

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

1660U80-1



S24-1660U80-1

MONDAY, 10 JUNE 2024 – AFTERNOON

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 Sections 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. 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 Debussy's *Colloque sentimental*.

The extract begins at **bar 43** 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 necessary.

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

- (a) Other than dynamics, state **two** ways in which Debussy creates tension in **bars 43 to 47**. [2]

1.

2.

- (b) Give the musical meaning of *en dehors*, which is written above the right hand part in **bar 50**. [1]

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- (c) Comment on the use of **melody/motifs** in **bars 50 to 56**. [2]

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- (d) Give **one** example of each of the following in **bars 52 to 64**. Provide bar/beat numbers as necessary. [3]

Feature	Bar/beat number(s)
Diminished 7th	
Pedal point	
Dominant 7th in 2nd inversion	

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 an **unannotated** score of Andrew Wilson-Dixon's *Tango Passacaglia*.

The extract begins at **bar 46** 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 necessary.

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

- (a) Other than the use of acciaccaturas, state **two** features of interest in the flute part in **bars 54 to 69**. [2]

1.

2.

- (b) Describe any differences in the use of **harmony** in **bars 84 to 95** as compared with **bars 60 to 77**. [2]

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- (c) State the purpose of the comma found at the end of **bar 75**. [1]

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- (d) Give **one** example of each of the following in **bars 49 to 80**. Provide bar/beat numbers as necessary. [3]

Feature	Bar/beat number(s)
Minor chord followed by a major chord with the same root	
Perfect cadence	
Sus4 chord	

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 'Pili Pala' (Butterfly) 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 are printed below.

1. *Happy colours swallow the mellow light.*
2. *My adventures fill all the puzzles bright.*
3. *Free and beautiful soul, flying happily,*
4. *Open ears to something that's only imaginary.*
5. *I'm a butterfly that's on the wall and looking down.*
6. *Open ears to something that's only imaginary.*
7. *I'm a butterfly that's on the wall and looking down.*
8. *Ah.*
9. *Searching for a flower to help me make up my mind.*
10. *This pure beauty doesn't judge an image over time.*
11. *I fly over to save my place on its purple petal.*
12. *Open ears to something that's only imaginary.*
13. *I'm a butterfly that's on the wall and looking down.*
14. *Open ears to something that's only imaginary.*
15. *I'm a butterfly that's on the wall and looking down.*

- (a) State **two** features of the **vocal melody** in **lines 1 to 3**. Refer to lines/lyrics in your answers. [2]

1.
2.

- (b) Write out the **four** notes that make up the chord of **C#m7**, which occurs on the word *flying* in **line 3**. [1]

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- (c) Other than percussion, state any features of interest in the **instrumental accompaniment** in **lines 7 to 9**, including the four bars that follow the final *Ah*. Do not merely name instruments in your answers. [2]

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(d) Give **one** interesting feature of the **vocal melody** in **lines 9 to 11**. Mention lyrics where necessary. [1]

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(e) State **two** differences between the **harmony** in **lines 12 to 15** and that in **lines 9 to 11**. [2]

1.

2.

(f) Describe the **form** of the extract. Give line numbers in your answer. [2]

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Area of Study F: Strand 4: American Musical Theatre

5. You will hear an extract from 'Meadowlark' from *The Baker's Wife* 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. *What does he think I am?*
2. *What sort of a weak willed, sentimental sheep does he think I am?*
3. *Well, I won't even think about him.*
4. *I'll just go to sleep.*
5. *Who does he think he is?*
6. *Who could be as handsome, who could be as smart as he thinks he is?*
7. *He just has to snap his fingers.*
8. *Women fall apart.*
9. *What does he think?*
10. *That I'll slink away with him?*
11. *That I'll follow him, ripe and drooling?*
12. *Who does he think he is?*
13. *And what does he think I am?*
14. *And who do I think I'm fooling?*
15. *When I was a girl I had a fav'rite story*
16. *Of the meadowlark who lived where the rivers wind.*
17. *Her voice could match the angels in its glory,*
18. *But she was blind. The lark was blind.*
19. *An old king came and took her to his palace,*
20. *Where the walls were burnished bronze and golden braid.*
21. *And he fed her fruit and nuts from an iv'ry chalice,*
22. *And he prayed.*

- (a) State **two** features of the **harmony** in the short instrumental section at the beginning of the extract. [2]

1.

2.

- (b) State **one** feature of interest in (i) the vocal melody and (ii) the instrumental accompaniment in **lines 1 to 8**. Do not mention the short instrumental passage at the end of **line 4**. Give line numbers where necessary. [2]

(i) Vocal melody

.....

(ii) Instrumental accompaniment

.....

- (c) Name the instrument that accompanies the voice on the word *fooling* in **line 14**. [1]

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- (d) Give **one** difference between the **vocal melody** in **lines 15 to 22** as compared with that in **lines 1 to 14**. [1]

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- (e) Write out the notes that make up the chord of **D(add9)**, which is used on the word *blind* in **line 18**. [1]

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- (f) Give **one** example of word-painting in **lines 15 to 18**. [1]

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- (g) Discuss the **form/structure** of the extract. Refer to line numbers in your answer. [2]

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Area of Study F: Strand 5: Jazz Legends

7. You will hear part of a recording of 'Caravan' by Ella Fitzgerald and the Duke Ellington Orchestra, the lyrics of which are printed below. 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.

[8-BAR INTRODUCTION]

1. *Night and stars above that shine so bright,*
2. *The mys'try of their fading light*
3. *That shines upon our caravan.*
4. *Sleep upon my shoulder as we creep*
5. *Across the sands so I may keep*
6. *This mem'ry of our caravan.*
7. *This is so exciting.*
8. *You are so inviting,*
9. *Resting in my arms*
10. *As I thrill to the magic charms of*
11. *You, beside me here beneath the blue,*
12. *My dream of love is coming true*
13. *Within our desert caravan.*
14. *Night and stars above that shine so bright,*
15. *The mys'try of their fading light*
16. *That shines upon our caravan.*

- (a) State **two** features of the **double bass** part in **lines 4 to 10**. [2]

1.
2.

- (b) Describe (i) **one** feature of the **vocal melody** in **lines 2 to 3** and (ii) **one** feature of the **harmony** in **lines 7 to 10**. Refer to line numbers/lyrics in your answer. [2]

- (i) Vocal melody (**lines 2 to 3**)

.....

- (ii) Harmony (**lines 7 to 10**)

.....

- (c) Write out the **four** notes that make up the chord of **G7aug**, which is used on the word **exciting** in **line 7**. [1]

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(d) Other than the double bass part, give **two** features of the instrumental accompaniment in **lines 7 to 11**. Refer to line numbers in your answer. [2]

1.

2.

(e) Other than tempo, state any changes that occur in the music in **lines 14 to 16**. [2]

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(f) State the **form** of the extract. [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 cello sonata by Brahms. Most of the melody 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 answers. [10]

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

Allegro non troppo

1 Cello

CORRECT ERRORS

6

CORRECT ERRORS

COMPLETE PITCH AND RHYTHM

11

COMPLETE PITCH AND RHYTHM

15

CHORD

- (a) There are **two** errors in **bars 4 to 8**², **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) Write in the missing **pitch and rhythm** in **bars 9**³ to 13. [5]
- (c) Name the type of **chord** heard in **bar 17**. [1]

(d) Describe how the music of **bars 391 to 457** creates a triumphant and unifying conclusion to the symphony. Give bar and beat numbers in your answer.

[5]

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(b) Compare the music in **bars 54 to 61** with that in **bars 46 to 53**. Support your answer with bar, beat, vocal and instrumental references as necessary. [4]

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