Surname	Centre Number	Candidate Number
First name(s)		2



GCE AS/A LEVEL

2660U30-1



TUESDAY, 17 MAY 2022 - MORNING

MUSIC – AS unit 3 Appraising

1 hour 30 minutes (approximately)

Section 1: Areas of Study

B/C/D

Section 2: Area of Study

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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

Answer question 7

and

Either, The Symphony (Questions 8&9)

Or, Religious Choral Music (Questions 10&11)

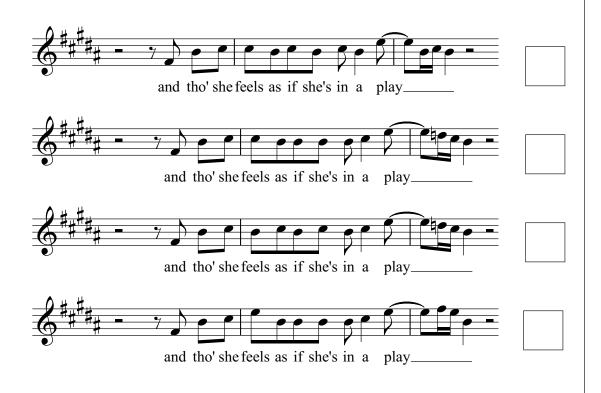
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SECTION 1

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.

ea of S	Study B: Rock and Pop 1965-1990		
The	lyrics of the extract and a lead sheet of the first eight lines of the lyrics are		า [17]
5 mi Loca	nute silence after the final playing for you to complete your answer. te your answers with bar or line numbers where appropriate.		
(a)	Name two rhythmic features of bars 1 to 16 of the extract.		[2]
	1.		
	2.		
(b)	Write out in full (e.g. C major 7 = C, E, G, B) the chord of Bm7 used in b	ars 4 and 1	2 .[1]
(c)	Name the one chord (e.g. Dm or D minor) that is used in bars 7 and 15		[1]
(d)	Place a tick (🗸) in the box which best describes the tonality of the extra	ct.	[1]
	Tonality	Tick (√)	
	Verse is in B minor and the chorus is in A major		
	Verse is in B major and the chorus is in E major		
	Verse is in B minor and the chorus is in E major		
	Verse is in B major and the chorus is in A major		
(e)	(i) Identify the solo instrument heard in the instrumental section.		[1]
	(ii) Give two features of the melody heard in this instrumental section	ı.	[2]
	Your The page The 5 mi Loca Your (a) (b) (c) (d)	The lyrics of the extract and a lead sheet of the first eight lines of the lyrics are pages 2 and 3 of the resource booklet. The extract will be played 4 times with a 1 minute pause between each playir 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 line (a) Name two rhythmic features of bars 1 to 16 of the extract. 1. 2. (b) Write out in full (e.g. C major 7 = C, E, G, B) the chord of Bm7 used in bars 7 and 15. (c) Name the one chord (e.g. Dm or D minor) that is used in bars 7 and 15. (d) Place a tick (✓) in the box which best describes the tonality of the extractional times a major. Verse is in B minor and the chorus is in A major. Verse is in B major and the chorus is in E major. Verse is in B major and the chorus is in E major. (e) (i) Identify the solo instrument heard in the instrumental section.	You will hear an extract from the song <i>Penny Lane</i> written and performed by The Beatles. The lyrics of the extract and a lead sheet of the first eight lines of the lyrics are provided or 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. You now have 2 minutes to read the questions and study the lead sheet and lyrics. (a) Name two rhythmic features of bars 1 to 16 of the extract. 1. 2. (b) Write out in full (e.g. C major 7 = C, E, G, B) the chord of Bm7 used in bars 4 and 1 (c) Name the one chord (e.g. Dm or D minor) that is used in bars 7 and 15. (d) Place a tick (/) in the box which best describes the tonality of the extract. Tonality Verse is in B minor and the chorus is in A major Verse is in B major and the chorus is in E major Verse is in B major and the chorus is in E major Verse is in B major and the chorus is in A major (e) (i) Identify the solo instrument heard in the instrumental section.

© WJEC CBAC Ltd. (2660U30-1) (f) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **line 21** of the lyrics. [1]



(g)	Describe the vocal melody in the chorus sections of the extract.	[3]
••••		
(h)	Other than your answer to (e), describe the use of instruments in the extract. Do not merely name instruments. Locate your answers where necessary.	[4]
•••••		•••••
(i)	Suggest the year in which this song was first released.	[1]

2. Explain how song **structure** in the **1960s** and **1970s** varies in rock and pop music. Support your answer with examples from **at least** one song from each decade. [10]

In your answer you may refer to:

- Overall forms and structures
- Sections within structures
- Use of voices and instruments to define sections
- Influence of lyrics/artist/genre

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.

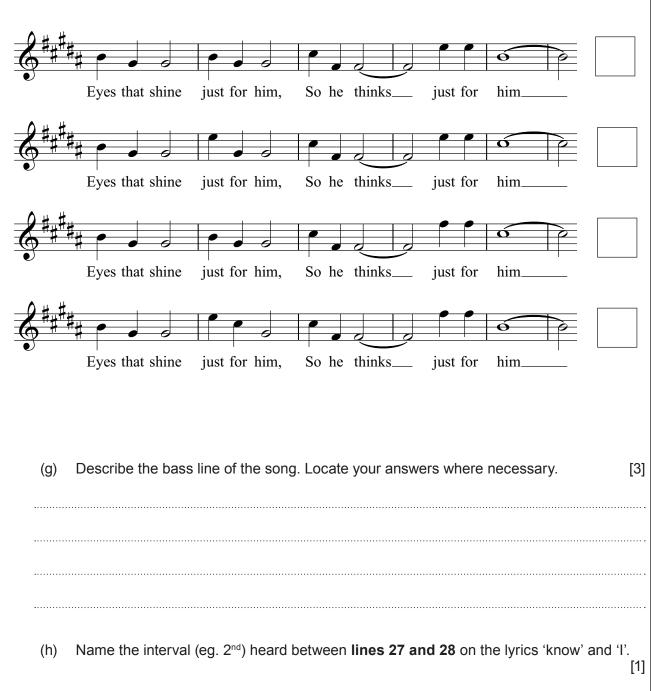
Area of Study C: Musical Theatre

3. You will hear the song *My Lord and Master* from the musical 'The King and I'. The lyrics of the extract and a lead sheet of the first eight lines of the lyrics 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)	Identify the type of scale used in the vocal melody in bars 1 to 17 of the extract.	[1]
(b)	State what is meant by E7/B and name the notes of this chord.	[2]
(c)	Name the one chord (e.g. Dm or D minor) that is used in bar 16 .	[1]
(d)	Identify the musical device used in the vocal melody in lines 12 and 13.	[1]
(e)	Name the rhythmic feature used in the melody in line 22 .	[1]

(f) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **lines 15 to 18** of the lyrics. [1]



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е	[4]	
	······•	
	······	
	·······	
	[1]	

escribe the use of accompanying instruments in the song. Do not merely name struments. Locate your answers where necessary. [4]	(i)
entify the final cadence heard in this song. [1]	(j)
uggest the year in which this musical was first performed. [1]	(k)

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4.	Explain how the structure of musical theatre songs has varied from the early musicals of
	Cole Porter and Richard Rodgers to the more recent musicals of Andrew Lloyd Webber
	and Claude-Michel Schönberg. Refer to examples from at least two musicals by different
	composers which illustrate this change.

[10]

In your answer you may refer to:

- Overall forms and structures
- · Sections within structures
- Use of voices and instruments to define sections
- Influence of lyrics/plot

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 the song <i>Honeysuckle Rose</i> composed by Fats Waller. The lyrics of the extract and a lead sheet of the first nine lines of the lyrics are provion pages 6 and 7 of the resource booklet.	
	The extract will be played 4 times with a 1 minute pause between each playing and a	

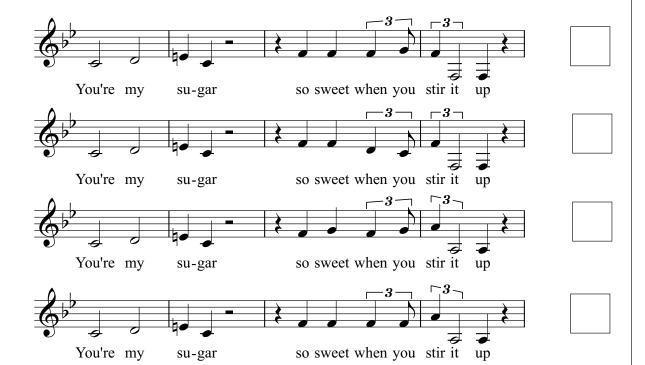
5 minute silence after the final playing for you to complete your answer.
Locate your answers with bar or line numbers where appropriate.
You now have 2 minutes to read the questions and study the lead sheet and lyrics.

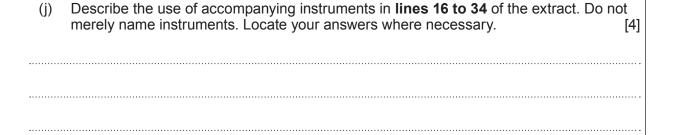
(a)	Identify the form of the song (lines 1 to 15 of the lyrics).	[1]
(b)	State what is meant by Bb7/D and name the notes of this chord.	[2]
(C)	Identify the musical feature heard in the accompaniment of lines 1 to 15.	[1]
(d)	<u>Underline</u> the word which best describes the type of scale heard in the bass line in bars 15 to 16.	[1]
	chromatic major minor pentatonic	
	omoniado major minor pentatorio	
(e)	State one way in which the melody heard is altered from the printed lead sheet. Loca your answer as necessary.	ate [1]
(e) (f)	State one way in which the melody heard is altered from the printed lead sheet. Local	
	State one way in which the melody heard is altered from the printed lead sheet. Loca your answer as necessary.	[1]
(f)	State one way in which the melody heard is altered from the printed lead sheet. Local your answer as necessary. Identify the musical device used in the vocal melody in lines 10 and 11 . Describe three other features of the vocal melody heard in lines 10 and 11 .	[1]

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(h) State **one** rhythmic feature that occurs **in lines 20 and 21**. [1]

(i) Tick (✓) the appropriate box to indicate which is the correct version of the pitch of the melody heard in **line 26** on the words "so sweet when you stir it up". [1]





(k) Suggest the name of the singer in this extract. [1]

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6.	Explain how structure is used in Jazz. Support your answer with examples from com-	posers/
	pieces from at least two contrasting jazz styles.	[10]

In your answer you may refer to:

- Overall forms and structures
- Sections within structures
- Use of voices and instruments to define sections
- Influence of lyrics/artist/genre

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

7. You will hear an extract from a String Quartet, most of the melody of which is written below.

10

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.

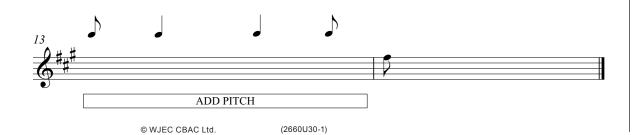
You now have 1 minute to read the questions.











(a)	State	e in full (e.g. B minor) the key at the start of the extract.	[1]
(b)		plete the music in bar 12 beats 1 and 2 and bar 13 . The pitch in bar 12 and the im in bar 13 have been given to you.	[3]
(c)		the bar (and, where appropriate, beat) number(s) of one example of each of the wing in the music.	[4]
	(i)	Dominant 7 th chord in 3 rd inversion	
	(ii)	Imitation	
	(iii)	Turn	
	(iv)	Syncopation	
(d)	Nam	e in full (e.g. B minor) the key and the cadence in bars 8 to 9.	[2]
	Key	Cadence	

Either,

Area of Study A: The Symphony

8. You will hear **two** extracts taken from the third movements of symphonies. The first was composed in 1768 and the second in 1816. Compare the **stylistic** features of each extract.

[15]

In your answer you may refer to:

- · Orchestration/use of instruments
- Harmony and tonality
- 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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9.	Haydn Symphony No 103 in E flat major, 'Drum Roll' You will need an unannotated score for this question.							
	You r	now have 20 minut	es to answ	er the follo	wing questio	ns on movement 2.	[20]	
	Loca	Locate your answers with bar and beat numbers where appropriate.						
	(a)	State the form of t	his movem	nent.			[1]	
	(b)	Haydn composed number Symphon		nphonies fo	or his two vis	its to London. <u>Underli</u>	ne which [1]	
			2	5	8	11		
	(c)	Describe Haydn's	use of har	mony in ba	rs 1 to 8 . Gi	ve bar numbers where	appropriate. [3]	
	•••••							
	•····							
	•••••							
	•••••							
	(d)	Give two similariti 85 to 92 .	es and tw e	o difference	es between t	he music in bars 27 to	34 and bars [4]	
		Similarity						
		Similarity						
		Difference						
		Difference						

	Feature		Bar/beat location	
	Motivic imitation			
	Perfect cadence in Eb major			
	Descending Eb major scale			
	Diminished triad			
(f)	Give the meaning of the following fea	tures:		[3
	Bar 153 ∮			
	Bar 156 ○			
(g)	Name the section that begins in bar	160.		[1]
(h)	Describe Haydn's use of thematic ma Give bar numbers where appropriate		section, bars 160 to 186.	[3

Or, Examiner only

Area of Study A: Religious Choral Music

10. You will hear **two** extracts from settings of the Sanctus and Osanna sections of the Mass, the first completed in 1782 and the second in 1799. Compare the stylistic features of each extract.

In your answer you may refer to:

- Orchestration, use of instruments and voices
- Harmony and tonality
- Texture
- Any other features you consider appropriate

[15]

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.

Holy, Holy, Holy

Text and translation

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth!	Lord God of hosts!			
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.			
Osanna in excelsis.	Hosanna in the highest.			
Rough Notes				

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Mozart Requiem in D minor K626

		vement.			[
(b)	<u>Underline</u> which compos	ser Mozart is in	debted to for the	e opening subject of th	is	
	movement.	_			[
	Palestrina	Purcell	Handel	Scarlatti		
(c)	State the technical name	for the word-se	etting in the follo	wing bars:	[2	
	Bar 1					
	Bar 3					
(d)	Give the bar and beat numbers where the following features can be found in the music in bars 49 to 52.					
	Feature			Bar/Beat		
	Interrupted cadence					
	4-3 suspension					
	Diminished 7th					
(e)	State the key at the follow	wing places:			[2	
	Bar 17					
	Bar 25					
(f)	State the name of the tex	cture used for th	ne majority of thi	s movement.	[
(g)	Apart from word setting, to 5 ¹ altos) contrasts with	give two ways the music for I	in which the mus	sic for Christe eleison irs 1 to 2 ³ basses).	(bars 2	
	1					

(h)	Discuss Mozart's setting of Christe eleison in bars 33 to 38 . Give bar numbers where appropriate.	[3]
(i)	Give an account of the overall structure of this movement. Support your points with ba and beat numbers as appropriate.	r [5]
•••••		
•		

END OF PAPER