

Surname	Centre Number	Candidate Number
First name(s)		2



GCE AS/A LEVEL

2660U30-1



S25-2660U30-1

WEDNESDAY, 14 MAY 2025 – AFTERNOON

MUSIC – AS unit 3

Appraising

1 hour 30 minutes (approximately)

Section 1: Areas of Study B/C/D

Section 2: Area of Study A

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.

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	

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INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid. 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.

Write your name, centre number and candidate number in the spaces provided at the top of this page.

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 audio recording which will be played to you.

The allocation of marks is given at the end of each question or part-question. Answers should be located within the music, wherever necessary, with either bar numbers (in set works), line numbers (in songs) or sections (where given).

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 *Ev'ry breath you take*. The lyrics of the extract and a lead sheet of **lines 1 to 14** 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 answers.

Locate your answers with bar or line numbers where necessary.

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

- (a) Identify the opening key of the extract. [1]

.....

- (b) Describe the musical features of the introduction. [3]

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.....

- (c) Identify the structure of **lines 1 to 19**. [1]

.....

- (d) Name the rhythmic feature used in **bars 5 to 6** and again in **bars 13 to 14**. [1]

.....

- (e) Name the cadence heard in **bars 7 to 8**. [1]

.....

- (f) State what is meant by *Db/Cb* in **bar 19** and name the 4 notes used. [2]

.....

.....



- (g) Name the **one** chord (for example, Dm9 or D minor 9) that is used in **bars 22 and 23**. [1]

.....

- (h) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **line 22** of the lyrics. [1]

 ☐

I look a - round but it's you I can't re - place

 ☐

I look a - round but it's you I can't re - place

 ☐

I look a - round but it's you I can't re - place

 ☐

I look a - round but it's you I can't re - place

- (i) Name the interval (for example, 2nd) heard in **line 24** during the lyrics 'baby baby'. [1]

.....

- (j) Describe the musical features of the vocal melody in **lines 20 to 24**. [4]

.....

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.....

.....

- (k) Underline the name of the band performing this song. [1]

Adam and the Ants

Boomtown Rats

Pet Shop Boys

The Police





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 an extract from the song *Another op'nin', Another show* from the musical 'Kiss me Kate'. The lyrics of the extract and a lead sheet starting with line 5 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 answers.

Locate your answers with bar or line numbers where necessary.

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

- (a) Identify the **two** different solo instruments heard at the end of **lines 1 and 2**. [2]

Line 1 instrument:

Line 2 instrument:

- (b) Identify the structure of **lines 5 to 19**. [1]

.....

- (c) Name the notes of the C6 chord used in **bar 5**. [1]

.....

- (d) Name the cadence heard in **bars 15 to 16**. [1]

.....

- (e) Give the full name of the new key in **bar 17** and underline the phrase which best describes the modulation. [2]

Key:

Modulation:

moves up a semitone

moves up a tone

moves up a third

moves up a fifth

- (f) Name the **one** chord (e.g. Cm9 or C minor 9) that is used in **bar 31**. [1]

.....



- (g) Describe features of the vocal melody in **lines 13 to 16**. Refer to line numbers where necessary in your answer. [5]

.....

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.....

- (h) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **line 19** of the lyrics. [1]

 It's curt-ain time and a-way we go_____	☐
 It's curt-ain time and a-way we go_____	☐
 It's curt-ain time and a-way we go_____	☐
 It's curt-ain time and a-way we go_____	☐

- (i) Describe any changes in the music in **lines 17 to 19** compared to **lines 5 to 8 and 9 to 12**. [2]

.....

.....

.....

- (j) Name the composer of this song. [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 D: Jazz (1940–1965)

5. You will hear an extract from a recording of *Let's Get Lost*. The lyrics and the lead sheet of the first 24 bars of the head section 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 answers.

Locate your answers with bar or line numbers where necessary.

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

- (a) Identify the opening key of the extract. [1]

.....

- (b) Identify the compositional device used in **bars 1 to 8**. [1]

.....

- (c) State what is meant by $F\#m7^{b5}$ heard in **bar 2** and again in **bars 4, 12, 18 and 20** and name the four notes used. [2]

.....

.....

- (d) Name the chord (for example, Dm or D minor) that is used in **bar 10**. [1]

.....

- (e) Describe how the vocal melody is changed in this performance from the written lead sheet in **bars 1 to 16**. Locate your answers using bar numbers. [3]

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.....



- (f) Tick (✓) the appropriate box to indicate which is the correct version of the pitch in the melody heard in **line 7** of the lyrics. The rhythms have been simplified here. [1]

	☐
	☐
	☐
	☐

- (g) Identify the interval (for example, 2nd) heard on the lyric 'Mmm' in **line 8**. [1]

.....

- (h) Give the names of the accompaniment styles played by the double bass and piano. [2]

Double Bass

Piano

- (i) Describe the music played by the trumpet in its solo. [4]

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.....

- (j) Underline the name of the performer who both sings and plays trumpet on this recording. [1]

Louis Armstrong

Chet Baker

Miles Davis

Dizzy Gillespie





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 Divertimento, 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 answers.

You now have **1 minute** to read the questions.

Oboe 1

1

p

f

COMPLETE RHYTHM AND PITCH

7

p *fp* *fp* *p* *f*

KEY AND CADENCE

13

p

18



- (a) Find **one** example of each of the following in the extract, giving bar and beat numbers and instruments as necessary. [4]

Feature	Bar/beat number and instrument
Sequence	
Imitation	
Acciaccatura	
Alberti bass accompaniment	

- (b) Complete the music in **bars 3 to 4¹**. The pitch of the first three quaver beats of **bar 3**, and rhythm of the last quaver beat of **bar 3** and the first half of **bar 4**, have been given to you. [3]

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

compound duple compound quadruple simple duple simple quadruple

- (d) Name in full (for example, B minor) the **key** and the **cadence** in **bars 7² to 8**. [2]

Key **Cadence**



Answer either questions 8 and 9 or questions 10 and 11

Area of Study A: The Symphony

8. You will hear **two** extracts taken from symphonies, both of which are in major keys. The first was composed in 1760 and the second in 1816. Compare the **stylistic** features of each extract. [15]

In your answer you may refer to:

- Harmony and tonality
- Melodic material
- Texture
- Dynamics and articulation
- 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





[illegible]



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 1**.

[20]

Locate your answers with bar and beat numbers where necessary.

- (a) Give the reason why this symphony is called the “Drum Roll”.

[1]

- (b) This movement includes horns in E flat. Underline the interval at which horns in E flat sound compared to the written pitch.

[1]

minor 3rd higher minor 3rd lower major 6th higher major 6th lower

- (c) Tick (✓) **two** features that can be found in **bars 1 to 39**.

[2]

Feature	Tick (✓) two
Monophonic texture	
Heterophonic texture	
4 bar phrase structure	
6 bar phrase structure	

- (d) Circle the correct description of the time signature at **bar 40**.

[1]

compound duple compound triple simple duple simple triple

- (e) **Identify** the section that starts at **bar 47**.

[1]



- (f) **Compare** this section, **bars 47 to 78**, with its return in **bars 166 to 178**. Support your points with bar and beat numbers as necessary. [3]

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.....

- (g) Give bar and beat numbers, and instruments where necessary, where the following features are located in **bars 129 to 158**. [4]

Feature	Bar/beat/ instrument
Anacrusis	
Melodic inversion	
Melodic diminished 4 th interval	
Melodic minor 7 th interval	

- (h) Describe **two** ways in which Haydn achieves a sense of triumphant completion in the coda, **bars 201 to 228**. Locate your answers with bar numbers as necessary. [2]

(i)

.....

(ii)

.....



- (i) Describe Haydn's use of **harmony** and **tonality** in the introduction, **bars 1 to 39**. You must give bar and beat numbers to support your answer. [5]

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Answer either questions 8 and 9 or questions 10 and 11

Area of Study A: Religious Choral Music

10. You will hear **two** extracts from solo settings of the Agnus Dei section of the Mass, the first completed in 1749 and the second in 1780. Compare the stylistic features of each extract.

In your answer you may refer to:

- Harmony and tonality
- Melodic material
- Texture
- Word setting
- 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.

Text and translation

<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, who takes away the sins of the world, have mercy upon us.
---	--

Rough Notes



This image shows a full page of a handwriting practice worksheet. It consists of multiple sets of three horizontal dashed lines, providing a guide for letter height and placement. The lines are evenly spaced across the entire page, leaving ample room for writing practice. There is no text or other markings on the page.





[illegible]

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 the ***Dies Irae***. [20]
Locate your answers with bar and beat numbers where necessary.

- (a) Give the meaning of **Allegro assai** written at the start of this movement. [1]

.....

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

.....

- (c) Give the meaning of "K626". [1]

.....

- (d) Circle the time signature denoted by **C** at the start of the movement. [1]

2/2**2/4****4/2****4/4**

- (e) (i) Tick (✓) the correct name of the instruments referred to as **trombe** in the score. [1]

Instruments	Tick (✓) one
Cornets	
Horns	
Trombones	
Trumpets	

- (ii) Underline the interval at which trombe in D sound compared to the written pitch. [1]

major 2nd lower**major 2nd higher****minor 7th lower****minor 7th higher**

- (f) **Explain** how Mozart uses **harmony** to convey the dramatic mood of the music in **bars 1 to 40**. Locate your answers with bar and beat references as necessary. [3]

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- (g) Give bar and beat numbers, and voices and/or instruments where the following features are found in **bars 40 to 68**. [4]

Feature	Bar/beat/voice/instrument
Antiphonal texture	
Monophonic texture	
4–3 suspension	
Melodic augmented 2 nd interval in the continuo bass line	



- (h) Describe **two** ways in which Mozart uses **rhythm** to underline the dramatic mood of this movement. Support your points with bar/beat/voice/instrument references as necessary. [2]

(i)

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(ii)

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- (i) Outline Mozart's use of **tonality** in this movement. Support your comments with bar and beat numbers as necessary. [5]

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END OF PAPER

