

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 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 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 the song *Penny Lane* 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 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) 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 **bars 4 and 12**. [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 extract. [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. [2]


1. ....

2. ....


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




and tho' she feels as if she's in a play\_\_\_\_\_



and tho' she feels as if she's in a play\_\_\_\_\_



and tho' she feels as if she's in a play\_\_\_\_\_



and tho' she feels as if she's in a play\_\_\_\_\_

- (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]

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.....

.....

- (i) Suggest the year in which this song was first released. [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 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]

Eyes that shine just for him, So he thinks\_\_ just for him\_\_\_\_

Eyes that shine just for him, So he thinks\_\_ just for him\_\_\_\_

Eyes that shine just for him, So he thinks\_\_ just for him\_\_\_\_

Eyes that shine just for him, So he thinks\_\_ just for him\_\_\_\_

(g) Describe the bass line of the song. Locate your answers where necessary. [3]

.....

.....

.....

.....

(h) Name the interval (eg. 2<sup>nd</sup>) heard between **lines 27 and 28** on the lyrics 'know' and 'I'. [1]

.....

- (i) Describe the use of accompanying instruments in the song. Do not merely name instruments. Locate your answers where necessary.

[4]

.....

.....

.....

.....

- (j) Identify the final cadence heard in this song.

[1]

.....

- (k) Suggest the year in which this musical was first performed.

[1]

.....

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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 *Honeysuckle Rose* composed by Fats Waller. The lyrics of the extract and a lead sheet of the first nine lines of the lyrics are provided 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 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) **Underline** the word which best describes the type of scale heard in the bass line in **bars 15 to 16**. [1]

**chromatic**      **major**      **minor**      **pentatonic**

- (e) State **one** way in which the melody heard is altered from the printed lead sheet. Locate your answer as necessary. [1]

.....

- (f) Identify the musical device used in the vocal melody in **lines 10 and 11**. [1]

.....

- (g) Describe **three** other features of the vocal melody heard in **lines 10 and 11**. [3]

1. ....

2. ....

3. ....

(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]



You're my su-gar so sweet when you stir it up



You're my su-gar so sweet when you stir it up



You're my su-gar so sweet when you stir it up



You're my su-gar so sweet when you stir it up

(j) Describe the use of accompanying instruments in **lines 16 to 34** of the extract. Do not merely name instruments. Locate your answers where necessary. [4]

.....

.....

.....

.....

(k) Suggest the name of the singer in this 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**

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.

**Andante**

Violin *p* KEY 'Cello

4 Violin

7 Viola Violin

KEY AND CADENCE

10 ADD RHYTHM

13 ADD PITCH

(a) State in full (e.g. B minor) the **key** at the start of the extract. [1]

.....

(b) Complete the music in **bar 12 beats 1 and 2** and **bar 13**. The pitch in **bar 12** and the rhythm in **bar 13** 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. [4]

(i) Dominant 7<sup>th</sup> chord in 3<sup>rd</sup> inversion .....

(ii) Imitation .....

(iii) Turn .....

(iv) Syncopation .....

(d) Name in full (e.g. B minor) the **key** and the **cadence** in bars 8 to 9. [2]

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









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) State the form of this movement. [1]

.....

(b) Haydn composed twelve symphonies for his two visits to London. Underline which number Symphony 103 is. [1]

2                    5                    8                    11

(c) Describe Haydn's use of harmony in **bars 1 to 8**. Give bar numbers where appropriate. [3]

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

(d) Give **two** similarities and **two** differences between the music in **bars 27 to 34** and **bars 85 to 92**. [4]

**Similarity** .....

**Similarity** .....

**Difference** .....

**Difference** .....



- (e) Give bar and beat numbers as appropriate where the following features are located **between bars 109 and 124**. [4]

Feature	Bar/beat location
Motivic imitation	
Perfect cadence in Eb major	
Descending Eb major scale	
Diminished triad	

- (f) Give the meaning of the following features: [3]

Bar 109 arco	
Bar 153 $\text{♯}$	
Bar 156 $\text{◡}$	

- (g) Name the section that begins in **bar 160**. [1]

.....

- (h) Describe Haydn's use of thematic material in this section, **bars 160 to 186**. Give bar numbers where appropriate. [3]

.....  
 .....  
 .....  
 .....  
 .....









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

- (a) State the form of this movement. [1]

- (b) **Underline** which composer Mozart is indebted to for the opening subject of this movement. [1]

**Palestrina                  Purcell                  Handel                  Scarlatti**

- (c) State the technical name for the word-setting in the following 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**. [3]

Feature	Bar/Beat
Interrupted cadence	
4-3 suspension	
Diminished 7th	

- (e) State the **key** at the following places: [2]

Bar 17 .....

Bar 25 .....

- (f) State the name of the texture used for the majority of this movement. [1]

- (g) Apart from word setting, give **two** ways in which the music for *Christe eleison* (bars 2 to 5<sup>1</sup> altos) contrasts with the music for *Kyrie eleison* (bars 1 to 2<sup>3</sup> basses). [2]

1. ....

2. ....

- (h) Discuss Mozart's setting of *Christe eleison* in **bars 33 to 38**. Give bar numbers where appropriate. [3]

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- (i) Give an account of the overall structure of this movement. Support your points with bar and beat numbers as appropriate. [5]

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**END OF PAPER**