

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A LEVEL – NEW

2660U30-1



**MUSIC – AS unit 3
Appraising**

MONDAY, 22 MAY 2017 – MORNING

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 ball-point pen. 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.

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

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)

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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 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 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) 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]

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

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

.....

- (e) Place a **tick (✓)** in the box which best describes the **tonality** in the instrumental passage between lines 6 and 7 (bars 13–15). [1]

Tonality	Tick (✓)
Major	
Minor	
Modal	
Atonal	

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

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

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(h) **Tick (✓)** the appropriate box below to indicate which is the correct version of the melody heard in line 14 of the lyrics. [1]

(i) Describe the **use of instruments** in the extract. Refer to line numbers and/or bar numbers where necessary in your answer. [4]

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(j) **Underline** the year in which you consider that the song was recorded. [1]

1969 1979 1989

- 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.

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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 the first six lines 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) 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]

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

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

Tonality	Tick (✓)
Begins in a minor key and modulates to the relative major	
Begins in a minor key and modulates to the tonic major	
Begins in a minor key and modulates to the dominant major	
Begins in a minor key and modulates to the sub-dominant major	

(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.)

(h) **Tick (✓)** the appropriate box below to indicate which is the correct version of the melody heard in line 9 of the lyrics. [1]

(i) Underline the composer of this extract.

[1]

- Porter Rodgers Lloyd Webber Schönberg

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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 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 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 numbers where appropriate.

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

- (a) This extract is performed by a septet consisting of Trumpet, Alto Sax, Piano, Guitar, Bass, Drums and **one other** instrument. Underline the name of this other instrument from the list below. [1]

Trombone

Tenor Sax

Clarinet

French Horn

- (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]

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

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- (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]

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- (f) Name **two** rhythmic features heard in the extract. [2]

1.

2.

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

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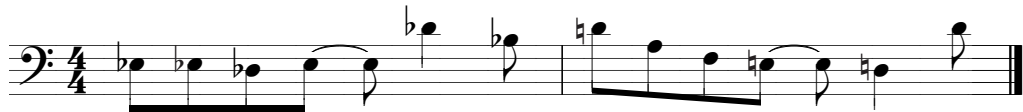
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- (h) Tick (✓) the appropriate box below to indicate which is the correct version of the main accompaniment motif used in bars 1–6 of the extract. [1]







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

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- (j) Identify the style of jazz associated with the **solo break** section of this extract. Underline your answer from the list below. [1]

Big band

Swing

Be-bop

Cool

- 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.

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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 by Haydn, 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.

Andante o piu tosto allegretto

Violin

mezza voce *ten. f*

KEY

tr *fz* *p*

ADD RHYTHM

fz *p*

COMPLETE PITCH

KEY

m.v. *fz*

fz *tr*

- (a) State in full (e.g. B minor) the **key** of the music at the following places: [2]

Bar	Key
Bar 1	
Bar 9	

- (b) In the list below, **tick (✓)** the **two** statements that accurately describe the music of the first four bars. [2]

<i>The music ends with an imperfect cadence.</i>	
<i>The music begins with an anacrusis.</i>	
<i>Most instruments play pizzicato.</i>	
<i>The music contains a sequence.</i>	

- (c) Complete 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) Give the bar, and where appropriate the beat, number(s) where **one** example of the following textures can be found: [2]

Texture	Bar and Beat
<i>Monophonic texture</i>	
<i>Homophonic texture</i>	

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.

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

Rough Notes

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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) Underline the **place** in which this work was first performed.

[1]

Vienna Salzburg London Dublin

- (b) Give bar numbers where the following musical features are located between bars 47 and 79.

[4]

Musical Feature	Bars/Location
Inverted dominant pedal	
Imperfect cadence in E flat	
Diminished 7 th chord	
Perfect cadence in B flat	

- (c) Identify the texture of the music in the following bars and give a reason for your answer.

[2+2]

	Type of Texture	Reason
Bars 33 ³ –39		
Bars 79–82		

- (d) **Tick (✓) two** musical features found between bars 179 – 186.

[2]

Musical Feature	Tick (✓)
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]

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(f) Describe Haydn's use of thematic material in bars 93²–158. Give bar number references to support your answer.

[5]

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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*

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

*O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!*

*Quae moerebat et dolebat
Et tremebat dum videbat
Nati poenas inclyti*

*Oh! How sad, how woe-begone
Was that ever-blessed one,
Mother of the Son of God!*

*Christ above in torment hangs
She trembled to behold the pangs
Of her dying glorious son*

Rough Notes

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Examiner
only

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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) Underline the **year** in which Mozart composed this work. [1]

1788 1789 1790 1791

- (ii) State the meaning of ***Dies Irae***. [1]
-
-

- (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]
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- (c) **Tick (✓) two** musical features which can be found in bars 10 to 19¹. [2]

Musical Feature	Tick (✓)
Circle of fifths	
Chromatic bass line	
Sequence	
Syncopation	

Turn over.

- (d) Give the bar and beat numbers (where appropriate) where the following musical features may be located within bars 31–40³. [3]

Musical Feature	Bar/Location
Diminished 7 th chord	
Melodic augmented 2 nd in a voice part	
Neapolitan chord in D minor	

- (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.
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2.
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(g) Describe Mozart's use of vocal textures in this movement. Give bar numbers to support your answer. [5]

Examiner
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