

Surname	Centre Number	Candidate Number
Other Names		2

GCE A LEVEL



A660U30-1



FRIDAY, 14 JUNE 2019 – MORNING

MUSIC – A level component 3 Appraising

2 hours 15 minutes (approximately)

For Examiner's use only		
	Question	Mark Awarded
Section 1: Area of study B/C/D	1/3/5	10
	2/4/6	20
Section 2: Area of study E/F	7/9	15
	8/10	15
Section 3: Area of study A	11	10
	12/13	15
	14	15
Total		100

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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 this component. No other scores may be taken into the examination.

In section 1 answer **either** area of study B **or** area of study C **or** area of study D. In section 2, answer **either** area of study E **or** area of study F. In section 3 answer question 11, **either** question 12 **or** question 13 **and** answer question 14.

INFORMATION FOR CANDIDATES

You will hear extracts of music for all questions apart from questions 12 or 13 and 14. 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 this answer booklet must be handed to the supervisor.

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SECTION 1

Area of study B: Rock and Pop

[10]

1. You will hear an extract from the song *Piano Man* by Billy Joel. The extract will be played **3 times**, with a **45 second pause** between each playing, and a further **five minutes** silence after the final playing, for you to complete your answer.

You now have **30 seconds** to read the questions.

The lyrics of the extract are printed below.

1. It's nine o'clock on a Saturday
2. The regular crowd shuffles in
3. There's an old man sitting next to me
4. Makin' love to his tonic and gin
5. He says, "Son, can you play me a memory
6. I'm not really sure how it goes
7. But it's sad and it's sweet and I knew it complete
8. When I wore a younger man's clothes."
9. La la la, di da da
10. La la, di da da da dum
11. Sing us a song, you're the piano man
12. Sing us a song tonight
13. Well, we're all in the mood for a melody
14. And you've got us feelin' alright

- (a) Name the **instrument** other than piano that plays the solo in the first section of the extract. [1]

.....

- (b) Describe the musical features of the bass line heard at the start of the extract before the singing starts. [2]

.....

.....

.....

- (c) The melody of line 1 is repeated in line 5. Name the main difference in pitch between the two. [1]

.....

- (d) Describe the vocal melody in lines 11-14. Locate your answers with line numbers where appropriate. [3]

.....

.....

.....

.....

- (e) State the **time signature** heard in this extract. [1]

.....

- (f) Identify the overall **tonality** of the extract. [1]

.....

- (g) Suggest a suitable year for the recording of this song. [1]

.....

Area of study B: Rock and Pop**[20]**

2. You will hear **two** extracts of music. You may wish to place a **tick (✓)** in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
--------------	--------------	--------------	--------------	--------	--------------	--------------

Answer questions (a)–(g) in relation to **extract 1 only**. Question (h) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions.

First, you will hear an extract from the song '*The Sound of Silence*' written and performed by Simon and Garfunkel. The lyrics are printed below.

1. Hello darkness, my old friend
2. I've come to talk with you again
3. Because a vision softly creeping
4. Left its seeds while I was sleeping
5. And the vision that was planted in my brain
6. Still remains
7. Within the sound of silence
8. In restless dreams I walked alone
9. Narrow streets of cobblestone
10. 'Neath the halo of a street lamp
11. I turned my collar to the cold and damp
12. When my eyes were stabbed by the flash of a neon light
13. That split the night
14. And touched the sound of silence
15. And in the naked light I saw
16. Ten thousand people, maybe more
17. People talking without speaking
18. People hearing without listening
19. People writing songs that voices never share
20. And no one dared
21. Disturb the sound of silence

- (a) State the main **time signature** of this extract.

[1]

.....

- (b) Describe the vocal melody in lines 1-4. Locate your answer using line numbers.

[2]

.....

.....

.....

- (c) **Underline** the word which best describes the overall tonality of the song. [1]

Major minor modal atonal

- (d) Name the word that best describes the form of this song. [1]

.....

- (e) Describe how the composer uses rhythm in the extract. Locate your answers using line numbers. [3]

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- (f) **Underline** the interval between the two voices heard on the word 'sound' in line 21. [1]

6th 5th octave

- (g) State the name of this style of music. [1]

.....

- Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

1. Hello darkness, my old friend
2. I've come to talk with you again
3. Because a vision softly creeping
4. Left its seeds while I was sleeping
5. And the vision that was planted in my brain
6. Still remains
7. Within the sound of silence
8. And all the nights I walk alone
9. Down the streets of cobblestone
10. Beneath the halo of a street lamp
11. I turned my collar to the cold and damp
12. But what I saw there was the flash of a neon light
13. It hit the night
14. It brings the sound of silence
15. People I don't even know
16. I wanna tell them where to go
17. Hear my ears that I might hear you
18. Take my arms that I might reach you
19. And the sign said the words of the prophets are written on the subway walls
20. And tenement halls
21. It brings the sound of silence.
22. Within the sound of silence.
23. Within the sound of silence.

Turn over.

Area of study C: Musical Theatre**[10]**

3. You will hear a recording of the song *Losing My Mind* from the musical *Follies*. The song will be played **3 times**, with a **45 second pause** between each playing, and a further **five minutes** silence after the final playing, for you to complete your answer.

You now have **30 seconds** to read the questions.

The lyrics of the song are printed below.

1. The sun comes up, I think about you
2. The coffee cup, I think about you
3. I want you so, it's like I'm losing my mind
4. The morning ends, I think about you
5. I talk to friends I think about you
6. And do they know it's like I'm losing my mind?
7. All afternoon doing every little chore
8. The thought of you stays bright
9. Sometimes I stand in the middle of the floor
10. Not going left, not going right
11. I dim the lights and think about you
12. Spend sleepless nights to think about you
13. You said you loved me, or were you just being kind?
14. Or am I losing my mind?

- (a) Identify the structure of the song.

[1]

.....

- (b) Describe the vocal melody heard in lines 1-3.

[3]

.....

.....

.....

- (c) Identify the solo instrument that plays at the end of line 3, 6 and 13.

[1]

.....

- (d) Name the interval heard on the words 'stays bright' in line 8.

[1]

.....

- (e) Describe the music played by the accompanying instruments in lines 11-14.

[2]

.....

.....

.....

(f) **Tick (✓)** the box below that correctly applies to the tonality of the song.

[1]

Examiner
only

	Tick (✓)
Minor then Major	
Major then Minor	
Major then Minor then Major	
Minor then Major then Minor	

(g) Name the composer of this song.

[1]

.....

Area of study C: Musical Theatre**[20]**

4. You will hear **two** extracts of music. You may wish to place a **tick (✓)** in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
--------------	--------------	--------------	--------------	--------	--------------	--------------

Answer questions (a)–(f) in relation to **extract 1 only**. Question (g) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions.

First, you will hear an extract from *Love song*, from the musical *Pippin* by Stephen Schwartz taken from the new Broadway cast recording.

The lyrics are printed below.

1. Sitting on the floor and talking till dawn, Candles and confidences
2. Trading old beliefs and humming old songs and lowering old defenses
3. Singing a Love song-- La la la la la la la la la, Love song-- La la la la la
4. Private little jokes and silly pet names, Lavender soap and lotions
5. All of the cliches and all of the games and all of the strange emotions
6. Singing a Love song-- La la la la la la la la la, Love song-- La la la la la
7. They say the whole is greater
8. Than the sum of the parts it's made of
9. Well if it's true of anything
10. It's true of love
11. 'Cause how can you define a look or a touch? How can you weigh a feeling?
12. Taken by themselves now they don't mean much, together they send you reeling
13. Into a Love song-- La la la la la la la la la, Love song-- La la la la la
14. La la la la

- (a) Name the rhythmic device heard at the end of lines 1 and 2.

[1]

.....

- (b) Describe the melody in lines 1-2.

[3]

.....

.....

.....

.....

- (c) **Tick (✓) one** box below which shows the correct time signature changes in line 1. These are repeated in lines 2, 4, 5, 11 and 12. [1]

Time signatures per bar for line 1	Tick (✓)
4/4, 6/4, 4/4, 3/4	
5/4, 4/4, 3/4, 5/4	
6/4, 4/4, 3/4, 4/4	
7/4, 3/4, 4/4, 3/4	

- (d) Name the main interval (e.g 7th) heard between the two voices in harmony in lines 3, 6 and 13. [1]

.....

- (e) Complete the structure of the song, filling in the table below: [2]

Intro	Verse	Chorus		Chorus		Verse	Chorus	Outro (verse)
-------	-------	--------	--	--------	--	-------	--------	------------------

- (f) Comment on the **tonality** in the song. Refer to line numbers in your answer. [2]

.....

.....

.....

- (g) Next, you will hear an extract from the song *Endless Delights* from the musical *The Baker's Wife* by Stephen Schwartz.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

The lyrics for extract 2 are printed below.

1. Here we are and it's romantic, with a thousand sensations that shift and blend
2. First we're gentle, then we're frantic, then we're gentle again till the end.
3. I've known sweet girls, I've known tall girls,
4. I've known short girls and shy girls but now with you
5. I have found the best of all girls, oh I've said it before, sure, but this time its true
6. Do you love me? Love you madly
7. Would you kill for me? Gladly I'd die for you too
8. Would you miss me? You don't know how badly, that's nice
9. Then you love? Yes I love, no you don't, yes I do
10. And for ever and for ever
11. For the rest of my days for the rest of my nights
12. And for ever and ever and ever again
13. I'm intending to spend with your endless delights.

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Area of study D: Jazz**[10]**

5. You will hear an extract from the start of a piece performed by a quartet from the album *Time Out*. The extract will be played **3 times**, with a **45 second pause** between each playing, and a further **five minutes** silence after the final playing, for you to complete your answer.

You now have **30 seconds** to read the questions.

An outline of the structure of the extract is printed below.

Section 1	Section 2	Section 3	Section 4	Section 5
Head Piano & drums	Head repeated featuring wind solo with time signature variation	Head featuring drum solo	Head featuring wind solo	Head featuring Double bass solo
12 bars	12 bars	12 bars	12 bars	12 bars

- (a) Identify the **two** different **time signatures** heard in the extract. [2]

.....

- (b) **Tick (✓) two** statements that apply to the extract. [2]

The melody of the head is mostly disjunct.	
The melody of the head is mostly conjunct.	
The melody of the head is mostly chromatic.	
The wind instrument in the extract is a clarinet.	
The wind instrument in the extract is a tenor saxophone.	
The wind instrument in the extract is an alto saxophone.	

- (c) Describe the music played by the drums in the extract. Refer to the different sections in your answer. [3]

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.....

.....

- (d) Name the style/genre of this extract and give **two** reasons to support your answer.

[1] + [2]

Style/genre:

Reason 1:

.....

Reason 2:

.....

Area of study D: Jazz**[20]**

6. You will hear **two** extracts of music. You may wish to place a **tick (✓)** in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
--------------	--------------	--------------	--------------	--------	--------------	--------------

Answer questions (a)–(g) in relation to **extract 1 only**. Question (h) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions.

First, you will hear an extract from the song *It Ain't Necessarily So*, sung by Ella Fitzgerald and Louis Armstrong.

The lyrics are printed below.

1. It ain't necessarily so
2. It ain't necessarily so
3. The things that you're li'ble to read in the bible
4. It ain't necessarily so
5. Little David was small but oh my
6. Little David was small but oh my
7. He fought big Goliath, who laid down and dieth
8. Little David was small but oh my

(Vocal improvisation)

9. Yes Jonah he lived in da whale
10. Oh Jonah he lived in da whale
11. For he made his home in that fish abdomen
12. Oh Jonah he lived in da whale
13. Little Moses was found in a stream
14. Little Moses was found in a stream
15. He floated on water till old Pharoah's daughter
16. She fished him she says from that stream

- (a) Identify the **time signature** heard in the extract.

[1]

.....

- (b) State the tonality of the extract.

[1]

.....

(c) Describe the melody heard in line 1.

[2]

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(d) Describe **three** ways in which the melody of line 1 is changed in the extract. Locate your answers with line numbers.

[3]

1.

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2.

.....

3.

.....

(e) Name the prominent rhythm heard in line 3 of the extract.

[1]

.....

(f) State the name of the style of singing heard in the vocal improvisation section.

[1]

.....

(g) Name the family of instruments that feature most prominently in the accompaniment of lines 15 and 16.

[1]

.....

- Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

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SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from the second movement of Poulenc's *Trio for Oboe, Bassoon and Piano*. Use an **unannotated copy of the score** for this question.

The extract begins at bar **23** and 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 answers.

You now have **30 seconds** to read the questions.

[15]

- (a) State the key of the music at the **start** of the extract.

[1]

.....

- (b) State how this key relates to the key at the **opening** of the movement.

[1]

.....

- (c) Give **one** feature of the music in the extract that is typical of the Neoclassical style.

[1]

.....

- (d) Briefly describe how the extract fits into the form of the movement.

[2]

.....

.....

.....

- (e) Describe **two** features of the **harmony** in bars **37–45**¹.

[2]

1.

2.

- (f) Give the bar number of **one** example of octatonic writing in the **extract**.

[1]

Bar

- (g) (i) Give the bar number where melodic material from bars **1–2 first** appears in the **extract**. [1]

Bar

- (ii) Describe **one** interesting feature in the use of the movement's opening material **at this later point**. (You need not restrict your answers to the melodic material.) [1]

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- (h) Describe the use of instruments in bars **23–40**. You must give bar numbers in your answer. [5]

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8. You will now hear an extract from a piece for soprano, harmonium, harp and one other instrument. The text employed, together with an English translation, is printed below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions.

[15]

- | | |
|--|---|
| 1. Meiner müden Sehnsucht blaues Glas | My faded yearning's blue grass |
| 2. Deckt den alten unbestimmten Kummer, | Hides the vague old sorrow, |
| 3. Dessen ich genas, | From which I have recovered, |
| 4. Und der nun erstarrt in seinem Schlummer. | And which now dries up in its slumber. |
| 5. Sinnbildhaft ist seiner Blumen Zier; | Its adorning flower is just a symbol now; |
| 6. Mancher Freuden düstre Wasser Rose, | Gloomy water lilies' many joys, |
| 7. Palmen der Begier, | Palms' yearning, |
| 8. Weiche Schlinggewächse, kühle Moose. | Supple vines, cool mosses. |
| 9. Eine Lilie nur in all dem Flor, | Just one lily among all the flowers. |
| 10. Bleich und starr in ihrer Kränklichkeit, | Pale and rigid in its sickliness, |
| 11. Richtet sich empor | Rises up |
| 12. Über all dem Blattgeword'nen Leid. | Above all the sorrow transformed into leaves. |

- (a) Underline the instrument playing with the harmonium and harp. [1]

celesta harpsichord piano xylophone

- (b) State **one** feature of the **instrumental** writing from the very brief introduction up to the end of line 4. [1]

.....

- (c) Describe the **vocal** writing in lines 1-4. Refer to line numbers where necessary. [2]

.....

.....

.....

- (d) Underline the word that best describes the texture in lines 1-4. [1]

contrapuntal fugal heterophonic homophonic

- (e) Describe **two** changes that occur in the music in lines 11-12, **one** in the vocal part and a *different one* in the instrumental parts. [2]

Vocal part

Instrumental parts

-

- Composer and work studied –**

Area of study F: Into the Twenty-First Century

9. You will hear an extract from *Ecstasio* by Thomas Adès. Use an **unannotated copy of the score** for this question.

The extract begins at bar **116/N** and 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 answers.

You now have **30 seconds** to read the questions.

[15]

- (a) State **two** features of the harmony/tonality in bars **116–148/N–R**.

[2]

1.

.....

2.

.....

- (b) Describe **two** changes that occur in the harmony/tonality in bars **149–172²/R–U**. Give bar numbers in your answers where necessary.

[2]

1.

.....

2.

.....

- (c) State **one** similarity between bars **116–148/N–R** and bars **149–172²/R–U**.

[1]

.....

- (d) Comment on the use of melody in the extract.

[3]

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- (e) Give **two** features of EDM (Electronic Dance Music) in evidence in the extract. Where necessary, give bar numbers and instruments in your answers. [2]

1.

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2.

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- (f) Describe any features of interest in the use of instruments in bars **116–139/N–Q**. [5]

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10. You will now hear the opening of a piece for violin and piano by Kaija Saariaho. The extract falls into two parts as outlined below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions.

[15]

Section 1	Section 2
<i>Quiet throughout; piano plays only sporadically</i>	<i>Mostly mf or f; slightly faster; both instruments equally involved</i>

- (a) Give **two** features of the **violin** part in **Section 1**. [2]

1.

2.

- (b) Describe the **piano** part in **Section 1**. [2]

.....

.....

.....

- (c) Other than the information given in the table at the start of the question, state **three** differences in the music of the two sections. [3]

1.

2.

3.

- (d) (i) State **two** interesting features in the final bars of the extract. [2]

1.

2.

- (ii) Outline the function or purpose of these final bars. [1]

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.....

- (e) Other than Adès' *Ecstasio* and Beamish's *Opus California*, describe the use of **harmony** in **one other** work you have studied this year by a **different** composer (i.e., not Kaija Saariaho). [5]

Composer and work studied –

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SECTION 3

Area of study A: The Western Classical Tradition (The Development of the Symphony 1750-1900).

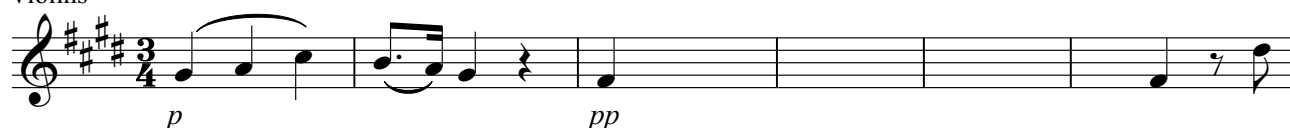
11. You will hear part of a symphony by Brahms, most of the melody of which is printed below.

The extract will be played **five** times with a **1 minute pause** between each playing. There will be a **two minute silence** at the end for you to complete your answer. **[10]**

You now have **30 seconds** to read the questions.

Andante sostenuto

Violins



COMPLETE MUSIC

7



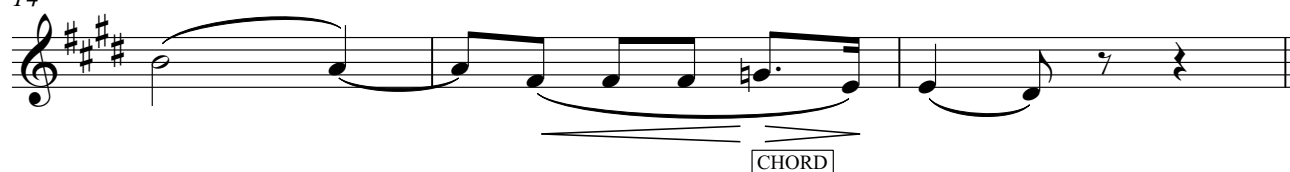
CORRECT ERRORS

10



CORRECT ERRORS

14



CHORD

- (a) Write in the missing **pitch** and **rhythm** in bars **3²–6²**.

[5]

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- (b) There are **two** errors in bars **7¹–11³**, **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) Describe the **chord** used in bar **15³**.

[1]

.....

You now have **1 hour** to answer **either** question 12 **or** question 13 **and** then question 14.

- 12.** You will need an **unannotated** score of **Symphony No. 104 by Haydn**. The following questions are on **movement 4**. **[15]**

- (a) Name the **form** of this movement. **[1]**

Form

- (b) Identify **one** example of each of the following harmonic features within bars **1–53**. (You should give the bar and beat, e.g. 25² which means bar 25 beat 2.) **[3]**

Harmonic feature	Bar and beat location
Subdominant chord in second inversion	
Tonicisation of E minor	
Secondary dominant 7 th in first inversion	

- (c) Name the **section** that begins in bar **54**. **[1]**

Section

- (d) Compare this section, bars **54–83**, with bars **221–246** outlining similarities and differences. Locate your answers with bar and beat numbers. **[5]**

Similarities	Differences

- (e) Describe Haydn's use of thematic material in bars **119–194**. You should include observations about what themes are used and how Haydn develops them. Locate your answers with bar and beat numbers. [5]

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Now turn to question 14

13. You will need an **unannotated** score of **Symphony No. 4 by Mendelssohn**. The following questions are on **movement 4**. [15]

- (a) Name the form of this movement. [1]

Form

- (b) Identify **one** example of each of the following harmonic features found within bars **34–97**. (You should give the bar and beat, e.g. 25² which means bar 25 beat 2.) [3]

Harmonic feature	Bar and beat location
Tonicisation of C major	
Interrupted cadence	
Rising melodic minor scale	

- (c) Name the section that begins in bar **179**. [1]

Section

- (d) Compare the music of this section, bars **179–195**, to bars **1–34**¹ outlining similarities and differences. Locate your answers with bar and beat numbers. [5]

Similarities	Differences

- (e) Describe Mendelssohn's use of thematic material in bars **103–178**. You should include observations about what themes are used and how Mendelssohn develops them. Locate your answers with bar and beat numbers. [5]

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Now turn to question 14

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