



GCE A LEVEL

1660U80-1

FRIDAY, 14 JUNE 2019 – MORNING

MUSIC – A2 unit 6

Appraising

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

Surname _____

Other Names _____

Centre Number _____

Candidate Number 2 _____

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

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	

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen, or your approved technology.

Write your name, centre number and candidate number in the spaces provided on the front cover, or type these at the top of your first page of answers.

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.

[Total marks: 20]

Locate your answers with bar and beat numbers where appropriate.

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

1(a) State the name of the larger work by Debussy that uses the same melodic material as that in bars 35 to 40. [1 mark]

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

SIMILARITY

DIFFERENCE

1(c) Give ONE way in which the melody in bars 35 to 36 relates to that in bar 34. [1 mark]

(d) Comment on the harmony in bars 43 to 49. [2 marks]

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

1(f) (i) State ONE feature of the harmony in bars 52 to 55. Do not merely name individual chords. [1 mark]

(ii) State the function of the E flat major chord in bar 56. [1 mark]

(g) Describe ONE feature of the phrase structure in the EXTRACT. Give bar numbers in your answer. [1 mark]

**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.

[Total marks: 20]

Locate your answers with bar and beat numbers where appropriate.

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

- 2(a) Other than tonality and tempo, give **ONE** similarity and **ONE** difference between the music in bars **34 to 38** as compared with that in bars **3 to 7**.

[2 marks]

SIMILARITY

DIFFERENCE

- (b) State the term that describes the texture of the music in bars **34 to 38**. [1 mark]

- (c) Describe **ONE** interesting feature in the use of rhythm/metre in bars **34 to 37**. [1 mark]

2(d) State the name of the work by Bach which, according to Plowman, influenced the piano writing from bar 46 onwards. [1 mark]

(e) (i) Give ONE feature of the phrase structure in bars 34 to 35. [1 mark]

(ii) Give ONE feature of the phrase structure in bars 54 to 69. [1 mark]

(f) State ONE way in which the music played by the flute in bars 58 to 69 is similar to that in bars 3 to 12. [1 mark]

2(g) Describe the harmony/tonality in bars 49 to 69.

[2 marks]

2(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 marks]

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. [Total marks: 10]**

You now have 1 MINUTE to read the questions.

The lyrics of the extract are printed on page 18, followed by an English translation printed on page 19.

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]**

3(a) Which – A, B, C or D – correctly describes the phrase endings of the VOCAL melody in lines 1 to 4? [1 mark]

- A Lines 1 to 4 all end on the same note**
 - B Lines 1 to 4 all end on different notes**
 - C Only lines 1 to 2 end on the same note**
 - D Only lines 3 to 4 end on the same note**
-

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

3(c) Name the instrument that plays for the first time in line 11. OTHER THAN SYNCOPATION, also state ONE feature of its part. [2 marks]

INSTRUMENT _____

FEATURE _____

(d) Give ONE difference between the vocal melody in lines 9 to 12 as compared with that in lines 1 to 4. [1 mark]

(e) Referring to lines/lyrics, state ONE feature of the phrase structure in lines 13 to 16. [1 mark]

3(f) State TWO features of the harmony in lines 9 to 16. [2 marks]

1. _____

2. _____

(g) Which word – ATONAL, MAJOR, MINOR or MODAL – best describes the tonality of the extract?

[1 mark]

4. You will now hear an extract from **Demons** by the Super Furry Animals. 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 marks]

You now have 1 MINUTE to read the question.

The lyrics of the extract, together with an outline of the structure, are printed opposite

[Verse]

1. And by the year four million,
2. Our skins will be vermilion.
3. I own a dartboard memory,
4. So I'll forget any felony.

[Chorus]

5. But the demons never need to know
6. What the demons never got to see.
7. As we fall in and out of line.
8. Stay in touch now for a while.

[Lines 5 to 8 repeated]

[Bridge]

9. 'Cause I know that you know that we know
10. They don't know what's going on.

Instrumental leading to

[Chorus] Repeats lyrics of lines 5 to 8 with additional repetition

**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.

[Total marks: 10]

You now have 1 MINUTE to read the questions.

The lyrics of the extract are printed opposite.

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.

5(a) (i) Which type of scale – BLUES, MAJOR, MINOR or WHOLE-TONE – is used in the first five notes of the INSTRUMENTAL parts at the start of the extract? [1 mark]

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

(b) State ONE feature of the harmony in lines 1 to 6. [1 mark]

(c) Give the structure of lines 1 to 13. [1 mark]

5(d) State ONE change that occurs in the music in each of the following in lines 14 to 17 as compared with previous lines. [4 marks]

(i) METRE/RHYTHM

(ii) TONALITY

(iii) HARMONY

(iv) VOCAL MELODY

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

[2 marks]

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 on pages 34 and 35.

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 marks]

You now have 1 MINUTE to read the question.

The lyrics of the extract are printed on pages 34 and 35..

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 ...

**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.

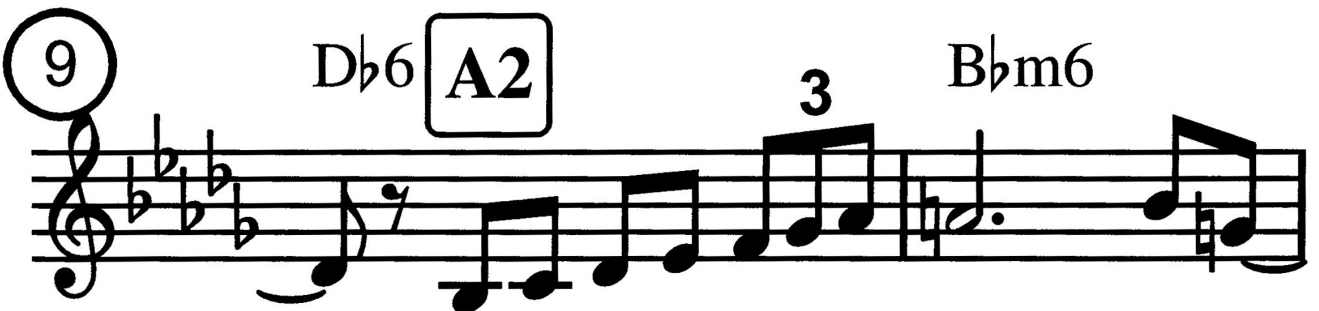
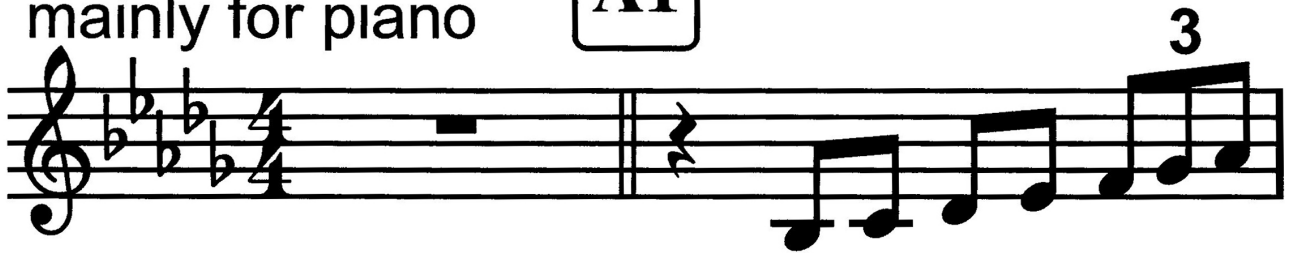
A lead sheet for the **ORIGINAL** melody, the **STANDARD** jazz chord changes and an outline of the structure of the **EXTRACT** are printed below.

[Total marks 10]

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

4 bar intro
mainly for piano

A1



11 A \flat m6 B \flat m6 A \flat m6

13 B \flat 9 E \flat m9 A \flat 9

16 D \flat 6/9 G \flat m7 B7(#5)

18 **B** F \sharp m6 B7(#5) E \sharp maj7 3 E6

20 F \sharp m9 B7(\flat 9 \sharp 5) E9

22 Amaj9 C9

23 G6 Gm6

25 D \flat 9(#11) **A3** C9 B9 Fm6₃

26 B \flat m6 A \flat m6

28 B \flat m6 A \flat m6 B \flat 9

30

E \flat m9

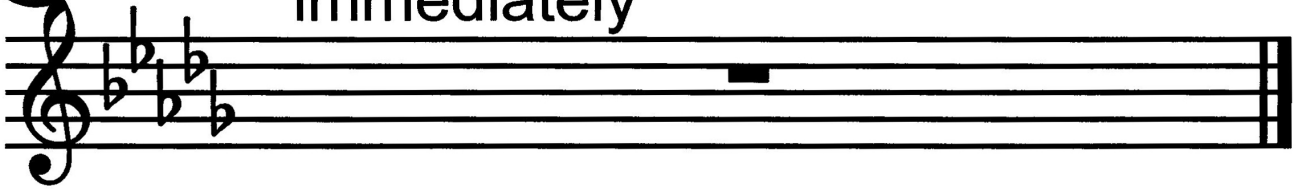
A \flat 9

D \flat 6



33

Head 2 follows
immediately



The structure of the extract is

PIANO INTRO (4 BARS)

HEAD 1 (A1, A2, B, A3)

HEAD 2 (A1, A2).

7(a) Which TWO musical features are used in the short piano introduction: diatonic harmony, sequence, pedal point, imperfect cadence, swing rhythm?

[2 marks]

(b) USING THE LEAD SHEET PROVIDED, state ONE feature of interest in the melody of A1 in HEAD 1.

[1 mark]

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

7(d) Which statement – A, B or C – best describes the rhythm in **A1/A2** in **HEAD 1**? [1 mark]

A Both sections use swing rhythm throughout

B Both sections use straight rhythm throughout

C The sections use both swing and straight rhythm

(e) State **ONE** feature of the piano accompaniment in **HEAD 1**. [1 mark]

7(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 marks]

(g) Give TWO features of the music in A1/A2 of the HEAD 2 section. [2 marks]

1. _____

2. _____

8. You will hear an extract from a Miles Davis performance of **Yesternow** recorded in 1970. The music 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. [Total marks: 10]

You now have 1 MINUTE to read the question.

Outline any musical features in the extract you consider to be typical of Miles Davis' style of jazz at that time (1970). **ALSO** comment on at least **ONE** other piece by Davis you have studied during the course to support your observations.

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. [Total marks: 10]

You now have 1 MINUTE to read the questions.

9(a) There are TWO errors in bars 11 to 14, ONE in PITCH and ONE in RHYTHM. Circle, or precisely locate, the notes that are incorrect. Write what you actually hear in the music. [4 marks]

(b) Is the chord heard in bar 23 an ADDED 6th, AUGMENTED 6th, DIMINISHED 7th or NEAPOLITAN 6th? [1 mark]

(c) Write in, or precisely describe, the missing PITCH AND RHYTHM in bar 29 beat 3 to the end of bar 31. [5 marks]

Mit leidenschaftlichem Ausdruck

Violin

p *< sf >*

3

sf *sf*

5

fp >

9

fp

11

p cresc.

Correct pitch and rhythm errors

14

sf errors *sf*

17

cresc.

21

23

f *sf*

f Chord *sf*

25

26

sf

28

Complete pitch and rhythm

32

sf

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. [Total marks 15]

(a) Which of the following – (i), (ii), (iii), (iv) – best describes the structure of bars 1 to 29? [1 mark]

- (i) A B A1 B1 A B**
 - (ii) A B A B A1 B1**
 - (iii) A B A1 B1 A2 B2**
 - (iv) A B A B A B**
-

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

12(d) In bars 160 to 161, which ONE of the following statements – A, B, C or D – is true? [1 mark]

A The key is F major and the chord is III

B The key is D minor and the chord is V

C The key is A major and the chord is I

D The key is Ab major and the chord is I
