

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A LEVEL

2660U30-1



MONDAY, 20 MAY 2019 – MORNING

MUSIC – AS unit 3

Appraising

1 hour 30 minutes (approximately)

Section 1: Areas of Study
B/C/D

Section 2: Areas 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	
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 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. 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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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 *I'm Mandy Fly Me* by 10cc. The lyrics used in the extract together with a lead sheet for lines 1-16 and the short introduction 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. 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.

- (a) **Tick (✓)** the appropriate box below to indicate the correct version of the electric guitar melody in **bars 5–6**. [1]

(i)

(ii)

(iii)

- (b) **Tick (✓)** the correct statement in the boxes below. [1]

Statement	Tick (✓)
The chord in bar 13 (A/C#) is in root position	<input type="checkbox"/>
The chord in bar 13 (A/C#) is in first inversion	<input type="checkbox"/>
The chord in bar 13 (A/C#) is in second inversion	<input type="checkbox"/>
The bass note is not part of the chord used in bar 13	<input type="checkbox"/>

- (c) Describe the music played by the bass guitar in **bars 5–18**. Give bar numbers in your answer. [2]

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(d) Comment briefly on the use of **harmony/tonality** in **bars 5–18**. Give bar numbers in your answer where appropriate. Do not merely name individual chords. [2]

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.....

(e) Give **one** example of each of the following in **lines 6-19**. For each answer, supply a line number and/or lyrics as appropriate. [3]

brief melisma	
circle of 5ths progression	
falsetto	

(f) Name the cadence in **bars 34³–35**. [1]

.....

(g) State **one** feature of interest in the music in **lines 17-19**. [1]

.....

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

.....

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

.....

(j) Describe the **structure** of **lines 1-19**, giving line and/or bar numbers in your answer. [3]

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(k) Underline the year in which the song was recorded. [1]

1966

1976

1986

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]

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.

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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 part of a song from a musical. The lyrics of the extract and a lead sheet of lines 1-18 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 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.

- (a) **Tick (✓)** the correct statement in the boxes below. [1]

Statements	Tick (✓)
The chord in bar 4 ¹⁻² (F/A) is in root position	
The chord in bar 4 ¹⁻² (F/A) is in first inversion	
The chord in bar 4 ¹⁻² (F/A) is in second inversion	
The bass note is not part of the chord used in bar 4 ¹⁻²	

- (b) Give **one** example of each of the following in **bars 1–15**. For each answer, supply a bar/beat number and/or lyrics as appropriate. [3]

imperfect cadence	
timpani reinforces bass line	
appoggiatura in the vocal part	

- (c) Describe the **structure** of **bars 8–29**. Refer to bar numbers/lines in your answer. [3]

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(d) Comment briefly on the use of **harmony** in **bars 21–23**. Do not merely name the two keys involved. [2]

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.....

(e) Tick (✓) the appropriate box below to indicate the correct version of the bass guitar part in **bars 26–27**. [1]

(i)



(ii)



(iii)



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

.....

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

.....

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

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.....
.....

(i) Give **two** features of the music in **lines 19-25**. Refer to lines/lyrics in your answers. [2]

1.

2.

(j) Underline the name of the composer of this extract. [1]

Porter

Rodgers

Schönberg

Lloyd Webber

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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]

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.

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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

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 page 6 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]

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.

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

.....

(ii) Underline the name of the performer who plays this instrument here. [1]

Dave Brubeck John Coltrane Dizzy Gillespie Woody Herman

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

1.

2.

(c) Give the bar and, where necessary, beat number(s) of **one** example of each of the following in **bars 1–18**. [3]

appoggiatura in the wind part	
circle of 5ths progression	
imperfect cadence	

(d) **Tick (✓)** the appropriate box below to indicate the correct version of the wind instrument’s melody in **bars 9–10**. [1]

(i) (ii) (iii)

- (e) Tick (✓) the correct statement in the boxes below. [1]

Statements	Tick (✓)
The chord in bar 12 (F/E) is in root position	
The chord in bar 12 (F/E) is in first inversion	
The chord in bar 12 (F/E) is in second inversion	
The bass note is not part of the chord used in bar 12 ¹⁻² (F/E)	

- (f) Describe the double bass part in **bars 25–40**. [1]
-

- (g) Write out the **four** notes that make up the chord of Gmaj7 in **bar 37**. [1]
-

- (h) Describe the **structure** of **bars 1–40**, mentioning any points of interest. Refer to bar numbers in your answer. [2]
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-

- (i) Give **two** features of the music played by the wind instrument from **bar 40** until the end of the extract. [2]

1.
2.

- (j) (i) Describe **one** way in which the **harmony/tonality** changes **immediately** after **bar 40**. [1]
-

- (ii) Other than your answers above, describe **one** other feature of interest from **bar 40** to the end of the extract. [1]
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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, most of the melody of which is written below.

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

dolce

4

Add pitch Add rhythm

espress.

8

pp

12

p

15

dim.

Key and Cadence

- (a) **Tick (✓)** the correct description of the given time signature.

[1]

Description	Tick (✓)
Compound duple	
Simple duple	
Compound quadruple	
Simple quadruple	

- (b) Complete the music in **bars 4–5 beat 2**. The rhythm in **bar 4** and the pitch in **bar 5** have been given to you. [3]

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

(i) Subdominant chord in 2nd inversion

(ii) Melodic sequence

(iii) Tonicisation of D minor

- (d) Underline the correct term for the texture. [1]

Heterophonic**Homophonic****Monophonic****Polyphonic**

- (e) Name in full (e.g. B minor) the **key** and the **cadence** in bars 16–17. [2]

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]

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 this page and begin your answer on the following page.

Rough Notes

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For your answer you may divide the page into 2 columns, one for each extract, if you wish.

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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]

Locate your answers with bar and beat numbers where appropriate.

(a) Underline the **year** in which this symphony was composed. [1]

1765 1775 1785 1795

(b) State **two** ways in which Haydn creates a feeling of anticipation in the introduction section (bars 1–39). [2]

- 1.
-
- 2.
-

(c) Name the **key** and **cadence** in bars 57 (last quaver) to 58. [2]

Key **Cadence**

(d) Name the section that begins in **bar 79**. [1]

.....

(e) Compare this section (**bars 79–93**) with its subsequent appearance in **bars 179–200**. Give bar and beat numbers where appropriate. [3]

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- (f) Give bar and beat numbers and instruments as appropriate where the following features are located **between bars 201 and 228**. [4]

Feature	Bar/beat location/instrument
Monophonic texture	
Lower chromatic auxiliary note	
Tonic pedal	
Perfect cadence in Bb major	

- (g) Identify the rhythmic feature used in **bars 222–223**. [1]

.....

- (h) State the technical term which describes the rhythmic change in **bar 213** compared with **bars 202–203**. [1]

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- (i) Describe Haydn's use of tonality in **bars 93–158**. Give bar numbers where appropriate. [5]

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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 ***Rex Tremendae***. [20]
Locate your answers with bar and beat numbers where appropriate.

(a) Underline the city in which the first performance of Mozart's *Requiem* took place. [1]

Bonn Salzburg Vienna Frankfurt

(b) State the meaning of *Rex tremendae majestatis*. [1]

.....

(c) Explain how Mozart creates the appropriate mood in the **opening six bars** of *Rex Tremendae*. [3]

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.....

(d) State the key at the beginning of this movement. [1]

.....

(e) Underline the country associated with the rhythmic style of the opening bars of this movement. [1]

Italy Austria Germany France

(f) State **two** ways in which Mozart achieves contrast in the setting of the words *Salva Me* (Save me), **bars 18–22**, compared with the music heard earlier in the movement. [2]

(i)

.....

(ii)

.....

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

Feature	Bar/Beat
Neapolitan chord	
Homorhythmic texture	
Circle of fifths progression	

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

.....

(i) Identify the **key** and **cadence** at **bars 21 beat 4 – bar 22 beat 1**. [2]

Key **Cadence**

(j) Describe Mozart's use of fugal textures in this movement. Give bar and beat numbers and voices to support your answer. [5]

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