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

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	

72

Total

For Examiner's use only

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

Answer question 7

and

Either, The Symphony (Questions 8&9)

Or, Religious Choral Music (Questions 10&11)

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[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 B: Rock and Pop 1965-1990

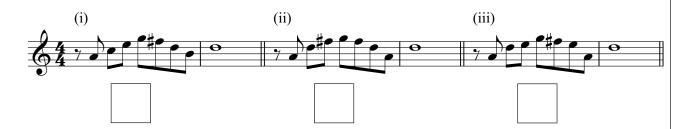
You will hear an extract from I'm Mandy Fly Me by 10cc. The lyrics used in the extract together
with a lead sheet for lines 1-16 and the short introduction are provided on pages 2 and 3 of the
resource booklet.

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]



(b) **Tick** (✓) the correct statement in the boxes below.

Statement	Tick (√)
The chord in bar 13 (A/C#) is in root position	
The chord in bar 13 (A/C#) is in first inversion	
The chord in bar 13 (A/C#) is in second inversion	
The bass note is not part of the chord used in bar 13	

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

		pers in your only	iner y
Give one example of each of the follownumber and/or lyrics as appropriate. brief melisma circle of 5ths progression falsetto	wing in lines 6-19 . For each answer, su	upply a line [3]	
Name the cadence in bars 34³–35 .		[1]	
State one feature of interest in the mus	sic in lines 17-19 .	[1]	2660U301
State one change that occurs in the modern briefly at the end of the extract.	nusic in the faster instrumental section	heard very [1]	
The opening chord of this faster sectio this chord.	n is Gmaj7. Write out the four notes tha	at make up [1]	
Describe the structure of lines 1-19 , o	giving line and/or bar numbers in your a	nswer. [3]	
		[1]	
	Give one example of each of the follow number and/or lyrics as appropriate. brief melisma	Give one example of each of the following in lines 6-19. For each answer, so number and/or lyrics as appropriate. brief melisma	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] 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 Name the cadence in bars 34³–35. [1] State one feature of interest in the music in lines 17-19. [1] State one change that occurs in the music in the faster instrumental section heard very briefly at the end of the extract. [1] The opening chord of this faster section is Gmaj7. Write out the four notes that make up this chord. [1] Describe the structure of lines 1-19, giving line and/or bar numbers in your answer. [3] Underline the year in which the song was recorded.

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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

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 involved.	keys [2]
(e)	Tick (✓) the appropriate box below to indicate the correct version of the bass guitar in bars 26–27.	part [1]
	(ii) 2:	
	(iii) 2: 4	
(f)	The opening chord of the faster instrumental section is Fmaj7. Write out the four r that make up this chord.	otes [1]
(g)	State one feature of the melodic material in this instrumental section.	[1]
(h)	Describe the tonality in this instrumental section.	[2]

			10			
(i)	Give two feature 1	s of the music in	lines 19-25. Refer to	o lines/lyrics in your answers.	[2]	Examiner only
(j)	<u>Underline</u> the na	me of the compo	ser 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

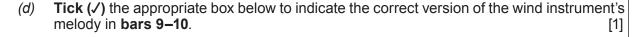
5. You will hear an extract from a recording of My Favourite Things for a Jazz Quartet consisting of piano, double bass, drum kit and one wind instrument. Most of the first 40 bars of the melody played by the wind instrument along with its accompanying chords are provided on page 6 of the resource booklet. 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]

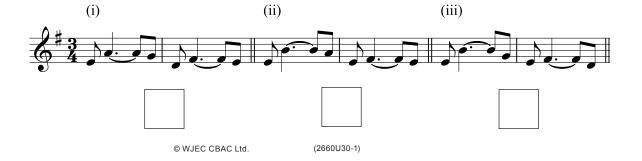
The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answers.

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)	Underlin	ne the name of the perf	ormer who pla	ays this instru	ıment here.	[1]
Da	ve Br	ubeck	John Coltrane	Dizzy Gil	llespie	Woody He	rman
(b)		ain two d e extract.	ifferences between the	8-bar introdu	iction and th	e 8–bar vamp	at the start [2]
	1.						
	2.						
(c)		the bar wing in ba	and, where necessary ars 1–18.	/, beat numbe	er(s) of one	example of	each of the [3]
	ар	poggiatur	a in the wind part				
	cir	cle of 5th	s progression				
	im	perfect ca	adence				
					•	-	





(e) Tick (/) the correct statement in the boxes below.

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)	Des	cribe the double bass part in bars 25–40 .	[1]
(g)	Write	e out the four notes that make up the chord of Gmaj7 in bar 37 .	[1]
(h)		cribe the structure of bars 1–40 , mentioning any points of interest. Refer to bers in your answer.	bai [2]
(i)		• two features of the music played by the wind instrument from bar 40 until the enextract.	d of [2]
	1. 2.		
(j)	(i)	Describe one way in which the harmony/tonality changes immediately after 40 .	ba ı [1]
	(ii)	Other than your answers above, describe one other feature of interest from ba to the end of the extract.	r 40 [1]

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]

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.	

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SECTION 2

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

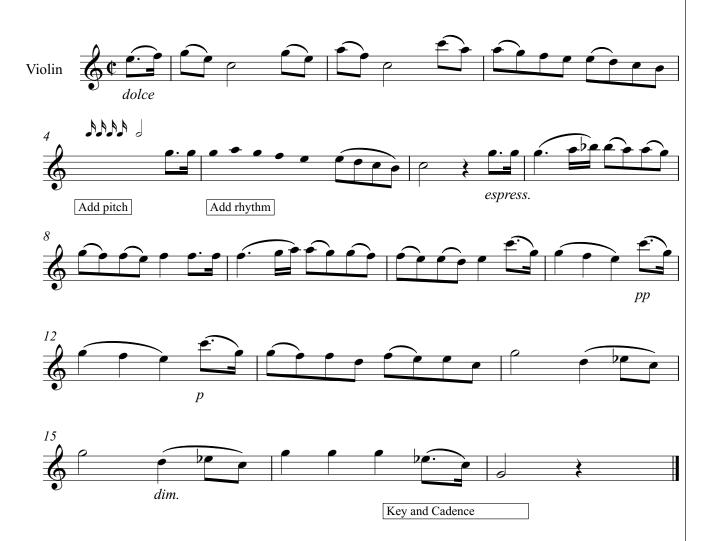
Area of Study A: The Western Classical Tradition

[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.



[1]

(a) Tick (/) the correct description of the given time signature.

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

(b)		plete the music given to you.	in bars 4-5 beat 2	. The rhythm in bar 4	land the pitch in bar	5 have [3]
(c)		the bar (and, wing in the mus		beat) number(s) of c	one example of each	n of the [3]
	(i)	Subdominant	chord in 2 nd inversio	n		
	(ii)	Melodic seque	ence			
	(iii)	Tonicisation o	f D minor			
(d)	<u>Unde</u>	erline the correc	ct term for the textur	e.		[1]
	Hete	rophonic	Homophonic	Monophonic	Polyphonic	
(e)	Nam	e 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

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Rough Notes	
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9.	Haydn Symphony No. 103 in E flat major, "Drum Roll".							
	You v	You will need an unannotated score for this question.						
	You r	now have 20 minutes to answ	ver the following q	uestions on movement 1.	[20]			
	Loca	Locate your answers with bar and beat numbers where appropriate.						
	(a)	<u>Underline</u> the year in which	this symphony wa	s composed.	[1]			
		1765 1775	1785	1795				
	(b) State two ways in which Haydn creates a feeling of anticipation in the introduction se (bars 1–39).							
		1						
	(c)	uaver) to 58.	[2]					
		Key		Cadence				
	(d)		[1]					
	(e)	subsequent appearance in ba	rs 179–200					
	(0)		bar and beat numbers where appropriate.					
	•••••							
	•••••							
	•••••							

<i>(f)</i>	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 bars 202–203 .	with [1]
(i)	Describe Haydn's use of tonality in bars 93–158 . Give bar numbers where appropri	iate. [5]
		·······•

Or.

Area of Study A: Religious Choral music

oni

[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 this page and begin your answer on the following page.

Text and translation

Benedictus, qui venit in nomine Domini.	Blessed is he that cometh in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.
Rough Notes	

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Mozart Requiem in D minor K626

11.	now	will need an unanno t have 20 minutes to a te your answers with	answer the followi	ng questions or		on. You [20]	
	(a)	Underline the city in	which the first pe	erformance of N	Mozart's Requiem took place.	[1]	
		Bonn	Salzburg	Vienna	Frankfurt		
	(b)	State the meaning of	of Rex tremendae	majestatis.		[1]	
	(c)	Explain how Moza Tremendae.	rt creates the ap	propriate moo	d in the opening six bars	of <i>Rex</i> [3]	
	(d)	State the key at the	beginning of this	movement.		[1]	
	(e)	Underline the cour movement.	ntry associated w	ith the rhythmi	ic style of the opening bars France	of this	
	(f)				in the setting of the words Sa eard earlier in the movement.	alva Me [2]	
	(g)	Give the bar and beat numbers (where appropriate) where the following features c found in the music.					
			Feature		Bar/Beat		
		Neapolitan cho	rd				
		Homorhythmic	texture				
		Circle of fifths p	rogression				

(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]	
•••••		

END OF PAPER