

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

1660U80-1



S25-1660U80-1

MONDAY, 9 JUNE 2025 – AFTERNOON

MUSIC – A2 unit 6

Appraising

2 hours 15 minutes approximately

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.

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	

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 audio 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 50 and ends at bar 70**. It 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) Underline the correct description of the harmony in **bars 63 to 64**. [1]

Diatonic Octatonic Pentatonic Whole-tone

- (b) Explain how the harmony in **bars 57 to 60** changes from the E flat major chord in **bar 56**. [3]

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- (c) Give **one** feature of the **texture** in **bar 68**. [1]

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- (d) Briefly state how **bars 50 to 70** fit into the overall form. [2]

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(e) The motif in the right hand of **bars 57 to 58** appears many times in this movement.

(i) Identify a bar **in the extract** where another version of this motif begins. [1]

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(ii) Identify **two** differences in the presentation of this motif in **bars 57 to 58** compared to **bars 29 to 30**. [2]

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(f) Briefly discuss the ways in which Debussy constructs the **melody** using scales and motifs in *Colloque sentimental* comparing this to *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 Dances No. 2*. Use an **unannotated** copy of the score for this question. You will also need an **unannotated** score of Andrew Wilson-Dickson's *Tango Passacaglia*.

The extract begins at **bar 1** and ends at bar 34. It 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) Tick (✓) **two** scales that are used in **bars 1 to 4**.

[2]

Aeolian	
A major	
Blues	
F# minor	
Pentatonic	

- (b) Describe the harmony in **bars 24 to 34**. Give bar numbers to support your answer.

[3]

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- (c) Briefly state how **bars 1 to 25** fit into the overall form.

[2]

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- (d) (i) State **one** similarity between **bars 26 to 33** and **bars 46 to 53**.

[1]

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- (ii) State **two** differences in **bars 46 to 53** compared to **bars 26 to 33**.

[2]

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- (e) Briefly discuss the ways in which Wilson-Dickson constructs the melody in *Tango Passacaglia* comparing this to Plowman's use of **melody** in *Night Dances*.

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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 *Another source* from Kizzy Crawford's album *Birdsong*. 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.

[Instrumental]

1. The leaves of the forest tremble in the snow
2. Reflecting the sunlight, streaking frozen ponds with gold.
3. Beauty still thrives in this season long and cold.
4. But survival is tested for these precious young souls

5. Huddled closely together in the night to keep the warmth
6. A sense of protection from the frosty dark outdoors
7. Under the moonlit sky the stars are shining bright
8. Life's harder during this time so we seek comfort at all times

9. As winter tightens its grip
10. They frantically fly to their source of energy
11. Across the forestry searching far and wide,
12. They must hold on to stay alive

13. As the snow begins to fall
14. Their layers keep them warm
15. But the berries and the seeds
16. Are buried deep beneath their feet
17. The sparkling white sheet
18. Will melt when sunlight meets
19. They search during this time
20. Scant pickings they may find
21. With luck they'll survive this season harsh

[Instrumental]

- (a) Identify the interval heard in the vocal line at the start of **lines 1 and 2**. [1]

- (b) Tick (✓) the box that best describes the vocal melody and piano harmony in **lines 1 and 3**. [1]

	Tick (✓)
The melody and the harmony stay the same.	
The melody stays the same but the harmony changes in line 3.	
The melody changes in line 3 but the harmony stays the same.	
The melody and harmony both change in line 3.	

- (c) Describe the **structure** of this extract. Give line numbers in your answer. [2]

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- (d) Name the instrument that joins the piano at the end of **line 8**. [1]

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- (e) Identify the **two** wind instruments heard in the extract. [2]

(i) (ii)

- (f) State the performance technique used by the strings, heard for the first time at the end of **line 21**. [1]

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- (g) Name **one** musical style that has influenced this piece and give **one** reason to support your answer. [2]

Style:

Reason:

4. Next, you will hear the song *If you tolerate this your children will be next* performed by *Manic Street Preachers*, the lyrics of which are printed below. The title of the song comes from a Spanish civil war poster from the 1930s. 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.

1. The future teaches you to be alone
2. The present to be afraid and cold
3. "So if I can shoot rabbits then I can shoot fascists"
4. Bullets for your brain today
5. But we'll forget it all again
6. Monuments put from pen to paper
7. Turns me into a gutless wonder
8. And if you tolerate this then your children will be next
9. And if you tolerate this then your children will be next
10. Will be next, will be next, will be next
11. Gravity keeps my head down
12. Or is it maybe shame
13. At being so young and being so vain
14. Holes in your head today
15. But I'm a pacifist
16. I've walked La Ramblas but not with real intent
17. And if you tolerate this then your children will be next
18. And if you tolerate this then your children will be next
19. Will be next, will be next, will be next, yeah will be next

Explain the group's use of **melody** and **harmony** in the extract, and comment on features that reflect their musical style generally. You should also refer to **at least one** other song by Manic Street Preachers.

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Area of Study F: Strand 4: American Musical Theatre

5. You will hear an extract from *Chanson* from Stephen Schwartz's *The Baker's Wife*. 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.

[Introduction]

1. Chaque jour est un jour comme les autre toujours
2. Le potage, l'ouvrage, peut être l'amour
3. Le soleil, il voyage, le monde fait un tour
4. Ainsi c'est toujours, le même.
5. Every day as you do, what you do, every day
6. You see the same faces who fill the cafe
7. And if some of those faces have new things to say
8. Nothing is really diff'rent.
9. And the sheep dot the hill, where the olive tree sways
10. And the world spins around with the greens and the greys
11. And you never take time out to think of the ways
12. Everything might be diff'rent.
13. And then one day, suddenly, something can happen
14. It may be quite simple, it may be quite small
15. But all of a sudden your stew tastes diff'rent
16. And you hear a gull cry in a different key
17. And you see with new eyes and the faces you see
18. Are people you don't know at all.
19. And the someone who touches your hair every day
20. Touches you now in a different way
21. And you may want to run or you may want to stay, forever.

- (a) Describe features of the vocal melody in **lines 1 to 4**. Locate your answers using the lyrics where necessary. [2]

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- (b) State the names of **two** woodwind instruments heard in **lines 1 to 12** of the extract. [2]

(i) (ii)

- (c) State the names of **two** percussion instruments heard in the extract. [2]

(i) (ii)

- (d) State the structure of the extract.

[1]

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- (e) Name the rhythmic device heard in the accompaniment at the end of **line 12**.

[1]

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- (f) State the name of the compositional device used in **lines 16 and 17**.

[1]

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- (g) State the decade in which this musical was written and first performed.

[1]

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6. Next, you will hear the song *The story of Lucy and Jessie* from the musical *Follies* by Stephen Sondheim, the lyrics of which are printed below. This is an example of pastiche – where a composer imitates another style. In this example Sondheim imitates a typical Broadway song of the 1930s. 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.

Verse:

1. Here's a little story that should make you cry, about two unhappy dames
2. Let us call them Lucy "X" and Jessie "Y", Which are not their real names
3. Now Lucy has the purity, along with the unsurety
4. That comes with being only twenty-one
5. Jessie has maturity, and plenty of security
6. Whatever you can do with them she's done
7. Given their advantages, you may ask why
8. The two ladies have such grief
9. This is my belief, In brief:

Chorus:

10. Lucy is juicy, but terribly drab
11. Jessie is dressy, but cold as a slab
12. Lucy wants to be dressy, Jessie wants to be juicy
13. Lucy wants to be Jessie and Jessie Lucy, you see
14. Jessie is racy, but hard as a rock
15. Lucy is lacy, but dull as a smock
16. Jessie wants to be lacy, Lucy wants to be Jessie
17. That's the sorrowful précis, it's very messy
18. Poor, sad souls
19. Itching to be switching roles
20. Lucy wants to do what Jessie does
21. Jessie wants to be what Lucy was
22. Lucy's a lassie, you pat on the head
23. Jessie is classy, but virtually dead
24. Lucy wants to be classy, Jessie wants to be Lassie
25. If Lucy and Jessie could only combine
26. I could tell you someone, who would finally feel just fine

Outline Sondheim's use of structure, melodic material, harmony and orchestration to illustrate how he imitates a song from the 1930s, referring to line numbers in your answer. You should also mention features that reflect his musical style generally and refer to at least **one** other song/chorus by Sondheim, which uses pastiche.

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Area of Study F: Strand 5: Jazz Legends

7. You will hear an extract from *The Mooche* performed by Duke Ellington and his orchestra, the structure of which is 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]

Section 1	Section 2	Section 3	Section 4
Head 24 bars	12 bars	Solo instrument improvisation with accompaniment 12 bars	Vocal improvisation with accompaniment 12 bars

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

- (a) Name the type of descending scale played by the three clarinets in **Section 1**. [1]

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- (b) Complete the table below identifying the tonality of each Section. [2]

Section	Answer either <i>Major</i> or <i>Minor</i>
Section 1	
Section 2	
Section 3	
Section 4	

- (c) Name the type of mute used by the trumpet. [1]

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- (d) Describe musical features of **Section 3**. [2]

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(e) Name **two** instruments that accompany the vocal solo in **Section 4**. [2]

(i) (ii)

(f) This extract is an example of Ellington's 'Jungle' style. State **two** musical features heard in the extract that are typical of this style. [2]

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- [10]

Section 1	Section 2	Section 3
Slow introduction 9 bars	Head 32 bars A+A+B+A	Head 32 bars A+A+B+A

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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 symphony by Dvořák. Most of the melody is written below:

The extract will be played **5 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 con brio

1

mf *espressivo* pp

COMPLETE PITCH AND RHYTHM

7

mf pp

CORRECT ERRORS

12

CHORD pp dim. ppp

- (a) Write in the missing **pitch and rhythm** in **bars 3 to 6**. [5]
- (b) There are **two** errors in **bars 7 to 11**, **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) Name the type of **chord** heard in **bar 13, beats 1 and 2**. [1]

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) Tick (✓) the box that best describes the structure of **bars 1 to 29**. [1]

Structure of bars 1 to 29						Tick (✓)
A	B	A	B	A ¹	B ²	
A	A ¹	B	B ¹	A ²	B ²	
A	B	A ¹	B ¹	A ²	B ²	
A	B	A ¹	B ¹	A	B	

- (b) Describe how Brahms uses **rhythm** to increase the interest in bars **94 to 117**. Do not only name note values. Give bar and beat numbers in your answer. [4]

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- (c) (i) State the function of the section that begins at **bar 142**.

[1]

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- (ii) Compare the music in **bars 142 to 167** with that of **bars 326 to 351**. Give bar and beat numbers and instrument references in your answer to support points made.

[4]

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- (d) Discuss how Brahms uses **harmony and tonality** to develop material in **bars 249 to 267²**. Do not only name chords. Give bar and beat numbers in your answer.

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Or: Religious Choral Music

12. You will need an **unannotated** score of the *Requiem* by **Verdi**. The following questions are on 'Liber scriptus' (**bars 162 to 269**). [15]

- (a) Tick (✓) the box which describes the sounding pitch and melodic interval of the notes played by the **Cor in D** in **bars 163 to 164**. [1]

Sounding pitches	melodic interval	Tick (✓)
G and F	minor 7th	
A and G	minor 7th	
F and E	major 7th	
G and F sharp	major 7th	

- (b) Describe the writing for the Mezzo Soprano soloist in **bars 162 to 213¹** and the musical devices Verdi uses to reflect the meaning of the text. Give bar and beat numbers in your answer. [5]

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- (c) Explain how the music in bars **213² to 239** achieves a sense of dramatic intensity and build-up to the return of the 'Dies irae' section. Support your answer with bar, beat, vocal and instrumental references. [5]

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- (d) Discuss Verdi's use of **harmony and tonality** in **bars 254 to 268**. Do not only name chords. Give bar and beat numbers in your answer.

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