



GCE A LEVEL – **NEW**

**1660U80-1**

**MUSIC – A2 UNIT 6**

**Appraising**

**MONDAY, 18 JUNE 2018 – MORNING**

**2 hours 15 minutes (approximately) plus your additional  
time allowance**

**Surname** \_\_\_\_\_

**Other Names** \_\_\_\_\_

**Centre Number** \_\_\_\_\_

**Candidate Number** 2 \_\_\_\_\_

<b>For Examiner's use only</b>		
<b>Question</b>	<b>Maximum Mark</b>	<b>Mark Awarded</b>
<b>Section 1: Area of Study F: Strand 1 or 2</b>	<b>1/2</b>	<b>20</b>
<b>Section 2: Area of Study F: Strand 3 or 4 or 5</b>	<b>3/5/7</b>	<b>10</b>
	<b>4/6/8</b>	<b>10</b>
<b>Section 3: Area of Study E</b>	<b>9</b>	<b>10</b>
	<b>10/12</b>	<b>15</b>
	<b>11/13</b>	<b>15</b>
	<b>Total</b>	<b>80</b>

## **INSTRUCTIONS TO CANDIDATES**

**Use black ink, black ball-point pen, or your usual method.**

**Write your name, centre number and candidate number in the spaces on the front cover.**

**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.

- 1(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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1(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. \_\_\_\_\_

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2. \_\_\_\_\_

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1(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.

**2(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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2(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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**2(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.

**3(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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- 3(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]

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

- (ii) State the type of chord (e.g. dominant 7<sup>th</sup>) 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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3(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. \_\_\_\_\_

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2. \_\_\_\_\_

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(e) **TICK (✓)** the **TWO** musical devices used in lines 21–22. [2]

<b>false relation</b>	
<b>tonic pedal</b>	
<b>sequence in the vocal line</b>	
<b>perfect cadence</b>	
<b>bass riff</b>	

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]









**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.

5(a) Describe the HARMONY in the short opening introduction that precedes the spoken word HARMONY! [3]

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**5(b) Fully name the interval (e.g., augmented 2<sup>nd</sup>) 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.** \_\_\_\_\_

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**2.** \_\_\_\_\_

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**5(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.** \_\_\_\_\_

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**2.** \_\_\_\_\_

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**(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** \_\_\_\_\_

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**DESCRIPTION** \_\_\_\_\_

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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)









**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 opposite. [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.

7(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]

\_\_\_\_\_

\_\_\_\_\_

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

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

- (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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7(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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8. You will hear a complete performance of Duke Ellington's **Ko-ko** (1940). The diagram opposite outlines its form and, where appropriate, indicates the solo instrument featured in each Chorus. The music, in E flat minor throughout, will be played **THREE 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.

<b>Intro</b>	<b>Chorus 1</b>	<b>Chorus 2&amp;3</b>	<b>Chorus 4</b>	<b>Chorus 5</b>	<b>Chorus 6</b>	<b>Chorus 7</b>	<b>Coda</b>	
	<b>Valve Trombone</b>	<b>Trombone</b>	<b>Piano</b>		<b>Double Bass</b>			









**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 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.**

- 9(a) Write in the missing **PITCH AND RHYTHM** in bars 6<sup>1</sup>–7<sup>3</sup>. [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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**10(d) TICK (✓) the one statement below that you believe to be TRUE. [1]**

<b>REFERRING TO HORNS 3 AND 4 IN THE LAST BAR (BAR 457):</b>	<b>TICK (✓) (FOR TRUE)</b>
<b>The concert pitch of their notes is G</b>	
<b>The concert pitch of their notes is C</b>	
<b>The concert pitch of their notes is E</b>	
<b>The concert pitch of their notes is F</b>	



















**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]**

<b>REFERRING TO HORNS 1 AND 2 BAR 322 BEATS 1 AND 2:</b>	<b>TICK (✓) (FOR TRUE)</b>
<b>The concert pitch of their first note is A</b>	
<b>The concert pitch of their first note is C</b>	
<b>The concert pitch of their first note is E flat</b>	
<b>The concert pitch of their first note is F</b>	





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**12(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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Short introduction  
mainly for piano

**A1**

Chords: Cm Cm<sup>Δ</sup> Cm<sup>7</sup> Cm<sup>6</sup> A<sup>bΔ</sup>

**A2**

7 Fm<sup>7</sup> D<sup>∅</sup> G<sup>7(b9)</sup> Cm Cm<sup>Δ</sup> Cm<sup>7</sup>

13 Cm<sup>6</sup> A<sup>bΔ</sup> Fm<sup>7</sup> F<sup>∅</sup> B<sup>b7(b9)</sup>

**B**

18 E<sup>bΔ</sup> Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> E<sup>bΔ</sup> Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> E<sup>bΔ</sup> G<sup>7(b13)</sup>

**A3**

23 Cm B<sup>b</sup>m<sup>7</sup> A<sup>7</sup> A<sup>bΔ</sup> D<sup>∅</sup> G<sup>7(b9)</sup> Cm Cm<sup>Δ</sup>

28 Cm<sup>7</sup> Cm<sup>6</sup> A<sup>bΔ</sup> D<sup>∅</sup> G<sup>7(b9)</sup> Cm

Opening bars of  
following section

33 B<sup>b</sup>m<sup>7</sup> A<sup>7(#11)</sup> A<sup>bΔ</sup> Fm<sup>7</sup> B<sup>b7(b9)</sup> E<sup>b6</sup> D<sup>∅</sup> G<sup>7(b9)</sup>

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

Andante con moto tranquillo

Violin

*p* Cantabile

*cresc.* (Piano)

COMPLETE MUSIC

*cresc.* *f* *dim.*

CORRECT ERRORS

*p* *cresc.* *p*

DESCRIBE HARMONY