

Surname	Centre Number	Candidate 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 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 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 now have **1 minute** to read the questions.

- (a) State **two** features of the writing for piano in bars **1 to 14**. Give bar numbers in your answers. [2]

1.

2.

- (b) Comment on Debussy's use of melodic motifs in bars **1 to 8**. [2]

.....

- (c) Other than the 3/8 time signature in bar 11, state **two** ways in which the music in bars **1 to 8** is changed in bars **9 to 13**. [2]

1.

2.

- (d) Give the bar (and, where appropriate, beat) number(s) of **one** example of each of the following in the extract. [3]

pentatonic harmony	
octatonic harmony	
diatonic harmony	

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 an unannotated score of Rhian Samuel's *Ariel*.

The extract begins at bar **17** 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) Name **one** composer Plowman identifies as having influenced her use of rhythm/metre at the start of the extract. [1]

.....

- (b) Other than rhythm and phrase structure, comment on the flute melody in bars **18 to 32**. [2]

.....

.....

.....

- (c) State **two** features of the harmony in bars **18 to 40**. [2]

1.

2.

- (d) Give **one** feature of the phrase structure in bars **17 to 40**. [1]

.....

.....

- (e) Other than the use of different time signatures, state **three** new features of the music in bars **51 to 59**. [3]

1.

2.

3.

SECTION 2

Examiner only

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) Identify **one** feature of interest in the music of the short instrumental introduction. Do not merely name an instrument in your answer. [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 **one** feature of interest in the harmony in lines **1 to 2**. [1]

.....
.....

(ii) State **either one** difference **or one** similarity in the harmony in lines **3 to 4** as compared with that in lines **1 to 2**. [1]

.....
.....

(d) Underline the interval made by the notes played by the bass guitar on the words *won't you take me back* in line **3**. [1]

perfect 4th **augmented 4th** **perfect 5th** **minor 6th**

(e) Other than in phrase structure, describe **two** ways in which the solo vocal melody in lines **1 to 2** is changed in lines **5 to 11**. Locate your answers by referring to lines/lyrics where appropriate. [2]

1.
2.

(f) State **two** differences in the use of instruments in lines **12 to 15** as compared with that in lines **1 to 4**. [2]

1.
2.

.....

.....

.....

.....

.....

.....

.....

.....

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. [10]

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) **one** feature of the harmony and (ii) **one** feature of the vocal melody in lines **1 to 2**. (Do not mention the syllabic treatment of the lyrics here.) [2]

(i) **Harmony**

.....

(ii) **Vocal melody**

.....

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

[1]

	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 **one** similarity and **one** difference (other than the change of key) between the vocal melody in lines **3 to 6** as compared with that in lines **1 to 2**. [2]

Similarity:

.....

Difference:

.....

(d) Give **one** difference in the music in lines **12 to 20** as compared with the previous music. [1]

.....

.....

(e) Comment briefly on the music in lines **26 to 29**, mentioning any features of interest. [2]

.....

.....

.....

(f) Give **two** features of the music sung by the chorus in the extract. Refer to lines/lyrics where appropriate. [2]

.....

.....

.....

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.] [10]

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

Slowly

- (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]

.....

.....

- (b) Referring to bar numbers in your answer, comment briefly on the use of **texture** in bars **17 to 32**. [You may mention instruments though there are no marks allotted to this.] [2]

.....

.....

.....

- (c) Other than pizzicato, state **one** feature of the double bass part in bars **17 to 32**. Give bar numbers in your answer. [1]

.....

.....

- (d) Give **one** example of straight rhythm in bars **9 to 32**. [1]

Bar(s)

.....

- (e) Using letters, complete the boxes below to indicate the phrase structure of bars **1 to 32**. Write only **one** letter in each box. [2]

--	--	--	--

- (f) Tick (✓) the correct box below. [1]

	Tick (✓)
Bars 38 to 39 include an example of an enharmonic modulation	
Bars 38 to 39 end with an interrupted cadence	
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 **two** features of interest in bars **33 to 40**. Give bar numbers where appropriate. [2]

.....

.....

.....

BLANK PAGE

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.

Allegro ma non troppo

Violin

6

decresc. decresc.

CORRECT ERRORS OF PITCH AND RHYTHM

11

p cresc.

DESCRIBE HARMONY

15

8^{va}-----

p cresc.

COMPLETE PITCH AND RHYTHM

19

f 3 3 3 3 3 3 3 p

decresc.

(a) There are **two** errors in bars **6 to 10**, **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) Briefly describe the **harmony** in bar **12 beats 3 and 4** to bar **13**. [1]

.....

.....

(c) Write in the missing **pitch and rhythm** in bars **15 to 17**³. [5]

Examiner
only

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) Underline the correct description of the harmony heard at bar **12¹**. [1]

added 6th

augmented 6th

diminished 7th

Neapolitan 6th

(b) Compare the music in bars **132 to 142** with that of bars **316 to 326**. Give bar and beat numbers in your answer. [4]

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

(c) (i) Identify the section starting at bar **185⁴**. [1]

.....
.....

(ii) Give a brief analysis of the music from bar **185⁴** to bar **204**. Give bar and beat numbers in your answer. [4]

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

(d) (i) Explain the function of bars **234 to 257**.

[1]

.....

.....

(ii) Describe some of the compositional features within these bars. Give bar and beat numbers in your answer.

[4]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Or: Religious Choral Music

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

(a) Explain how the music of the opening section, bars **383 to 408**, portrays the calm mood of reflection appropriate for *Recordare*. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

(b) Describe the harmonic content of the second section, bars **410 to 422**. 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 **422 to 446**. Give bar and beat numbers in your answer. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

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

[1]

Examiner
only

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	

