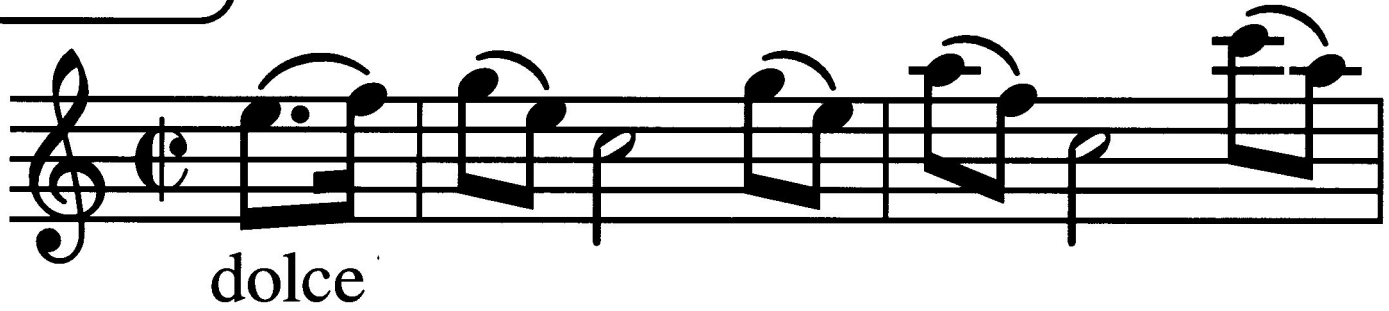
**AREA OF STUDY A: THE WESTERN CLASSICAL TRADITION [10 MARKS]**

- 7. You will hear an extract from a String Quartet, most of the melody of which is written on pages 42, 43 and 44.**

**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.**

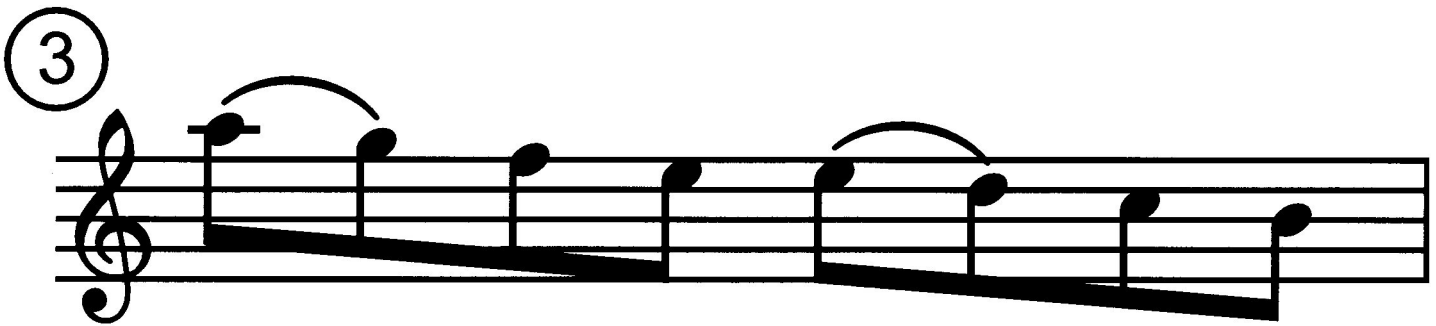
**You now have 1 MINUTE to read the questions.**

**Violin**



A musical staff in treble clef with a C-clef. It contains six measures of music. The first measure has a whole note G4 with a slur. The second measure has a half note A4 with a slur. The third measure has a quarter note B4 with a slur. The fourth measure has a quarter note C5 with a slur. The fifth measure has a quarter note B4 with a slur. The sixth measure has a quarter note A4 with a slur. The word "dolce" is written below the first measure.

③



A musical staff in treble clef with a C-clef. It contains six measures of music. The first measure has a whole note G4 with a slur. The second measure has a half note A4 with a slur. The third measure has a quarter note B4 with a slur. The fourth measure has a quarter note C5 with a slur. The fifth measure has a quarter note B4 with a slur. The sixth measure has a quarter note A4 with a slur.

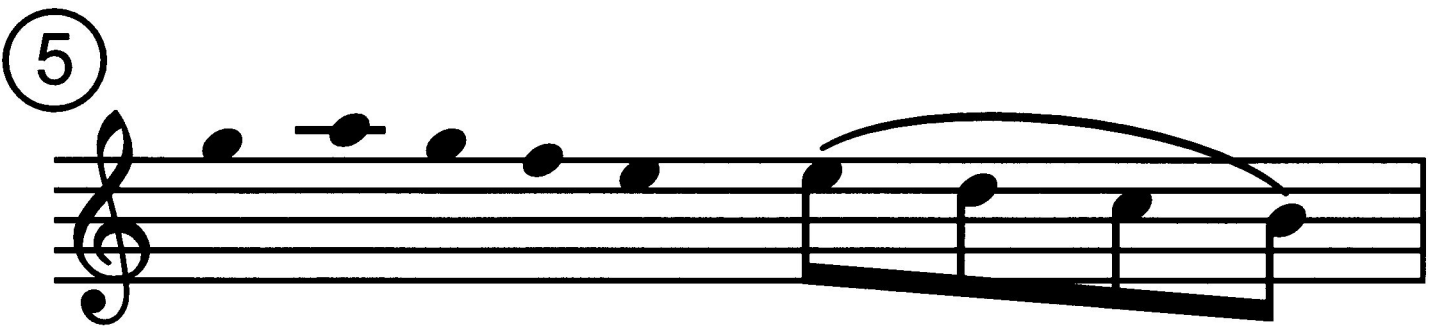
④



A musical staff in treble clef with a C-clef. It contains six measures of music. The first measure has a quarter note G4 with a slur. The second measure has a quarter note A4 with a slur. The third measure has a quarter note B4 with a slur. The fourth measure has a quarter note C5 with a slur. The fifth measure has a whole note G4 with a slur. The sixth measure has a whole note A4 with a slur.

**Add pitch**

⑤



A musical staff in treble clef with a C-clef. It contains six measures of music. The first measure has a whole note G4 with a slur. The second measure has a half note A4 with a slur. The third measure has a quarter note B4 with a slur. The fourth measure has a quarter note C5 with a slur. The fifth measure has a quarter note B4 with a slur. The sixth measure has a quarter note A4 with a slur.

**Add rhythm**

6

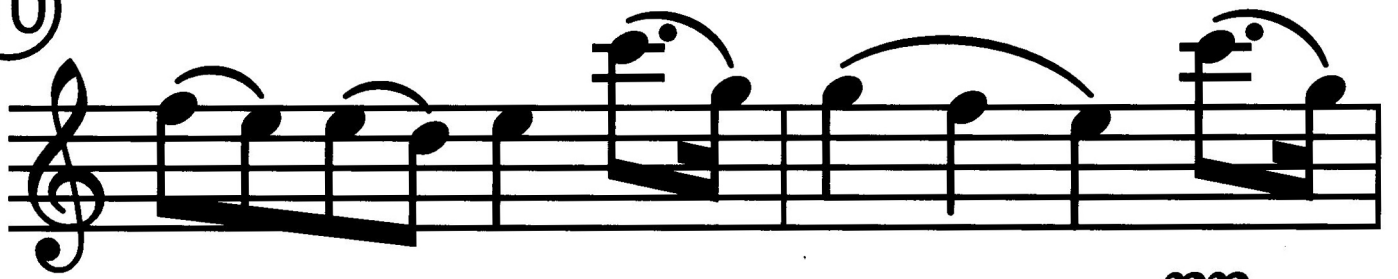


*espress.*

8

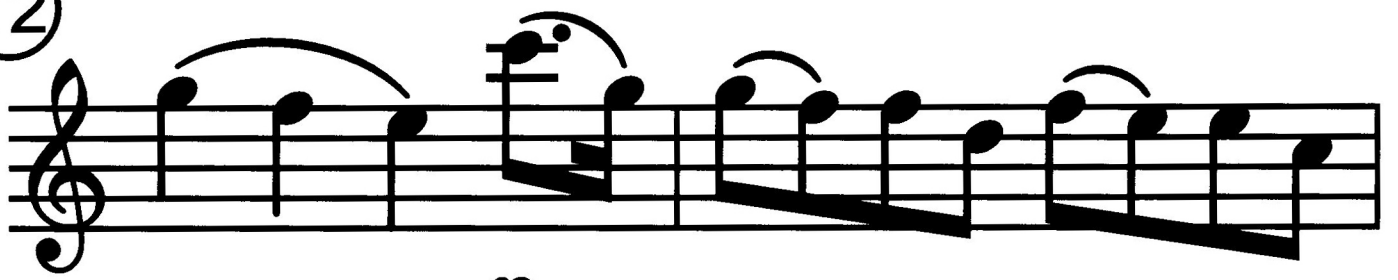


10



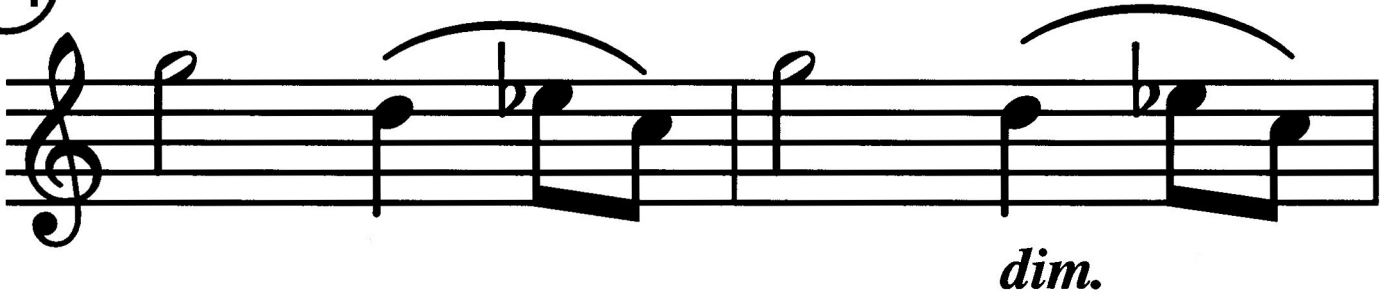
*pp*

12

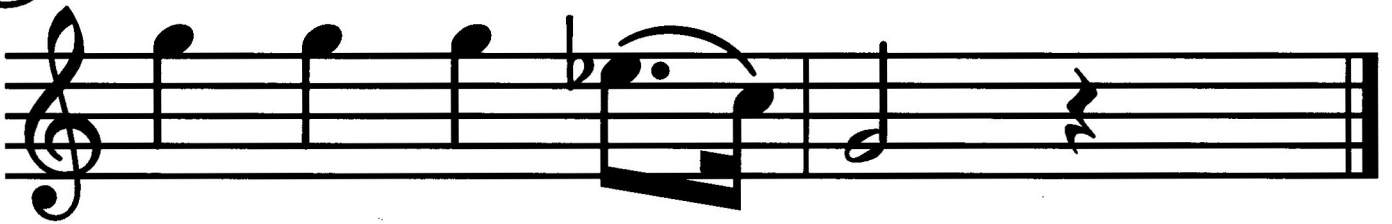


*p*

14



16



**Key and Cadence**

- 7(a) Is the time signature compound duple, simple duple, compound quadruple or simple quadruple?**  
**[1 mark]**
- 

- (b) Complete, or describe precisely, the music in BARS 4 TO 5 BEAT 2. The rhythm in BAR 4 and the pitch in BAR 5 have been given to you.**  
**[3 marks]**

- (c) Give the bar (and, where appropriate beat) number(s) of ONE example of each of the following in the music. [3 marks]**

**(c)(i) Subdominant chord in 2nd inversion**

---

**(c)(ii) Melodic sequence**

---

**(c)(iii) Tonicisation of D minor**

---

7(d) Is the texture **HETEROPHONIC**, **HOMOPHONIC**, **MONOPHONIC**, or **POLYPHONIC**? [1 mark]

---

(e) Name in full (e.g. B minor) the **KEY** and the **CADENCE** in bars 16 to 17. [2 marks]

**KEY** \_\_\_\_\_

**CADENCE** \_\_\_\_\_

**EITHER,**

**AREA OF STUDY A: THE SYMPHONY**

- 8. You will hear TWO extracts taken from symphonies, both of which are in minor keys. The first was composed in 1773 and the second in 1822. Compare the STYLISTIC features of each extract. [15 marks]**

**In your answer you may refer to:**

- Orchestration/use of instruments**
- Rhythm, metre 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.**

**You may make rough notes on pages 48 and 49 and begin your answer on page 50.**

















**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 1. [20 marks]**

**Locate your answers with bar and beat numbers where appropriate.**

- (a) Was this symphony composed in 1765, 1775, 1785 or 1795? [1 mark]**
-

**9(b) State TWO ways in which Haydn creates a feeling of anticipation in the introduction section (BARS 1 TO 39). [2 marks]**

1. \_\_\_\_\_

---

---

---

2. \_\_\_\_\_

---

---

---

**(c) Name the KEY and CADENCE in bars 57 (last quaver) to 58. [2 marks]**

**KEY** \_\_\_\_\_

**CADENCE** \_\_\_\_\_



**9(f) Give bar and beat numbers and instruments as appropriate where the following features are located BETWEEN BARS 201 AND 228. [4 marks]**

**(f)(i) Monophonic texture**

---

**(f)(ii) Lower chromatic auxiliary note**

---

**(f)(iii) Tonic pedal**

---

**(f)(iv) Perfect cadence in Bb major**

---

**(g) Identify the rhythmic feature used in BARS 222 TO 223. [1]**

---

---



Or,

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

**[15]**

10. You will hear two extracts from settings of the Benedictus section of the Mass, the first completed in 1775 and the second in 1780. Compare the stylistic features of each extract.

**In your answer you may refer to:**

- **Orchestration, use of instruments and voices**
- **Texture**
- **Rhythm, metre and tempo**
- **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.**

**You may make rough notes on pages 62 and 63 and begin your answer on page 64.**

















**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 REX TREMENDAE. [20 marks]  
Locate your answers with bar and beat numbers where appropriate.**

- (a) In which city was the first performance of Mozart's Requiem given: Bonn, Salzburg, Vienna or Frankfurt?**

**[1 mark]**

---

- (b) State the meaning of REX TREMENDAE MAJESTATIS. [1 mark]**
- 
-

**11(c) Explain how Mozart creates the appropriate mood in the OPENING SIX BARS of Rex Tremendae.**

**[3 marks]**

---

---

---

---

---

---

---

**(d) State the key at the beginning of this movement.**

**[1 mark]**

---

---

**(e) Which country – ITALY, AUSTRIA, GERMANY or FRANCE is associated with the rhythmic style of the opening bars of this movement? [1 mark]**

---

**11(f) State TWO ways in which Mozart achieves contrast in the setting of the words SALVA ME (Save me), BARS 18 TO 22, compared with the music heard earlier in the movement. [2 marks]**

**(i)** \_\_\_\_\_

---

---

---

**(ii)** \_\_\_\_\_

---

---

---

**11(g) Give the bar and beat numbers (where appropriate) where the following features can be found in the music. [3 marks]**

**(g)(i) Neapolitan chord**

---

**(g)(ii) Homorhythmic texture**

---

**(g)(iii) Circle of fifths progression**

---

**(h) State the technical term which describes the word setting Mozart uses for the majority of **Rex Tremendae**. [1 mark]**

---

---

**(i) Identify the **KEY** and **CADENCE** at **BARS 21 BEAT 4 – BAR 22 BEAT 1**. [2 marks]**

**KEY** \_\_\_\_\_

**CADENCE** \_\_\_\_\_

