

Surname	Centre Number	Candidate Number
Other Names		2



GCE A LEVEL – NEW

1660U80-1



MUSIC – A2 unit 6
Appraising

MONDAY, 18 JUNE 2018 – MORNING

2 hours 15 minutes approximately

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
1/2	20	
3/5/7	10	
4/6/8	10	
9	10	
10/12	15	
11/13	15	
Total	80	

Section 1:
Area of Study F:
Strand 1 or 2

Section 2:
Area of Study
F: Strand 3 or 4
or 5

Section 3:
Area of Study E

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

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

You will need an unmarked copy of the **set work** scores you have studied for Section 1 and 3. No other scores may be taken into the examination.

In section 1 answer **either** strand 1 **or** strand 2.

In section 2 answer **either** strand 3 **or** strand 4 **or** strand 5.

In section 3 answer **either** questions 9, 10 and 11 **or** questions 9, 12 and 13.

INFORMATION FOR CANDIDATES

You will hear extracts of music for all questions in Sections 1 and 2 and for question 9 in Section 3. Full instructions are included with each question and 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 correct answer up to the maximum allowed for that 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 the answer booklet must be handed to the invigilator.

SECTION 1

Answer either question 1 or question 2.

Area of Study F: Strand 1: Impressionism

- 1. You will hear an extract from Debussy's *Reflets Dans L'eau*. Use an **unannotated copy of the score** for this question. You will also need unannotated scores of Debussy's *Colloque Sentimental* and Ravel's *Prélude* from his ballet *Ma Mère L'Oye*.

The extract begins at bar **65** and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers.

[20]

Locate your answers with bar and beat numbers where appropriate.

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

- (a) **Briefly** describe how the music in bars **71–94** fits into the form of the piece. Give bar numbers in your answer. [2]

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- (b) (i) Give the bar number where the **melodic/motivic material** in bars **65–66** was **first** heard in the piece. [1]

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- (ii) Describe **one** way in which the use of this material in bars **65–66** differs from its first appearance. [1]

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- (c) (i) Underline the word that describes the **harmony** in bars **69–77**. [1]

diatonic quartal octatonic pentatonic

- (ii) Other than your answer above, state **two** interesting features in the **harmony** in bars **69–77**.

Give bar (and, if appropriate, beat) numbers in your answers. [2]

1.

2.

(d) Give **three** features of the music in bars **81–94**, providing bar numbers. [3]

- 1.
- 2.
- 3.

(e) Briefly outline Debussy’s and Ravel’s use of **form** in *Colloque Sentimental* and the *Prélude* from *Ma Mère L’Oye*. Also state how this relates to, or differs from, that in *Reflets Dans L’eau*. [10]

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Area of Study F: Strand 2: Chamber Music in Wales

2. You will hear an extract from Lynne Plowman's *Night Dance No.1*. Use an **unannotated copy of the score** for this question. You will also need unannotated scores of Rhian Samuel's *Ariel* and Andrew Wilson-Dixon's *Tango Passacaglia*.

The extract begins at bar **112** and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. [20]

Locate your answers with bar and beat numbers where appropriate.

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

- (a) **Briefly** describe how the music in bars **112–150** fits into the form of the piece. Give bar numbers in your answer. [2]

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- (b) (i) Give the bar numbers where the flute melody in bars **112–115** was first heard in the piece. [1]

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- (ii) Describe **one** way in which the flute part in bar **116** relates to bars **112–115**. [1]

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- (c) Underline the word that best describes the **harmony** in the piano part in bars **112–126**. [1]

atonal blues chromatic diatonic

- (d) State **three** interesting features in the music in bars **140–150**. [3]

1.

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2.

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3.

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(e) State **two** ways in which the music in bars **151–154** refers to earlier material. Give bar numbers in your answers. [2]

1.

2.

(f) Briefly outline Rhian Samuel’s and Andrew Wilson-Dixon’s use of **form** in *Ariel* and *Tango Passacaglia*. Also state how this relates to, or differs from, that in Lynne Plowman’s *Night Dance No.1*. [10]

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SECTION 2

Answer **either** questions 3 and 4 **or** questions 5 and 6 **or** questions 7 and 8.

Area of Study F: Strand 3: Popular Music in Wales

3. You will hear an extract from *Honey All Over* by Gruff Rhys. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

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

The lyrics of the extract are printed below. [Note: Lines **5–10** and **15–20** contain word repetition.]

1. *How do you come back if you've never been away?*
2. *How do you pay back the welcome you overstayed?*
3. *By begging forgiveness, or faking an illness?*
4. *Whatever it may be,*
5. *She's honey all over, she's honey all over.*
6. *She's honey all over.*
7. *She's oh so over you.*
8. *She's honey all over, she's honey all over.*
9. *She's honey all over.*
10. *She's oh so over you.* [Short instrumental passage]
11. *She plagiarised pictures from a ten-year-old magazine,*
12. *And passed them as portraits that condemned you to the obscene.*
13. *'Cos maybe she dug you, but she never loved you.*
14. *In any case,*
15. *She's honey all over, she's honey all over.*
16. *She's honey all over.*
17. *She's oh so over you.*
18. *She's honey all over, she's honey all over.*
19. *She's honey all over.*
20. *She's not crying over you.*
21. *It's the stickiest situation since the sickly girl got stuck on a honey pie*
22. *And there she died.*

- (a) Describe the **structure** of the music in lines **1–10** (not including the short instrumental passage). Locate your answers by referring to lines of the text. [2]

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- (b) (i) Fill in the **two** empty boxes below to indicate the bass notes heard in the piano with the lyrics in line 1. Each box should contain **one** note only. [2]

<i>How do you</i>	<i>come back if you've</i>	<i>never been a-</i>	<i>way?</i>
A			F#

- (ii) State the type of chord (e.g. dominant 7th) heard at the **start** of the final box. [1]

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- (c) Name the **cadence** at the end of line 3 (*faking an illness*). [1]

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- (d) **Other than syncopation**, state **two** features of the **rhythm** in lines 11–20. You must refer to lines/lyrics in your answer. [2]

1.

2.

- (e) Tick (✓) the **two** musical devices used in lines 21–22. [2]

false relation	
tonic pedal	
sequence in the vocal line	
perfect cadence	
bass riff	

4. You will now hear an extract from *Send Away the Tigers* by the Manic Street Preachers. The extract will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. [10]

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

The lyrics of the extract are printed below.

1. *There's no hope in the colonies,*
 2. *So catch yourself a lifeline.*
 3. *Things have gone wrong too many times,*
 4. *So catch yourself a slow boat to China.*
 5. *Fixing some holes from the tiger claws.*
 6. *All your tears will be trembling.*
 7. *Stick those teeth into my back.*
 8. *Seasonal beasts keep them at bay.*
 9. *Can't something go right?*
 10. *Little things change people's lives.*
 11. *Hostile words won't fill your eyes,*
 12. *Same noise left to destroy.*
 13. *Loathsome smile, head full of forevers,*
 14. *Will tomorrow bring some perfection.*
 15. *The zoo's been overrun in Baghdad,*
 16. *Tiger claws still in my back.*
 17. *So, send away the tigers,*
 18. *Because we're lonely and we're desperate.*
 19. *So, send away the tigers,*
 20. *Because they're creeping up and dangerous. Oh!*
 21. *I've got problems. I've got too many of them.*
 22. *Throw away your yesterdays. I did it all for you.*
 23. *Blank horizons and hotel rooms,*
 24. *Cheap whisky and god-awful truths.*
 25. *Look at me, I'm honest and I'm free.*
 26. *I was born to underachieve.*
- [Lines 17-20 repeated]

Referring to the lyrics/lines and the song's **structure**, explain the Manic Street Preachers' **use of instruments** in the extract, also commenting on features that reflect their musical style generally. You should refer to at least **one** other song by this band that you have studied throughout the course to support your observations.

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Area of Study F: Strand 4: American Musical Theatre

5. You will hear an extract from *Sunday in the Park with George* by Stephen Sondheim. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

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

The lyrics of the extract are printed below.

Harmony! [Spoken]

1. *Sunday, by the blue purple yellow red water,*
2. *On the green purple yellow red grass,*
3. *Let us pass through our perfect park,*
4. *Pausing on a*
5. *Sunday by the cool blue triangular water,*
6. *On the soft green elliptical grass*
7. *As we pass through arrangements of shadows*
8. *Towards the verticals of trees*
9. *For ever,*
10. *By the blue purple yellow red water,*
11. *On the green orange violet mass of the grass*
12. *In our perfect park,*
13. *Made of flecks of light and dark,*
14. *And parasols.*

- (a) Describe the **harmony** in the short opening introduction that precedes the spoken word *Harmony!* [3]

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- (b) Fully name the interval (e.g., augmented 2nd) formed by the two notes sung on the word *Sunday* (and again on *water*) in line 1. [1]

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- (c) **Other than your answer to (b) above**, state **two** features of the **vocal melody** in lines 1–3. [2]

1.
2.

(d) Give **two** features of the **bass part** in the extract (from *Harmony!* onwards). You must locate your answers by referring to lyrics/lines in your answers, though there is no need to mention instruments. [2]

1.

2.

(e) Name **one** instrument that you consider plays an important role in the **accompaniment** in **lines 8 (*trees*) –11 (*mass*)** and briefly describe its part. [2]

Instrument -

Description -

- 6. Next, you will hear part of *Bless the Lord* from *Godspell* by Stephen Schwartz. The extract will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. [10]

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

The lyrics of the extract are printed below.

1. *O, bless the Lord, my soul!*
2. *His grace to thee proclaim!*
3. *And all that is within me join*
4. *To bless His holy name. Oh, yea!*
5. *O, bless the Lord, my soul!*
6. *His mercies bear in mind!*
7. *Forget not all His benefits,*
8. *The Lord to thee is kind.*
9. *He will not always chide;*
10. *He will with patience wait;*
11. *His wrath is ever slow to rise,*
12. *And ready to abate. (Repeated several times) Oh Yea! (Oh, bless the Lord.)*
13. *He pardons all thy sins.*
14. *Prolongs thy feeble breath;*
15. *He healeth thine infirmities*
16. *And ransoms thee from death, Oh yea!*
17. *He clothes thee with His love;*
18. *Upholds thee with His truth;*
19. *And, like an eagle, He renews*
20. *The vigour of thy youth.*
21. *Then bless His holy name,*
22. *Whose grace hath made thee whole,*
23. *Whose love and kindness crowns thy days.*
24. *Oh, bless the Lord, my soul. (Repeated)*

Explain Schwartz’s use of different **musical styles** in the extract, mentioning any features you consider significant. Also comment on at least **one** other work by Schwartz that uses a mixture of musical styles.

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Area of Study F: Strand 5: Jazz Legends

7. You will hear an extract from a Miles Davis recording of *My Funny Valentine*. It will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answer.
A lead sheet for the **original** melody, the **standard** jazz chord changes and an outline of the structure are printed below. [Note: In the extract, Miles Davis improvises on this melody. The key is the same.] [10]

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

Short introduction mainly for piano

A1
Cm Cm^Δ Cm⁷ Cm⁶ A^{bΔ}

A2
7 Fm⁷ D^o G^{7(b9)} Cm Cm^Δ Cm⁷

13 Cm⁶ A^{bΔ} Fm⁷ F^o B^{b7(b9)}

B
18 E^{bΔ} Fm⁷ Gm⁷ Fm⁷ E^{bΔ} Fm⁷ Gm⁷ Fm⁷ E^{bΔ} G^{7(b13)}

A3
23 Cm B^bm⁷ A⁷ A^{bΔ} D^o G^{7(b9)} Cm Cm^Δ

28 Cm⁷ Cm⁶ A^{bΔ} D^o G^{7(b9)} Cm

33 B^bm⁷ A^{7(#11)} A^{bΔ} Fm⁷ B^{b7(b9)} E^{b6} D^o G^{7(b9)}

Opening bars of following section

[Note: ^Δ = major 7th (chord); ^o = half-diminished chord]

(a) Give **two** features of the **harmony/tonality** in the short **introduction**. [2]

1.

2.

(b) **Using the lead sheet provided**, give **one** interesting or unusual feature of the head of *My Funny Valentine* in terms of either its **form** or **tonality**. [1]

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(c) **Tick (✓)** the box below that best describes the chords played in the extract compared with those written on the lead sheet. [1]

The chords in the A and B sections are the same	
The chords in the A sections are the same but those in the B section include differences	
There are differences between the chords in the A and B sections	

(d) Briefly explain the extent to which Miles Davis follows or ignores the printed melody in this performance. You should locate your answers by referring to the appropriate sections (**A1, B** etc.) though you need not mention all four sections. [2]

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(e) State **one** unusual or interesting feature of the music that immediately follows the head, i.e., the last 3 bars or so of the extract. [1]

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(f) Underline the year in which you consider that the extract was recorded. Also give **one** reason for your choice. [2]

1946 1956 1976 1986

Reason

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(g) State **one** feature of Miles Davis' performance here that you consider to be typical of his individual playing style. [1]

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SECTION 3

Answer either questions 9, 10 and 11 or questions 9, 12 and 13.

Area of Study E: The Western Classical Tradition

9. You will hear an extract from a Piano Trio by Mendelssohn, most of the melody of which is written below:

The extract will be played **five** times with a **1 minute** pause between each playing. There will be a **2 minute silence** at the end for you to complete your answer. [10]

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

Andante con moto tranquillo

Violin

p Cantabile

cresc. (Piano)

COMPLETE MUSIC

cresc. *f* *dim.*

CORRECT ERRORS

p *cresc.* *p*

DESCRIBE HARMONY

- (a) Write in the missing **pitch and rhythm** in bars **6¹–7³**. [5]
- (b) There are **two** errors in bars **10–12**, **one** in **pitch** and **one** in **rhythm**. Circle the notes that are incorrect and above each, write what you actually hear in the music. [4]
- (c) Briefly describe the **harmony** in bar **15** beats **3** and **4**. [1]

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You now have **1 hour** to answer **either** questions 10 and 11 **or** questions 12 and 13.

Either: The Symphony

10. You will need an **unannotated** score of **Symphony No. 1** by **Brahms**. The following questions are on movement 4. [15]

(a) Give a brief analysis of the music in bars **142–185**. Identify the section and describe some of its main musical features. Give bar numbers in your answer. [5]

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(b) Describe how the music in bars **268–285** achieves a sense of excitement and build-up to the return of the Alphorn theme in bar **285**. Give bar numbers in your answer. [4]

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(c) Describe the **harmony/tonality** in bars **391–416**. Give bar numbers in your answer. [5]

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(d) Tick (✓) the one statement below that you believe to be **true**. [1]

Referring to horns 3 and 4 in the last bar (bar 457):	Tick (✓) (for true)
The concert pitch of their notes is G	<input type="checkbox"/>
The concert pitch of their notes is C	<input type="checkbox"/>
The concert pitch of their notes is E	<input type="checkbox"/>
The concert pitch of their notes is F	<input type="checkbox"/>

11. Discuss ways in which composers of the symphony from 1830-1910 incorporated programmatic elements into their works. [15]

The quality of written communication and the accurate use of specialist vocabulary is assessed in this question.

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Or: Religious Choral Music

12. You will need an **unannotated** score of the **Requiem** by **Verdi**. The following questions are on **Rex tremendae**. [15]

(a) **Tick (✓)** the one statement below that you believe to be **true**. [1]

Referring to horns 1 and 2 bar 322 beats 1 and 2:	Tick (✓) (for true)
The concert pitch of their first note is A	<input type="checkbox"/>
The concert pitch of their first note is C	<input type="checkbox"/>
The concert pitch of their first note is E flat	<input type="checkbox"/>
The concert pitch of their first note is F	<input type="checkbox"/>

(b) Explain how the music portrays the contrasting moods of the text in bars **322–335**. Give bar numbers in your answer. [4]

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(c) Describe the **harmony/tonality** in bars **336–345**. Give bar numbers in your answer. [5]

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(d) Give a brief analysis of bars **356–382**, commenting on the main musical features. Give bar numbers in your answer. [5]

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