

Surname	Centre Number	Candidate Number
Other Names		2



GCE A LEVEL

1660U80-1



FRIDAY, 14 JUNE 2019 – MORNING

MUSIC – A2 unit 6

Appraising

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 **35** 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) State the name of the larger work by Debussy that uses the same melodic material as that in bars **35–40**. [1]

- (b) Other than dynamics and tonality, give **one** similarity and **one** difference between the music in bars **35–42** as compared with bars **1–8**. [2]

Similarity

Difference

- (c) Give **one** way in which the melody in bars **35–36** relates to that in bar **34**. [1]

- (d) Comment on the harmony in bars **43–49**. [2]

- (e) Other than the pitch of the opening note, state **one** difference in the right hand melody in bars **50–55** as compared with its original statement starting in bar **24**. [1]

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

2. You will hear an extract from Lynne Plowman's *Night Dance No.2*. 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 **34** 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) Other than tonality and tempo, give **one** similarity and **one** difference between the music in bars **34–38** as compared with that in bars **3–7**. **[2]**

Similarity

.....

Difference

.....

- (b) State the term that describes the texture of the music in bars **34–38**. **[1]**
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- (c) Describe **one** interesting feature in the use of rhythm/metre in bars **34–37**. **[1]**
-

- (d) State the name of the work by Bach which, according to Plowman, influenced the piano writing from bar **46** onwards. **[1]**
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- (e) Give **one** feature of the phrase structure in each of the following passages. **[2]**

Bars 34–45

.....

Bars 54–69

.....

- (f) State **one** way in which the music played by the flute in bars **58–69** is similar to that in bars **3–12**. **[1]**
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(g) Describe the harmony/tonality in bars 49–69.

[2]

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(h) Briefly outline the extent to which descriptive or extra-musical elements have influenced Rhian Samuel’s *Ariel* and Andrew Wilson-Dixon’s *Tango Passacaglia*. [In *Ariel*, though you should refer to the composer’s Programme Note in the score, you should not merely reproduce this in your answer.] Also explain briefly how the character of each of Lynne Plowman’s set of three *Night Dances*, described by the composer as “wild and primitive, bluesy and bittersweet and simple and bluesy” respectively, has influenced the structure/organization of the work as a whole.

[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 *Caer o Feddyliau (Fortress of Thoughts)* by Kizzy Crawford. 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, along with an English translation, are printed below.

1. *Cerdded ar hyd yr heol yma wrth feddwl*
2. *Cofia, digon sy'n rhedeg trwy fy mhen*
3. *Cymysgedd o bethau sy'n taro fi nôl*
4. *Yn sefyll yn llonydd yn dal fy nwylo'n dyn.*
5. *Ond ni fydd hwn yn stopio fi nawr*
6. *Mae fy nhaith yn dal i barhau*
7. *Yr hwn sydd yn agor fy nrysau*
8. *Yw fy nghaer fach i o feddyliau.*
9. *Dal yn ôl mae rhywbeth wedi codi*
10. *Ddoe doedd pethau ddim mor dda*
11. *Ond drychwch nawr, heddiw mae'n ddydd newydd*
12. *Er nad yw'n diflannu mae dal gobaith.*
13. *Ond ni fydd hwn yn stopio fi nawr*
14. *Mae fy nhaith yn dal i barhau*
15. *Yr hwn sydd yn agor fy nrysau*
16. *Yw fy nghaer fach i [o feddyliau]*

1. Walking along this road, just thinking
2. Remember, plenty of things run through my head
3. A mixture of things that strike back at me
4. Standing still, holding my hands tight.
5. But this won't stop me now
6. My journey carries on
7. My doors are opened
8. By my little fortress of thoughts.
9. Hold back, something has happened
10. Yesterday things weren't so good
11. But look – today is a new day
12. Even though it won't disappear, there is still hope.
13. But this won't stop me now
14. My journey carries on
15. My doors are opened
16. By my little fortress [of thoughts]

- (a) **Tick (✓)** the box below that correctly describes the phrase endings of the **vocal** melody in lines **1–4**. [1]

Lines 1–4 all end on the same note	
Lines 1–4 all end on different notes	
Only lines 1–2 end on the same note	
Only lines 3–4 end on the same note	

- (b) Describe the use of **backing** vocals in lines **5–8**. Locate your answers by referring to the lines/lyrics. [2]

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.....

- (c) Name the instrument that plays for the first time in line **11**. **Other than syncopation**, also state **one** feature of its part. [2]

Instrument

Feature

- (d) Give **one** difference between the vocal melody in lines **9–12** as compared with that in lines **1–4**. [1]

.....

- (e) Referring to lines/lyrics, state **one** feature of the phrase structure in lines **13–16**. [1]

.....

- (f) State **two** features of the harmony in lines **9–16**. [2]

1.

2.

- (g) Underline the word that best describes the tonality of the extract. [1]

atonal **major** **minor** **modal**

Examiner
only

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Area of Study F: Strand 4: American Musical Theatre

5. You will hear an extract from *Extraordinary* by Stephen Schwartz. 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.

1. *Patching the roof and pitching the hay*
2. *Is not my idea of a perfect day.*
3. *When you're extraordinary, you gotta do extraordinary things.*
4. *I'm not the type who loses sleep*
5. *Over the size of the compost heap.*
6. *When you're extraordinary, you think about extraordinary things.*
7. *Oh, I once knew a man, he lived each day the same,*
8. *Safe and sane and swell,*
9. *And when they told me he died, I didn't cry,*
10. *All I could say was "How could they tell?" Oh,*
11. *Looking at life from deep in a rut*
12. *May give you a view of the sunshine, but*
13. *It's unnecessary to someone who is very extraordinary like me.*
14. *If the floorboards are squeaking and the door boards are leaking,*
15. *And the chimney's in need of repair,*
16. *If the garden has brambles and the yard is a shambles,*
17. *Well, I'm terribly sorry, but I don't care.*
18. *I've got to be someone who lives*
19. *All of his life in superlatives.*
20. *I'm extraordinary, I gotta do extraordinary things.*

- (a) (i) From the list below, underline the type of scale used in the first five notes of the **instrumental** parts at the start of the extract. [1]

blues major minor whole-tone

- (ii) State **one** way in which this figure is changed at the end of line **6**. [1]

.....

.....

- (b) State **one** feature of the harmony in lines **1–6**. [1]

.....

- (c) Give the structure of lines **1–13**. [1]

.....

(d) State **one** change that occurs in the music in each of the following in lines **14–17** as compared with previous lines. [4]

(i) **Metre/rhythm**

.....

(ii) **Tonality**

.....

(iii) **Harmony**

.....

(iv) **Vocal melody**

.....

(e) Other than tempo, describe any differences in the **accompaniment** in lines **18–20** as compared with that in lines **1–6**. Locate your answers by referring to lyrics/lines where necessary. [2]

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6. Next, you will hear a complete song from *Into the Woods* by Stephen Sondheim. The lyrics, which describe Little Red Riding Hood's encounter with the wolf, are printed below. 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. *Mother said, "Straight head!"*
2. *Not to delay or be misled.*
3. *I should have heeded her advice ...*
4. *But he seemed so nice.*
5. *And he showed me things, many beautiful things,*
6. *That I hadn't thought to explore.*
7. *They were off my path, so I never had dared.*
8. *I had been so careful, I never had cared,*
9. *And he made me feel excited – well, excited and scared.*
10. *When he said "Come in!" with that sickening grin,*
11. *How could I know what was in store?*
12. *Once his teeth were bared, though,*
13. *I really got scared – well, excited and scared –*
14. *But he drew me close*
15. *And he swallowed me down,*
16. *Down a dark slimy path where lie secrets that I never want to know.*
17. *And when ev'rything familiar seemed to disappear forever,*
18. *At the end of the path was Granny once again!*
19. *So we wait in the dark*
20. *Until someone sets us free,*
21. *And we're brought into the light,*
22. *And we're back at the start.*
23. *And I know things now, many valuable things,*
24. *That I hadn't known before:*
25. *Do not put your faith in a cape and a hood,*
26. *They will not protect you the way that they should.*
27. *And take extra care with strangers,*
28. *Even flowers have their dangers.*
29. *And though scary is exciting, nice is diff'rent than good.*
30. *Now I know; don't be scared.*
31. *Granny is right, just be prepared.*
32. *Isn't it nice to know a lot!*
33. *And a little bit not ...*

Outline Sondheim's use of **melodic material** and **harmony** to illustrate both the lyrics of the song and the character/feelings of Little Red Riding Hood. You should also mention **other** features that reflect his musical style generally (e.g., rhythm and other elements) and comment on at least **one** other song/chorus by Sondheim you have studied during the course to support your observations.

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Area of Study F: Strand 5: Jazz Legends

7. You will hear an extract from a recording of *Chelsea Bridge* by the Duke Ellington Orchestra. 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 of the **extract** are printed below. [10]

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

4-bar intro, mainly for piano | **A1**

4 Bb^m6 Ab^m6 Bb^9 Ebm^9 Ab^9 $Db^6/9$

9 Db^6 **A2** Bb^m6 Ab^m6 Bb^m6 Ab^m6 Bb^9

14 Ebm^9 Ab^9 $Db^6/9$ Gbm^7 $B7(\#5)$ **B** $F\#m^6$ $B7(\#5)$

19 E^maj7 E^6 $F\#m^9$ $B7(\#5)$ E^9 A^maj9 C^9

23 G^6 **A3** Gm^6 $Db^9(\#11)$ C^9 B^9 Fm^6

26 Bb^m6 Ab^m6 Bb^m6 Ab^m6 Bb^9

30 Ebm^9 Ab^9 Db^6 **Head 2 follows immediately**

Piano intro	Head 1	Head 2
4 bars	A1 A2 B A3	A1 A2

- (a) Tick [✓] the boxes below to indicate which **two** musical features are used in the short piano introduction. [2]

diatonic harmony	
sequence	
pedal point	
imperfect cadence	
swing rhythm	

- (b) Using the lead sheet provided, state **one** feature of interest in the melody of **A1** in **Head 1**. [1]

.....

- (c) Name in full (e.g., bass flute) the solo instrument in the **B** section of **Head 1**. [1]

.....

- (d) Tick [✓] the statement below that best describes the rhythm in **A1/A2** in **Head 1**. [1]

Both sections use swing rhythm throughout	
Both sections use straight rhythm throughout	
The sections use both swing and straight rhythm	

- (e) State **one** feature of the piano accompaniment in **Head 1**. [1]

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- (f) Briefly discuss the harmony of the **B** section as shown on the lead sheet. Give bar numbers in your answer. Do not merely name individual chords. [2]

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- (g) Give **two** features of the music in **A1/A2** of the **Head 2** section. [2]

1.

2.

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 sonata for violin and piano by Schumann, most of the melody of which is written opposite:

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.

- (a) There are **two** errors in bars **11–14**, **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]**

- (b) Underline the chord heard in bar **23**. **[1]**

Added 6th **Augmented 6th** **Diminished 7th** **Neapolitan 6th**

- (c) Write in the missing **pitch and rhythm** in bars **29 beat 3** to the **end of bar 31**. **[5]**

Mit leidenschaftlichem Ausdruck.

Violin

p <sf > *fp*

7

p cresc. *sf*

CORRECT PITCH AND RHYTHM ERRORS

15

sf *cresc.*.....

21

f *sf*

CHORD

26

sf *sf*

29

sf *sf*

COMPLETE PITCH AND RHYTHM

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) **Tick (✓)** the box which best describes the structure of bars **1–29**. **[1]**

Description of structure of bars 1–29	Tick (✓)
A B A1 B1 A B	
A B A B A1 B1	
A B A1 B1 A2 B2	
A B A B A B	

(b) Describe the harmony/tonality in bars **47–51**. Give bar numbers in your answer. **[4]**

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(c) Give a brief analysis of the music in bars **204–219** identifying the section and describing the main musical features. Give bar numbers in your answer. [5]

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(d) Explain the function of bars **367–390** and describe some of the compositional devices used by Brahms to achieve the desired effect. Give bar numbers in your answer. [5]

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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 *Tuba mirum*. **[15]**

(a) Explain how the instrumental opening, bars **91–116**, creates suspense and builds intensity. **[5]**

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(b) Give a brief analysis of bars **117–139**, commenting on the main musical features. Give bar numbers in your answer. **[5]**

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- (c) Describe the writing for the bass soloist in bars **140–161** and the musical devices Verdi uses to reflect the meaning of the text. [4]

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- (d) With regard to bars **160–161**, **one** of the following statements is correct. **Tick (✓)** the statement you believe to be true. [1]

Statement about bars 160–161	Tick (✓)
The key is F major and the chord is III	
The key is D minor and the chord is V	
The key is A major and the chord is I	
The key is Ab major and the chord is I	

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