

Surname	Centre Number	Candidate Number
Other Names		2



**GCE AS/A LEVEL – NEW**

2660U30-1



**MUSIC – AS unit 3**  
**Appraising**

TUESDAY, 22 MAY 2018 – 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	
<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.

**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 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.

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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 a short extract from a pop song by Elton John. A lead sheet of **verse 3** is provided on page 2 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) (i) Verse 3 begins with an instrumental solo. Identify the instrument playing the solo. [1]

.....

- (ii) Describe **two** features of the instrumental solo. [2]

1. ....

2. ....

- (b) Identify the repeated cadence heard in bars 5–6 and 9–10. [1]

.....

- (c) In the table below, **tick [✓]** **two** statements that accurately describe the music in bars 10 and 11. [2]

Statement	Tick [✓]
The vocal melody is disjunct	
The music uses a sequence	
The music is based on major chords	
The vocal phrase at the end of line 1 stops on the supertonic note of the key	

- (d) Identify the intervals used on the words '*I guess*' in: [2]

(i) Bars 18–19 ..... (ii) Bars 26–27 .....

(e) Describe **two** interesting features of the rhythm in this extract. [2]

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(f) (i) Write out in full (e.g. F7 = F- A- C- E flat) the chord of: [3]

B7 .....

(ii) State what is meant by G7/D (bar 13<sup>3-4</sup>).  
.....

(iii) Identify the key briefly tonicised (visited) at the start of bar 13.  
.....

(g) (i) Describe the accompaniment as heard in the extract. [3]

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

1963                      1973                      1983

2. Explain what is meant by the term '**singer-songwriter**'. Support your answer by explaining the work and style of **two or more** singer-songwriters from the **1960s and/or 1970s**. [10]

In your answer you may refer to:

- *Different musical features and styles exemplified in various songs*
- *Individual performers/bands*
- *Influence of other styles (fusion), folk, personal and social issues etc.*
- *Any other points of interest*

**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 section from Andrew Lloyd Webber's *Phantom of the Opera*. Some of the lyrics and part of the vocal melody are provided on page 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) The first section of the extract, (i.e. lines 1-3 of the lyrics) prepares us for the music which follows. Apart from the rhythm and types of voices heard, identify **three** musical features of this section. [3]

(i) .....

(ii) .....

(iii) .....

- (b) Identify the following intervals: [2]

(i) the interval on the words 'wants you' at the end of line 3

.....

(ii) the last interval between the notes used on the words 'the thea-(tre)' in bars 22–23

.....

- (c) In the table below, **tick [✓]** the **one** statement that is correct. [1]

Statements	Tick [✓]
The note in bar 12 is the mediant note of the home key	
The first note in bar 20 is the subdominant note of the home key	
The first note in bar 25 is the dominant note of the home key	



(d) Name the cadences in the following bars: [2]

(i) Bars 6–7

.....

(ii) On the words 'once more' in bars 30–31

.....

(e) Name the chord (e.g. D min **or** supertonic minor) heard in bar 24. [1]

.....

(f) Underline the term which best describes the texture of the music after bar 32. [1]

**Monophonic      Stretto      Polyphonic      Antiphonal**

(g) Describe **three** features of the rhythm in this extract. [3]

(i) .....

(ii) .....

(iii) .....

(h) Describe the vocal writing **after** the first 3 lines of lyrics. [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 part of a performance of *Chattanooga Choo Choo*.  
An outline of the structure, including the opening lyrics and melody of the vocal verse are provided on page 4 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 table.

- (a) The opening instrumental introduction represents a 'train rolling out of a station'. Explain how the arrangement achieves this effect. [4]

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- (b) State in full (e.g. A minor) (i) the **key** at the opening of the vocal verse, and (ii) the **cadence** at the end of the extract. [2]

- (i) Key .....
- (ii) Cadence .....

- (c) Identify: [2]

- (i) the type of scale heard in bar 1 of the vocal verse  
.....

- (ii) the interval heard between the last notes of bar 2 of the vocal verse  
.....

- (d) In the table below, **tick [✓]** the **two** statements which accurately describe the music in the vocal verse. [2]

Statements	Tick [✓]
The first note in bar 1 is the tonic	
Bar 3 ends on the dominant	
The note in bar 5 is the supertonic	
The first note in bar 11 is the subdominant	

- (e) Write out in full (e.g. F7 = F-A-C-E flat) the chord of A<sub>b</sub>7. [1]

.....

- (f) State **two** features of the **rhythm** heard in the vocal melody in bars 12–13 and bars 14–15. [2]

(i) **Bars 12–13** .....

(ii) **Bars 14–15** .....

- (g) Underline the term which best describes the **texture** in the **vocal verse**. [1]

**Imitative                  Monophonic                  Stretto                  Homophonic**

- (h) Describe the different ways that the voices are used throughout the extract. [3]

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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 Divertimento by Mozart, 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**

Oboe

1

*p* *f* *p* *tr*

6

*f* *cresc.* *f* *p* *tr*

12

*f*

15

ADD PITCH

ADD RHYTHM

KEY/CADENCE



(a) State in full (e.g. B minor) the tonic key of the music. [1]

(b) Name the key (e.g. B minor) and cadence in bars 17–18. [2]

**Key** ..... **Cadence** .....

(c) Complete the music in bars 15 and 16. The rhythm in bar 15 and the pitch in bar 16 have been given to you. [3]

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

(i) a sequence in the oboe part .....

(ii) a diminished 7<sup>th</sup> chord .....

(iii) a tri-tone in the oboe part .....

(e) Underline the correct description of the time signature. [1]

**simple triple**      **compound triple**      **simple duple**      **compound duple**

**Either,**

**Area of Study A: The Symphony**

8. You will hear **two** extracts taken from Classical symphonies. The first was composed in 1776 and the second in 1804. Compare the **stylistic** features of each symphony. [15]

In your answer you may refer to:

- *Orchestration/use of instruments*
- *Texture*
- *Rhythm*
- *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 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 2**. [20]

Locate your answers with bar and beat numbers where appropriate.

(a) Underline the **form** of the section from bars 1 to 26. [1]

**Binary                  Ternary                  Rounded Binary                  Rondo**

(b) Give the name of the person for whom Haydn wrote the violin solo (bars 85–108) in this movement. [1]

(c) Identify the chords in the following locations: [2]

Bar/Beat	Chord
12 <sup>2</sup>	
16	

(d) Give **three** features of the music in bars 27–34 that are typical of the Classical style. [3]

1. ....
2. ....
3. ....

(e) Describe Haydn’s use of **texture** in bars 35–40. [2]

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- (f) Name the key (e.g. B minor) and cadence in bars 105–106. [2]
- (i) Key .....
- (ii) Cadence .....

- (g) Give bar and beat numbers where appropriate, where the following musical features are located within bars 85–108. [4]

Musical Feature	Bar(s)/Beat(s)
Double-stopping	
Anacrusis	
Turn	
Perfect cadence in G major	

- (h) Explain how Haydn varies the music of bars 1–26 in bars 109–134. Give precise bar and beat references. [5]

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Or,

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

[15]

10. You will hear **two** extracts from settings of the Credo section of the Mass, the first completed in 1749 and the second in 1798. Compare the **stylistic** features of each extract.

In your answer you may refer to:

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

**Text and translation**

Both extracts use words from the Credo text:

Extract 1	Extract 2
<b><i>Credo in unum Deum; (I believe in one God;)</i></b>	<b><i>Credo in unum Deum; (I believe in one God;)</i></b> <b><i>Patrem omnipotentem, (the Father almighty,)</i></b> <b><i>factorem coeli et terrae, (maker of heaven and earth,)</i></b> <b><i>visibilium omnium et invisibilium. (and of all things visible and invisible.)</i></b>  <b><i>Et ex Patre natum ante omnia saecula. (begotten of the Father before all worlds.)</i></b> <b><i>Deum de Deo, lumen de lumine, (God of God, light of light,)</i></b> <b><i>Deum verum de Deo vero, (true God of true God,)</i></b> <b><i>genitum non factum, (begotten not made,)</i></b> <b><i>consubstantialem Patri: (being of one substance with the Father:)</i></b> <b><i>per Quem omnia facta sunt. (by Whom all things were made.)</i></b> <b><i>Qui propter nos homines, (Who for us men,)</i></b> <b><i>et propter nostrum salutem (and for our salvation)</i></b> <b><i>descendit de coelis. (descended from heaven.)</i></b>

**Rough Notes** .....

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Begin your answer here.

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

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**Mozart Requiem*****Tuba Mirum.***

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 *Tuba Mirum*. [20]  
Locate your answers with bar and beat numbers where appropriate.

- (a) Mozart left the *Requiem* unfinished. Name the composer who completed the work after Mozart's death. [1]

- (b) State **two** ways in which Mozart conveys the meaning of the words in bars 1–7. [2]

Text for bars 1–7: *Tuba mirum spargens sonum*

(*The trumpet will send its wondrous sound*)

1. ....
2. ....
- (c) Underline the word that best describes the relationship of the vocal lines in bars 3–4 and bar 18. [1]

**sequence          imitation          diminution          fragmentation**

- (d) Give an example of each of the following musical features located between bars 7 and 23. State the precise bar and beat numbers and identify the vocal/instrumental part as appropriate. [3]

<b>Musical Feature</b>	<b>Location: bar/beat/part</b>
Appoggiatura	
Sequence	
Tonic pedal	

- (e) Give the bar and beat numbers (where appropriate) where the following chords appear between bars 24 and 44. [2]

Chord	Bar/Beat
Diminished 7 <sup>th</sup> chord	
Dominant 7 <sup>th</sup> chord in 3 <sup>rd</sup> inversion	

- (f) Identify an example of *melisma* between bars 51 and 61. Give the bar and beat numbers and name the vocal part in your answer. [1]

.....

- (g) Tick [✓] **two** musical features that can be found in the string parts. [2]

Musical Feature	Tick [✓]
Pizzicato	
Monophonic texture	
Walking bass	
Syncopation	

- (h) Discuss Mozart's use of **voices** in this movement. [3]

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- (i) Describe Mozart's use of **tonality** in this movement. [5]

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