Surname	Centre Number	Candidate Number
First name(s)		2

GCE A LEVEL

1660U80-1

S23-1660U80-1

MONDAY, 12 JUNE 2023 – AFTERNOON

MUSIC – A2 unit 6
Appraising

2 hours 15 minutes approximately

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

1660U801
01

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.

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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 24** 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 **one** feature of the harmony and **one** feature of the melody in **bars 24 to 26**. [2]

Harmony

.....

Melody

.....

(b) Comment on any features of interest in **bars 30[3] to 34**. [3]

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(c) State **two** changes that Debussy makes in the music in **bars 39 to 40** as compared with **bars 5 to 6**. [2]

1. .....

2. .....

(d) Underline the term that best describes the texture of the **extract**. [1]

contrapuntal **heterophonic** **homophonic** **monophonic**

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(e) State how the **extract** fits into the overall form of the piece. [2]

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(f) Compare the use of **melody** in Debussy's *Colloque sentimental* with that in *Reflets dans l'eau.* [10]

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1660U801 03

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

The extract begins at **bar 80** 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 (i) **one** feature of the harmony and (ii) **one** feature of the melody in **bars 78 to 86**. [2]

Harmony

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Melody

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(b) Without repeating any of your answers to (a) above, comment on any features of interest in **bars 98 to 111**. [3]

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(c) Underline the term that best describes the texture of the **extract**. [1]

contrapuntal **heterophonic** **homophonic** **monophonic**

(d) State how the **extract** fits into the overall form of the piece. [2]

.....

.....

(e) State **two** similarities between the **extract** and *Night Dance No.3*. Locate your answers with bar numbers where appropriate. [2]

1. .....

2. .....

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(f) Compare the use of **melody** in Andrew Wilson-Dixon's *Tango Passacaglia* with that in Plowman's *Night Dance No.1*. [10]

1660U801 05

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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 *If We Were Words (We Would Rhyme)* 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.

[SHORT INSTRUMENTAL INTRODUCTION]

1. Wandering hearts,
2. Ticking together but always apart,
3. Open the door and the future restarts,
4. But I'd never claim you were mine.
5. Just if we were words we would rhyme.
6. Caution then regret,
7. A cowardly dog barking empty threats,
8. Backtracking, dancing, as patterns are set,
9. But I'd never claim you were mine.
10. Just if we were words we would rhyme.
11. Picked and processed within twenty-seven days.
12. Delivery free.
13. Send me round the globe and back again to you a flower,
14. Wheels come off and hobble over to the next replacement of choice.
15. But you were the sentence that gave me a voice.
16. Now I cry
17. As we by the by.

[INSTRUMENTAL SECTION]

(a) Other than its syllabic setting, state **one** feature of the vocal melody in **lines 1 to 4**. [1]

.....

(b) Fill in the **two** empty boxes below to indicate the chords used in **lines 3 and 4**. Each box should contain **one** chord only. [Note: The key is E major]. [2]

Open the	*door and the*	*future re-*	*starts. But*	*I'd never*	*claim you were*
A major	**B major**			**A major**	**B major**

(c) Describe **two** features of the use of voices in **lines 11 to 14**. [2]

1. .....

2. .....

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(d) Complete the boxes below to indicate the form of **lines 1 to 17**. [2]

Verse 1	.....	.....
Lines 1 to 5	**Lines**	**Lines** .....

(e) State the function of the music in **lines 15 to 17**. [1]

.....

.....

(f) State **two** features of the use of instruments in the instrumental section that begins after **line 17**. [2]

1. .....

2. .....

1660U801 07

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4. You will now hear an extract from *Golden Brown* by Kizzy Crawford. 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. She was quietly hiding a trick up her lonely sleeve.
2. Problem says you're mindless.
3. Think you left a scar there.
4. Alone in her own dream, she wouldn't let it be destroyed by you.
5. Well, maybe no-one's ever let you know
6. We still have golden souls if it don't show.
7. Leave it go. I am gold, that's me.
8. I'm golden girl I've been told to believe,
9. Golden brown and I'm proud to be.
10. Your words they really hurt me, but I'm stronger now.
11. Leave it go, I am gold that's me.
12. I'm golden girl I've been told to believe,
13. Golden brown and I'm proud to be.
14. Your words they really hurt me, but I'm stronger now.
15. I'm brown, gold, golden brown. Yeah.
16. I'm brown, gold, golden brown.
17. Yeah, yeah, yeah, yeah, yeah

Referring to lyrics/lines, describe any features in the extract you consider to be typical of Kizzy Crawford's musical style, such as harmony, melody and structure. You should also refer to **at least one** other song by Kizzy Crawford that supports your observations.

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1660U801
09

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Area of Study F: Strand 4: American Musical Theatre

5. You will hear an extract from *As Long As You're Mine* from Stephen Schwartz's *Wicked*. 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. **[Elphaba]** ***Kiss me too fiercely, hold me too tight.***
2. ***I need help believing you're with me tonight.***
3. ***My wildest dreamings could not foresee***
4. ***Lying beside you with you wanting me.***
5. ***And just for this moment, as long as you're mine,***
6. ***I've lost all resistance and crossed some borderline.***
7. ***And if it turns out it's over too fast,***
8. ***I'll make ev'ry last moment last as long as you're mine.***
9. **[Fiyero]** ***Maybe I'm brainless, maybe I'm wise,***
10. ***But you've got me seeing through different eyes.***
11. ***Somehow I've fallen under your spell,***
12. ***And somehow I'm feeling it's "up" that I fell.***
13. **[Both]** ***Every moment, as long as you're mine,***
14. ***I'll wake up my body and make up for lost time.***
15. **[Fiyero]** ***Say there's no future for us as a pair,***
16. **[Both]** ***And though I may know I don't care.***

(a) Write out the notes that make up the chord of **A♭sus2**, which is used in **line 2**. [1]

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(b) Complete the boxes below to indicate the phrase structure of the music in **lines 1 to 8**. [2]

A	**A**	.....	.....
Lines 1 to 2	**Lines**	**Lines**	**Lines** .....

(c) State the word(s) on which **one** example of each of the following occurs in **lines 1 to 8**. [2]

change of same chord from major to minor	
suspension in the vocal part	

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(d) Give **one** feature of the rhythm and **one** feature of the vocal melody in **lines 9 to 12**. [2]

Rhythm .....

Melody (refer to lyrics) .....

(e) Other than singing together for the first time, state **one** feature of the use of voices in lines **13 to 14**. Refer to lyrics in your answer. [1]

.....

(f) Referring to lyrics/lines where appropriate, **other than percussion**, describe **two** features of the **instrumental** accompaniment in **lines 9 to 12**. Do not merely name individual instruments in your answers. [2]

1. .....

2. .....

1660U801
11

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6. Next, you will hear an extract from *The Right Girl* from *Follies* by Stephen Sondheim, the lyrics of which are printed below. 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.

[INSTRUMENTAL SECTION]

1. Hey, Margie, it's day, babe.
2. My flight goes … No, stay, babe.
3. You know how you cry, babe.
4. Stay home.
5. Be good now, we'll speak, babe.
6. It might be next week, babe.
7. Hey, Margie … Goodbye, babe,
8. I gotta go home.
9. The right girl! Yeah!
10. The right girl! Yeah!
11. She sees you're nothing and thinks you're king.
12. She knows you got other songs to sing.
13. You still could be, hell, well, anything.
14. When you got, the right girl! Yeah!
15. And I got …

Referring to lyrics/lines (or the opening instrumental section), describe any features in the extract you consider to be typical of Sondheim's musical style such as harmony, melody and rhythm. You should also refer to **at least one** other song/chorus by Sondheim that supports your observations.

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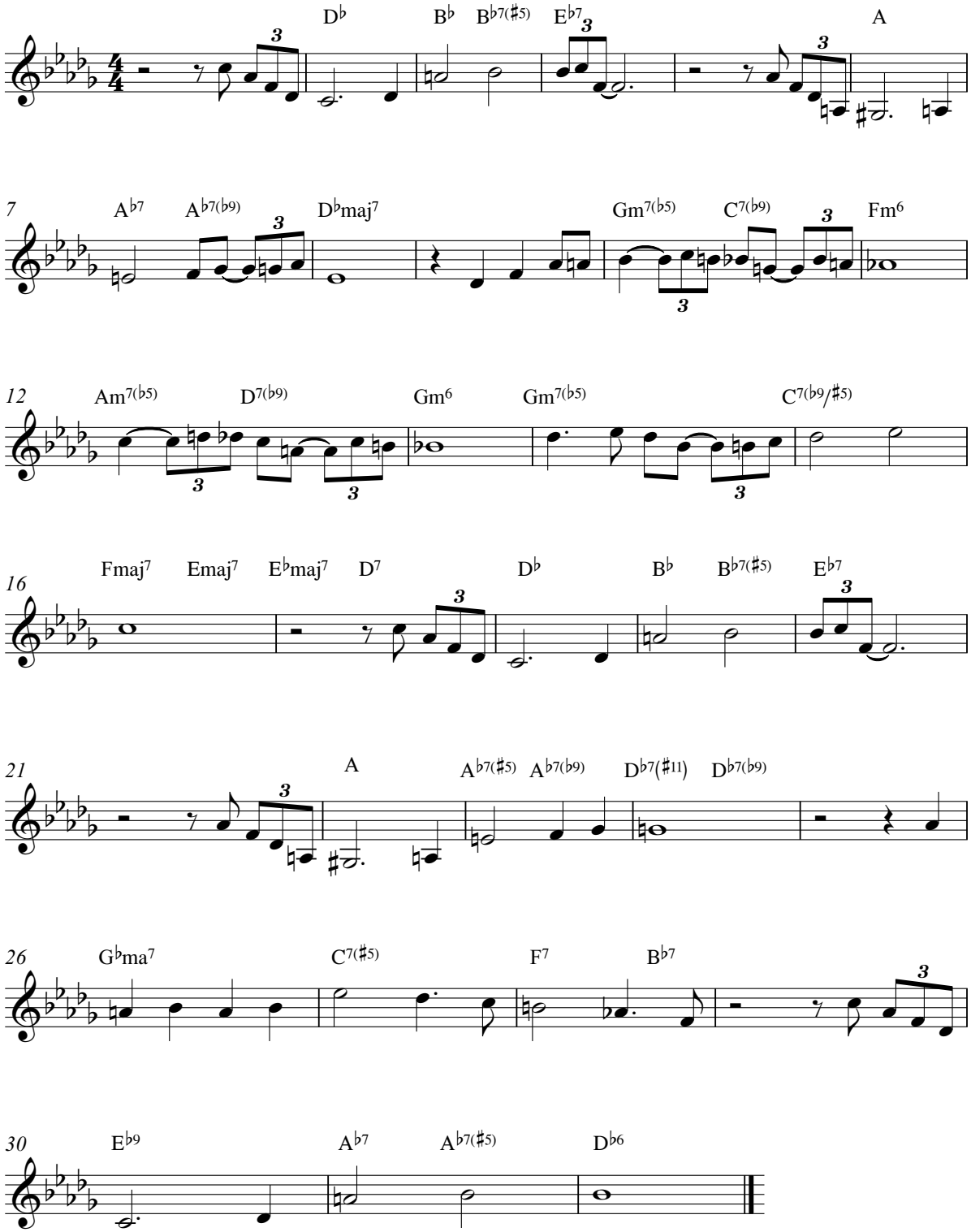
Area of Study F: Strand 5: Jazz Legends

7. You will hear the Duke Ellington Orchestra playing the opening head of *Isfahan*. 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.

A standard lead sheet for the head is printed below. The chords given are those used in this recording. [10]

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



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(a) Give the full name (e.g. bass flute) of the instrument playing the melody throughout. [1]

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(b) Write out the **four** notes that make up the chord of **Gm7$^{(\flat 5)}$** in **bar 14**. [1]

.....

(c) Other than drum kit and double bass, give **two** features of the accompaniment in **bars 2 to 9**. Do not merely name instruments in your answers. [2]

1. .....

2. .....

(d) State **one** feature of the soloist's playing style in **bars 21 to 32**. Locate your answer with bar (and, if appropriate, beat) numbers. [1]

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(e) Give the bar (and, where appropriate, beat) numbers of **one** example of each of the following in the extract. [3]

straight eights (quavers)	
turnaround (turnabout)	
tritone substitution	

(f) Briefly discuss the structure of the head, mentioning any features of interest. Refer to bar numbers in your answer. [2]

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1660U801 15

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8. You will hear an extract from the 1965 Miles Davis Quintet recording of *Eighty-One*. The extract consists of the opening head and part of Davis's solo. A brief outline of the extract is printed below. The music 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.

Head	Solo
Consists of two 12-bar sections	**Consists of two repetitions of the head chord sequence plus the opening five bars of the next head**

Describe any features in the extract that you consider to be typical of Davis's musical style at that time (1965) such as harmony, melody and use of instruments. You should also comment on **at least one** other piece by Miles Davis that supports your observations.

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SECTION 3

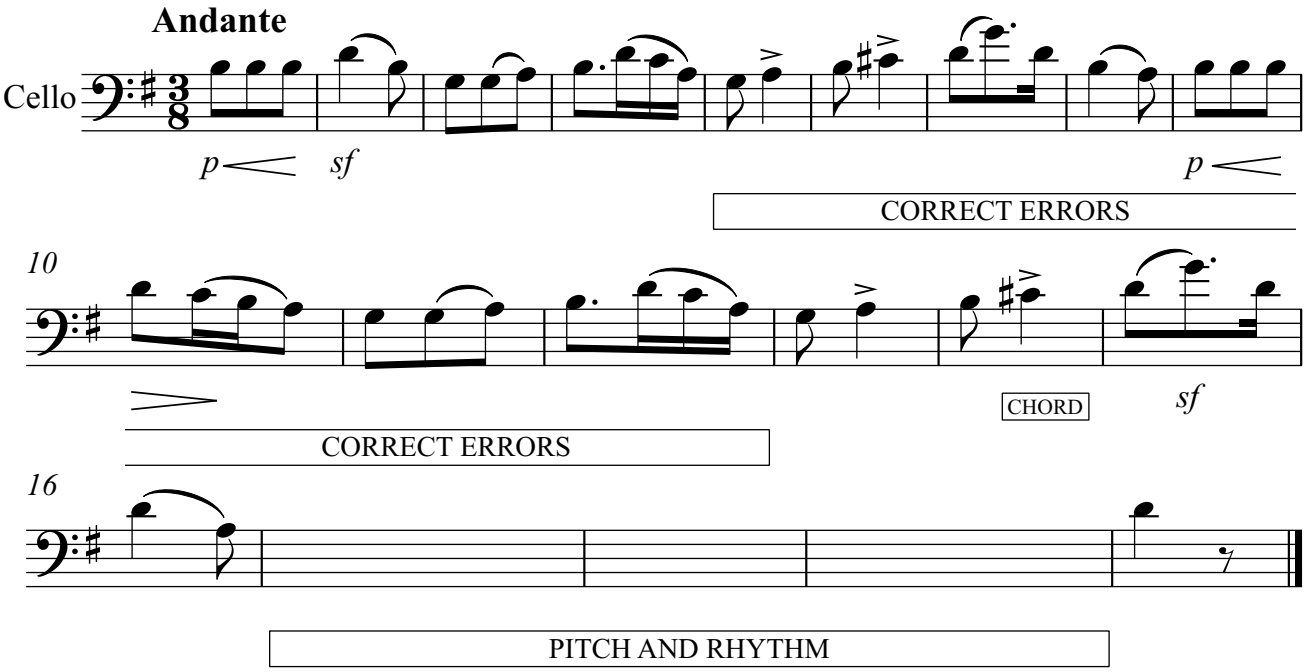
Answer **either** questions 9, 10 and 11 **or** questions 9, 12 and 13.

Area of Study E: The Western Classical Tradition

9. You will hear an extract from a sonata for cello and piano by Mendelssohn, 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 answers. [10]

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



(a) There are **two** errors in **bars 5 to 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]

(b) Name the **chord** heard in **bar 14 beats 2 and 3**. [1]

.....

(c) Write in the missing **pitch and rhythm** in **bars 17 to 19**. [5]

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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 1 to 12** describing the main musical features. Give bar numbers in your answer. [5]

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(b) Discuss the **harmony and tonality** in **bars 70 to 78**[1]. Give bar and beat numbers in your answer. Do not merely name individual chords. [4]

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(c) Name the section that starts at **bar 118**[2]. [1]

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(d) Compare the music in **bars 118^2 to 132^1** with that of **bars 302^2 to 316^1**. Give bar and beat numbers in your answer. [4]

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(e) Give the name of the **cadence** in **bars 450 to 453**. [1]

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11. Discuss the use of melodic material and thematic development in symphonic music composed between 1830 and 1910. Though you may mention the set work in passing, you should not refer to it in any detail in your answer. [15]

The quality of written communication and the accurate use of specialist vocabulary is assessed in this question.

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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***. [15]

(a) With regard to **bar 162**, one of the following statements is correct. **Tick** (✓) the statement you believe to be true. [1]

Statement about bar 162	**Tick** (✓)
The key is A minor and the mezzo soprano soloist enters on the tonic	
The key is D minor and the mezzo soprano soloist enters on the dominant	
The key is G major and the mezzo soprano soloist enters on the supertonic	
The key is F major and the mezzo soprano soloist enters on the mediant	

(b) Describe Verdi's use of varying vocal and instrumental textures in **bars 162 to 191**. [5]

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(c) Explain how Verdi builds tension and conveys the drama of the text in **bars 206 to 213**[1]. Give bar numbers in your answer. [5]

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(d) Discuss the harmony and tonality in **bars 213 to 229**[1]. Give bar and beat numbers in your answer. Do not merely name individual chords. [4]

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13. Discuss the changes that occurred in the nature and role of religious choral music composed between 1800 and 1890. Though you may mention Verdi's *Requiem* in passing, you should not refer to it in any detail in your answer. [15]

The quality of written communication and the accurate use of specialist vocabulary is assessed in this question.

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