| Surname       | Centre<br>Number | Candidate<br>Number |
|---------------|------------------|---------------------|
| First name(s) |                  | 2                   |



# **GCE A LEVEL**

1660U80-1



# **TUESDAY, 14 JUNE 2022 - MORNING**

# MUSIC – A2 unit 6 Appraising

2 hours 15 minutes approximately

|  | For Exa  | For Examiner's use only |                 |  |  |  |  |  |  |  |  |  |
|--|----------|-------------------------|-----------------|--|--|--|--|--|--|--|--|--|
|  | Question | Maximum<br>Mark         | Mark<br>Awarded |  |  |  |  |  |  |  |  |  |
| Section 1:<br>Area of Study F:<br>Strand 1 or 2  | 1/2      | 20                      |                 |  |  |  |  |  |  |  |  |  |
| Section 2:<br>Area of Study F:<br>Strand 3 or 4<br>or 5  | 3/5/7    | 10                      |                 |  |  |  |  |  |  |  |  |  |
|  | 4/6/8    | 10                      |                 |  |  |  |  |  |  |  |  |  |
| Section 3:<br>Area of Study E  | 9        | 10                      |                 |  |  |  |  |  |  |  |  |  |
| , and a second of the second o | 10/12    | 15                      |                 |  |  |  |  |  |  |  |  |  |
|  | 11/13    | 15                      |                 |  |  |  |  |  |  |  |  |  |
| didate number  | Total    | 80                      |                 |  |  |  |  |  |  |  |  |  |

#### **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 an unannotated score of Ravel's *Prélude* from his ballet *Ma Mère l'Oye*.

The extract begins at bar 1 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 r | now have 1                | minute to read the question   | S.                                    |                    |          |
| (a)   | State <b>two</b> answers. | features of the writing for pia                                     | ano in bars <b>1 to 14</b> . Give bar | numbers in your    | [2]      |
|       | 1                         |   |                                       |                    |          |
|       | 2                         |   |                                       |                    |          |
| (b)   | Commen                    | t on Debussy's use of melodic                                       | c motifs in bars 1 to 8.              |                    | [2]      |
|       |                           |   |                                       |                    |          |
| ••••• |                           |   |                                       |                    |          |
| (c)   |                           | nn the 3/8 time signature in ba<br>changed in bars <b>9 to 13</b> . | ır 11, state <b>two</b> ways in which | the music in bars  | s<br>[2] |
|       | 1                         |   |                                       |                    |          |
|       | 2                         |   |                                       |                    |          |
| (d)   |                           | bar (and, where appropriate, lin the extract.                       | beat) number(s) of <b>one</b> exam    | ple of each of the | [3]      |
|       |                           | pentatonic harmony  |                                       |                    |          |
|       |                           | octatonic harmony   |                                       |                    |          |
|       |                           | diatonic harmony  |                                       |                    |          |

| (e)   | Briefly explain the function of bars 17 <sup>3</sup> to 23.  | [1]                                   |
|-------|--|---------------------------------------|
| (f)   | Compare the use of <b>texture</b> in Ravel's <i>Prélude</i> from <i>Ma Mère l'Oye</i> with that in Debussy's <i>Reflets dans l'eau</i> . | [10]                                  |
|       |  |                                       |
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#### Area of Study F: Strand 2: Chamber Music in Wales

| AIE | ea or 5                   | study F: Strand 2: Chamber Music in Wales  |
|-----|---------------------------|--|
| 2.  | You v<br>of the<br>Ariel. | will hear an extract from Lynne Plowman's <i>Night Dance No.1</i> . Use an <b>unannotated copy e score</b> for this question. You will also need an unannotated score of Rhian Samuel's                      |
|     |                           | extract begins at bar <b>17</b> and will be played <b>3 times</b> with a <b>1 minute pause</b> between eaching and a <b>10 minute silence</b> after the final playing for you to complete your answers. [20] |
|     | Locat                     | te your answers with bar and beat numbers where appropriate.   |
|     | You r                     | now have 1 minute to read the questions.   |
|     | (a)                       | Name <b>one</b> composer Plowman identifies as having influenced her use of rhythm/metre at the start of the extract.  |
|     | (b)                       | Other than rhythm and phrase structure, comment on the flute melody in bars 18 to 32.  |
|     | (c)                       | State <b>two</b> features of the harmony in bars <b>18 to 40</b> . [2  |
|     | (d)                       | 2.  Give <b>one</b> feature of the phrase structure in bars <b>17 to 40</b> .  |
|     | (e)                       | Other than the use of different time signatures, state <b>three</b> new features of the music in bars <b>51 to 59</b> .  |
|     |                           | 1.     2.  |

| 7 | - |  |
|---|---|--|

| (f) | Briefly explain the function of bars <b>51 to 62</b> . [1]   | Examiner<br>only |
|-----|--|------------------|
| (g) | Compare the use of <b>texture</b> in Rhian Samuel's <i>Ariel</i> with that in Lynne Plowman's <i>Night Dance 1</i> . |                  |
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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 *Hometown Unicorn* by the Super Furry Animals. 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.

#### SHORT INSTRUMENTAL INTRODUCTION

- 1. I was lost, lost on the bypass road.
- 2. Could be worse, I could be turned to toad.
- 3. Won't you take me back to my home town?
- 4. Take me back before I break down.
- 5. I say you please return me,
- 6. Will you ever return me? Will you ever return me?
- 7. Just like Frankie Fontaine.
- 8. I say you please return me,
- 9. Will you ever return me? Will you ever return me?
- 10. Just like Frankie Fontaine.
- 11. I wonder what can I do.

#### **INSTRUMENTAL SECTION**

- 12. I was found riding a unicorn.
- 13. Could be worse. I could be backwards born.
- 14. Won't you take me back to my home town?
- 15. Take me back before I break down. [Lines 6 to 11 repeated]

| (a) |      | tify <b>one</b> feature of interest in the music of the short instrumental introduction. Do ely name an instrument in your answer. | not<br>[1] |
|-----|------|--|------------|
| (b) | (i)  | State the phrase structure of the music in lines 1 to 2.   | [1]        |
|     | (ii) | State how this changes in lines 3 to 4.  | [1]        |
|     |      |  |            |

| (c) | (i)         | Give <b>one</b> fe                           | ature of interest in the h  | armony in lines <b>1 to</b> | 2.                             | [1]        | Examiner<br>only |
|-----|-------------|--|---|-----------------------------|--------------------------------|------------|------------------|
|     | (ii)        |  | one difference or one vith that in lines 1 to 2.                    | similarity in the harn      | nony in lines <b>3 to 4</b> as | [1]        |                  |
| (d) | Unde<br>you | erline the inte<br>take me back              | rval made by the notes prince in line 3.                            | played by the bass g        | juitar on the words <i>woi</i> | n't<br>[1] |                  |
|     | pe          | rfect 4 <sup>th</sup>                        | augmented 4 <sup>th</sup>   | perfect 5 <sup>th</sup>     | minor 6 <sup>th</sup>          |            |                  |
| (e) | lines       |  | ase structure, describe <b>t</b> onged in lines <b>5 to 11</b> . Lo |                             |                                |            | 1660U801         |
|     | 1           |  |   |                             |                                |            |                  |
|     | 2           |  |   |                             |                                |            |                  |
| (f) |             | e <b>two</b> differen<br>nes <b>1 to 4</b> . | ices in the use of instrun  | nents in lines 12 to        | <b>15</b> as compared with th  | nat<br>[2] |                  |
|     | 1           |  |   |                             |                                |            |                  |
|     | _           |  |   |                             |                                |            |                  |

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| The lyrics of the extract are printed below.  1. Emily, Emily, a gift to me; 2. Emily, a modern sense of beauty; 3. Emily, as precious as your memory, 4. A simple word called liberty. 5. The relics, the ghosts, 6. All down so many roads. 7. The relics, the ghosts, 8. All down so many roads. 9. Emily, so pity poor Emily. 10. You've been replaced by charity. 11. It's what you forget, 12. What you forget that kills you. 13. It's what you remember, 14. What you remember that makes you. 15. We used to have answers, 16. Now we have only questions. 17. But now have no direction. 18. It's now have no direction. 19. It's unow have to direction. 19. It's what you remember that makes you. 19. Stoney have no direction. 19. It's now have no direction. 19. It's now have no direction. 19. It's now have not were the normal propriate, you should refer to lyrics/lines. You should also refer to at least one other song by this band and comment on features that reflect their musical style generally. | Emmeline Pankhurst, leader of the suffragette movement. The extract will be playing and a <b>7 minute silence</b> after the for you to complete your answer.   | ayed <b>3 times</b>                    |
|---|--|--|
| <ol> <li>Emily, Emily, a gift to me;</li> <li>Emily, a modern sense of beauty;</li> <li>Emily, as precious as your memory,</li> <li>A simple word called liberty.</li> <li>The relics, the ghosts,</li> <li>All down so many roads.</li> <li>The relics, the ghosts,</li> <li>All down so many roads.</li> <li>Emily, so pity poor Emily.</li> <li>You've been replaced by charity.</li> <li>It's what you forget,</li> <li>What you forget that kills you.</li> <li>It's what you remember,</li> <li>What you remember that makes you.</li> <li>We used to have answers,</li> <li>Now we have only questions.</li> <li>But now have no direction. [Lines 5 to 10 repeated, followed by instrumental]</li> </ol> Discuss the Manic Street Preachers' use of form/structure in the extract. Where appropriate, you should refer to lyrics/lines. You should also refer to at least one other song by this band   | You now have <b>1 minute</b> to read the questions.  |  |
| <ol> <li>Emily, a modern sense of beauty;</li> <li>Emily, as precious as your memory,</li> <li>A simple word called liberty.</li> <li>The relics, the ghosts,</li> <li>All down so many roads.</li> <li>The relics, the ghosts,</li> <li>All down so many roads.</li> <li>Emily, so pity poor Emily.</li> <li>You've been replaced by charity.</li> <li>It's what you forget,</li> <li>What you forget that kills you.</li> <li>It's what you remember,</li> <li>What you remember that makes you.</li> <li>We used to have answers,</li> <li>Now we have only questions.</li> <li>But now have no direction.         [Lines 5 to 10 repeated, followed by instrumental]</li> </ol> Discuss the Manic Street Preachers' use of form/structure in the extract. Where appropriate, you should refer to lyrics/lines. You should also refer to at least one other song by this band  | The lyrics of the extract are printed below.   |  |
| you should refer to lyrics/lines. You should also refer to at least one other song by this band   | <ol> <li>Emily, a modern sense of beauty;</li> <li>Emily, as precious as your memory,</li> <li>A simple word called liberty.</li> <li>The relics, the ghosts,</li> <li>All down so many roads.</li> <li>The relics, the ghosts,</li> <li>All down so many roads.</li> <li>Emily, so pity poor Emily.</li> <li>You've been replaced by charity.</li> <li>It's what you forget,</li> <li>What you forget that kills you.</li> <li>It's what you remember,</li> <li>What you remember that makes you.</li> <li>We used to have answers,</li> <li>Now we have only questions.</li> <li>But now have no direction.</li> </ol> |  |
|   | you should refer to lyrics/lines. You should also refer to at least one other song   |  |
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Examiner only

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#### Area of Study F: Strand 4: American Musical Theatre

5. You will hear an extract from God, That's good! from Sondheim's Sweeney Todd. 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.

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

The lyrics of the extract are printed below.

[Note: In lines **13 to 20** lyrics are shared between Mrs. Lovett and Sweeney, who sometimes sing at the same time]

- 1. [Toby] There you'll sample Mrs. Lovett's meat pies, savory and sweet pies, as you'll see.
- 2. You who eat pies, Mrs. Lovett's meat pies conjure up the treat pies used to be!
- 3. [Mrs. Lovett] Nice to see you, dearie. How have you been keeping?
- 4. Cor, me bones is weary! Toby! One for the gentleman.
- 5. Hear the birdies cheeping helps to keep it cheery ...
- 6. Toby! Throw the old woman out! [Chorus] God, that's good!
- 7. [Mrs. Lovett] What's your pleasure, dearie? No, we don't cut slices.
- 8. Cor, me eyes is bleary! Toby! None for the gentleman!
- 9. I could up me prices I'm a little leery.
- 10. Bus'ness couldn't be better, though.
- 11. [Chorus] God, that's good. [Mrs. Lovett] Knock on wood.
- 12. Excuse me ... Dear, see to the customers.
- 13. [Mrs. Lovett and Sweeney] Yes, what, love? Quick, though, the trade is brisk.
- 14. But it's six o'clock! So, it's six o'clock ...
- 15. It was due to arrive at a quarter to five and it's six o'clock!
- 16. And it's probably already down the block. It'll be here, it'll be here.
- 17. I've been waiting all day. Have a beaker of beer and stop worryin', dear!
- 18. But it should have been here by now! Now, now ... [Chorus] More hot pies!
- 19. Will you wait there coolly? You'll come back when it comes?
- 20. 'Cos my customers truly are getting unruly and
- 21. [Mrs. Lovett] What's your pleasure, dearie? Oops! I beg your pardon!
- 22. Just me hands is smeary. Toby! Run for the gentleman!
- 23. Don't you love a garden? Always makes me teary.
- 24. Must be one of them foreigners ...
- 25. [Chorus] God, that's good, that is delicious!
- 26. [Mrs. Lovett] What's my secret? Frankly, dear, forgive my candor,
- 27. Family secret, all to do with herbs.
- 28. Things like being careful with your coriander.
- 29. That's what makes the gravy grander!
- 30. [Chorus] More hot pies! More hot! More pies!

| (a) | State (i) <b>one</b> feature of the harmony and (ii) <b>one</b> feature of the vocal melody in lines <b>1 to 2</b> . (Do not mention the syllabic treatment of the lyrics here.) |              |  |  |
|-----|--|--------------|--|--|
|     | (i)  | Harmony      |  |  |
|     |  |              |  |  |
|     | (ii)   | Vocal melody |  |  |
|     |  |              |  |  |

[1]

(b) Tick (✓) the correct statement below.

Tick (/)

Line 3 begins in the key a semitone higher than that in lines 1 to 2

Line 3 begins in the key a tone higher than that in lines 1 to 2

Line 3 begins in the key a semitone lower than that in lines 1 to 2

Line 3 begins in the key a tone lower than that in lines 1 to 2

| (c)        | Give <b>one</b> similarity and <b>one</b> difference (other than the change of key) between the vomelody in lines <b>3 to 6</b> as compared with that in lines <b>1 to 2</b> . | cal<br>[2]  |
|------------|--|-------------|
|            | Similarity:  |             |
|            | Difference:  |             |
| (d)        | Give one difference in the music in lines 12 to 20 as compared with the previous must  | sic.<br>[1] |
| (e)        | Comment briefly on the music in lines <b>26 to 29</b> , mentioning any features of interest.   | [2]         |
| (f)        | Give <b>two</b> features of the music sung by the chorus in the extract. Refer to lines/lyrics where appropriate.  | [2]         |
| ********** |  |             |

6. Next, you will hear an extract from *In Pursuit of Excellence* from *Children of Eden* by Stephen Schwartz, the lyrics of which are printed below. In the extract, the Snake, whose character is played by more than one singer, tempts Eve to taste the forbidden fruit from the tree of knowledge. 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 questions.

- 1. I've been watching you for a while now,
- 2. My pretty little missss.
- 3. And I've got to tell you thissss.
- 4. You make me want to hissss.
- 5. Your aimless curiosity
- 6. Is fast becoming tiresome.
- 7. Knowledge, dear, is power
- 8. And it's high time you acquire some!
- 9. Dum, dum, dum, dum, dum.
- 10. Lesson one for free.
- 11. Repeat it after me:
- 12. I'm in pursuit of excellence,
- 13. Excellence is what I wish.
- 14. Once I was a feckless dreamer,
- 15. Now, no being is supremer.
- 16. Why waste time
- 17. Wallowing in ignorancesss?
- 18. Why be just a big fat fish
- 19. In a tiny little pond? [Spoken] Look beyond!
- 20. And if the quickest route
- 21. Means a taste of forbidden fruit,
- 22. What the hey! It's all in pursuit of excellencesss.
- 23. Time for some sophisticating.
- 24. It's no sin to be scintillating.
- 25. So don't be such a stiff,
- 26. Mmmm, just take a sniff,
- 27. Really, what's the diff'...

| Outline Schwartz's <b>use of instruments and voices</b> in the extract, referring to line numbers in your answer. You should also mention features that reflect his musical style generally, commenting on <b>at least one</b> other song/chorus by Schwartz to support your observations. |
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#### Area of Study F: Strand 5: Jazz Legends

7. You will hear an extract from Moon Dreams recorded by Miles Davis. 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 answers.

A lead sheet for the **original** melody and the **standard** jazz chord changes for the entire **extract** are printed below. [Note: The chords provided for bars **38 to 39** are those used on the recording.]

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



(a) State **one** way in which the melody in bars **1 to 8** as played in the extract differs from that on the lead sheet. Give bar (and, if appropriate, beat) numbers in your answer. [1]

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|-----|---|
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| 166 | 5 |

| (b) | Referring to bar numbers in your answer, comment briefly on the use of <b>texture</b> in bars <b>17 to 32</b> . [You may mention instruments though there are no marks allotted to this.] | §<br>2]<br>      |
|-----|---|------------------|
| (c) | Other than pizzicato, state <b>one</b> feature of the double bass part in bars <b>17 to 32</b> . Give bar numbers in your answer.   | 1]               |
| (d) | Give <b>one</b> example of straight rhythm in bars <b>9 to 32</b> .  Bar(s)   | 1]               |
| (e) | Using letters, complete the boxes below to indicate the phrase structure of bars 1 to 32 Write only one letter in each box.   | <b>?</b> .<br>2] |
| (f) | Tick (/) the correct box below.  Tick (/)  Bars 38 to 39 include an example of an enharmonic modulation  Bars 38 to 39 end with an interrupted cadence                                    | 1]               |
|     | Bars 38 to 39 include an example of a tritone substitution  Bars 38 to 39 include an example of a II-V-I progression  |                  |
| (g) | Other than the double bass part and your answer to (f), state <b>two</b> features of interest in  | ı<br>2]<br>      |

| 8. | You will hear an extract from a performance of <i>Boo-Dah</i> by the Duke Ellington Orchestra. |      |
|----|--|------|
|    | The music will be played three times with a 1 minute pause between each playing and a          | 1    |
|    | 7 minute silence after the final playing for you to complete your answer. The structure of the | the  |
|    | extract is outlined below. You should refer to this in your answer.                            | [10] |

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

| Intro   | Head       | Solo       | Head |
|---------|------------|------------|------|
| 16 bars | A1 A2 B A3 | A1 A2 B A3 | A1   |

| Cutline the <b>use of instruments</b> in the extract, mentioning any other musical features you consider to be typical of the music associated with the Duke Ellington Orchestra. You should also comment on <b>at least one</b> other piece by Ellington to support your observations. |  |  |
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#### **SECTION 3**

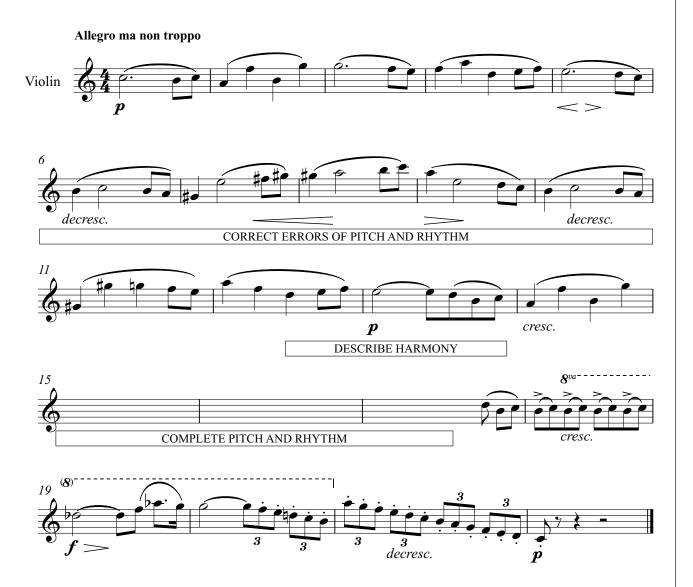
Answer either questions 9, 10 and 11 or questions 9, 12 and 13.

### Area of Study E: The Western Classical Tradition

**9.** You will hear an extract from a string quintet by Schubert, 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.



| Examine |
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| (a) | There are <b>two</b> errors in bars <b>6 to 10</b> , <b>one</b> in <b>pitch</b> and <b>one</b> in <b>rhythm</b> . Circle the notes that are incorrect and above each write what you actually hear in the music. [4] | ]   ° |
|-----|---|-------|
| (b) | Briefly describe the <b>harmony</b> in bar <b>12 beats 3 and 4</b> to bar <b>13</b> . [1  | 1     |
|     |   | -     |
| (c) | Write in the missing <b>pitch and rhythm</b> in bars <b>15 to 17</b> <sup>3</sup> . [5  | 1     |

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

|     |     |            | mphony          |                             |                      |                             |                        |                  |                    |                    |            |
|-----|-----|------------|-----------------|-----------------------------|----------------------|-----------------------------|------------------------|------------------|--------------------|--------------------|------------|
| 10. |     |            |                 | annotated vement 4.         | score of S           | ymphony                     | <b>No. 1</b> by        | Brahms.          | The follow         | ving               | [15]       |
|     | (a) | <u>Und</u> | erline the      | correct des                 | scription of         | the harm                    | ony heard              | at bar <b>12</b> | 1.                 |                    | [1]        |
|     | a   | dded       | 6 <sup>th</sup> | augmen                      | ited 6 <sup>th</sup> | dim                         | inished 7 <sup>1</sup> | th               | Neapolit           | an 6 <sup>th</sup> |            |
|     | (b) |            |                 | music in ba<br>ur answer.   | ars <b>132 to 1</b>  | 142 with th                 | nat of bars            | 316 to 3         | <b>26</b> . Give b | ar and be          | eat<br>[4] |
|     |     |            |                 |                             |                      |                             |                        |                  |                    |                    |            |
|     | (c) | (i)        | Identify        | the section                 | n starting at        | bar <b>185</b> <sup>4</sup> |                        |                  |                    |                    | [1]        |
|     |     | (ii)       |                 | rief analys<br>s in your ar | sis of the munswer.  | usic from                   | bar <b>185</b> 4 t     | o bar <b>204</b> | . Give bar         | and beat           | t<br>[4]   |
|     |     |            |                 |                             |                      |                             |                        |                  |                    |                    |            |
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| (i)  | Explain the function of bars 234 to 257.   |
|------|--|
| (ii) | Describe some of the compositional features within these bars. Give bar and beanumbers in your answer. |
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| 11. | Discuss the changes that occurred in the structure of symphonic music written between 1830 and 1910. (Though you may refer to Brahms' First Symphony if relevant, you should not refer to it in any detail in your essay.) |  |
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|     | 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 <b>unannotated</b> score of the <b>Requiem</b> by <b>Verdi</b> . The following questions are on <b>Recordare</b> . [15] |  |            |  |  |  |  |  |
|-----|--|--|------------|--|--|--|--|--|
|     | (a)  | Explain how the music of the opening section, bars 383 to 408, portrays the calm mo of reflection appropriate for Recordare.                                   | ood<br>[5] |  |  |  |  |  |
|     | (b)  | Describe the harmonic content of the second section, bars <b>410 to 422</b> . Give bar and beat numbers in your answer.  | [4]        |  |  |  |  |  |
|     | (c)  | Explain how the writing for voices and instruments creates more drama in the third section, bars <b>422 to 446</b> . Give bar and beat numbers in your answer. | [5]        |  |  |  |  |  |
|     |  |  |            |  |  |  |  |  |

Examiner only

(d) With regard to bars **445 to 446**, **one** of the following statements is correct. Tick (**/**) the statement you believe to be true.

[1]

| Statement about bars 445 to 446                  | Tick (✓) |
|--|----------|
| The concert pitch of the notes in the horns is C |          |
| The concert pitch of the notes in the horns is E |          |
| The concert pitch of the notes in the horns is F |          |
| The concert pitch of the notes in the horns is G |          |

| - | Discuss oratorios composed between 1800 and 1890, explaining how developments in nineteenth century choral traditions contributed to the growth of this genre. |      |
|---|--|------|
|   | The quality of written communication and the accurate use of specialist vocabulary is assessed in this question.   | [15] |
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# **END OF PAPER**