



GCE A LEVEL

A660U30-1

**MONDAY, 10 JUNE 2024 –
AFTERNOON**

MUSIC – A level Component 3

Appraising

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

Surname	
First name(s)	

Centre Number	
Candidate Number	2

Instructions to candidates

Use black ink or black ball-point pen.

Do not use gel pen or correction fluid.

Answers in music notation may be written in pencil or ink.

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.

Write your answers in the spaces provided in this booklet. If you run out of space, use the additional page(s) at the back of the booklet, taking care to number the question(s) correctly.

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.

Turn over

INDEX

	Page
Section 1	
Area of study B: Rock and Pop	7
Area of study C: Musical Theatre	32
Area of study D: Jazz (1920–1960)	58
Section 2	
Area of study E: Into the Twentieth Century	81
Area of study F: Into the Twenty-First Century	100

Section 3	Area of study A:	
	The Development of	
	the Symphony	115
	Question 11	115
	Question 12	122
	Question 13	129
	Question 14	136

SECTION 1

Area of study B: Rock and Pop

1. You will hear an extract from 'Turn it on again' performed by the band Genesis, the lyrics of which are printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions. [10 marks]

Turn over

[Introduction]

- 1. All I need is a TV show, that and the radio.**
- 2. Down on my luck again, down on my luck again.**
- 3. I can show you, I can show you some of the people in my life.**
- 4. I can show you, I can show you some of the people in my life.**
- 5. It's driving me mad, just another way of passing the day.**
- 6. I, I get so lonely when she's not there.**
- 7. I, I, I, I.**

(five-bar music interlude)

Turn over

8. You're just another face that I know from the TV show.

9. I have known you for so very long.

10. I feel you like a friend.

(a) Name the compositional device heard in the bass line of the introduction. [1 mark]

(b) Describe the use of instruments in the introduction. [2 marks]

- (c) Name the compositional device heard in the accompanying chords in line 1. [1 mark]**

(d) Describe features of the vocal melody in lines 6 and 7.

[3 marks]

- (e) Tick (✓) one box which shows the time signature changes heard in line 8 and again in lines 9 and 10. [1 mark]

Time signature	Tick (✓)
$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$	
$\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$	
$\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$	

- (f) Identify the harmonic interval (for example, 5th) which features prominently during the five-bar music interlude. [1 mark]**

- (g) State the year in which this song was released. [1 mark]**

Area of Study B: Pop and Rock

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) to (e) in relation to **extract 1 only**. Question (f) is a comparison of **extract 2** with **extract 1**.

Turn over

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 answers.

You now have 30 seconds to read the questions. [20 marks]

First, you will hear an extract from the song ‘Sunshine of your love’ performed by Spanky Wilson. The lyrics are printed below.

[Introduction]

- 1. It’s getting near dawn when
nights close their tired eyes**

Turn over

2. I'll soon be with you my love, and
give you my dawn surprise
3. I'll be with you darling soon
4. I'll be with you when the stars
start falling
5. I've been waiting so long
6. To be where I'm going
7. In the sunshine of your love, love,
love,
8. Oh baby, sunshine, sunshine of
your love, oh, oh, oh baby
9. I'm with you my love, the light's
shining through on you
10. I'm with you my love, it's the
morning and just we two

Turn over

- 11. I'll stay with you darling now**
- 12. I'll stay with you till my seas are
dried up**
- 13. I've been waiting so long**
- 14. To be where I'm going**
- 15. In the sunshine of your love, love,
love**

- (a) Name the melodic device heard in the introduction and describe its musical features. [1 mark] + [3 marks]

Melodic device:

Musical features:

Turn over

(b) Circle the type of scale heard in the lower brass and woodwind in line 7. [1 mark]

Chromatic

Minor

Pentatonic

Whole tone

Turn over

- (c) Name the keyboard instrument heard in the extract. [1 mark]**

- (d) Identify the style of music heard in this extract giving two reasons to support your answer. Do not repeat the answer you have given in question (c). [1 mark] + [2 marks]**

Style of music:

Reasons:

- (e) State the year in which this song was released. [1 mark]**
-

- (f) Next, you will hear an extract taken from the song ‘Sunshine of your love’ performed by the band Cream.**

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 marks]

Turn over

The lyrics for extract 2 are printed below.

[Introduction]

- 1. It's getting near dawn when
lights close their tired eyes**
- 2. I'll soon be with you my love,
give you my dawn surprise**
- 3. I'll be with you darling soon**
- 4. I'll be with you when the
stars start falling**
- 5. I've been waiting so long**
- 6. To be where I'm going**
- 7. In the sunshine of your love**

Turn over

- 8. I'm with you my love, the light's
shining through on you**
- 9. Yes, I'm with you my love, it's the
morning and just we two**
- 10. I'll stay with you darling now**
- 11. I'll stay with you till my seas are
dried up**
- 12. I've been waiting so long**
- 13. To be where I'm going**
- 14. In the sunshine of your love**

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

Area of study C: Musical Theatre

- 3. You will hear an extract from the song ‘Sun and moon’ from the musical Miss Saigon, the lyrics of which are printed below. The extract will be played 3 times with a 45 second pause between each playing and a 5 minute silence after the final playing for you to complete your answers.**

You now have 30 seconds to read the questions. [10 marks]

- 1. You are sunlight and I moon,**
- 2. Joined by the gods of fortune,**
- 3. Midnight and high noon**

Turn over

4. **Sharing the sky.**
5. **One and the same,**
6. **You and I.**
7. **You are here like a mystery,**
8. **I'm from a world that's so
different**
9. **From all that you are**
10. **How in the light of one night**
11. **Did we come**
12. **So far?**
13. **Outside day starts to dawn.**
14. **Your moon still floats on high.**
15. **The birds awake.**
16. **The stars shine, true.**

Turn over

17. My hands still shake.

18. I reach for you,

19. And we meet in the sky.

(Instrumental section)

- (a) Describe features of the melody heard in lines 1 to 6. [3 marks]**

- (b) Name the cadence heard in lines 11 to 12. [1 mark]**

- (c) Identify the musical device used in the vocal line in lines 15 to 18. [1 mark]**

(d) Describe the tonality heard in the extract. [2 marks]

- (e) Identify the harmonic interval (for example, 2nd) sung between the voices on the word 'sky' in line 19 of the lyrics. [1 mark]**

- (f) Name the family of instruments that plays the melody in the instrumental section. [1 mark]**

- (g) State the composer of this song.**
[1 mark]

Area of study C: Musical Theatre

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) to (e) in relation to **extract 1 only**. Question (f) is a comparison of **extract 2** with **extract 1**.

Turn over

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 answers.

You now have 30 seconds to read the questions. [20 marks]

First, you will hear an extract from a song from the musical *Sunday in the Park with George*. The lyrics are printed below.

- 1. George's stroke is tender.
George's touch is pure.**
- 2. Your eyes, George I love your
eyes George.**

Turn over

3. I love your beard George, I love your size George.
4. But most, George, of all,
5. But most of all, I love your painting.
6. I think I'm fainting.
7. The tip of a stay. Right under the tit.
8. No, don't give in, just, lift the arm a bit (don't lift the arm.)
9. Sunday in the park with George. (bustle high, please.)
10. Not even a nod, as if I were trees.
11. The ground could open, he would still say 'please'.

12. Never know with you, George,
who could know with you?
13. The others I knew, George. Before
we get through, I'll get to you too
14. God, I am so hot!
15. Well, there are worse things than
staring at the water on a Sunday.
16. There are worse things than
staring at the water as you're
posing for a picture after sleeping
on the ferry after getting up at
seven to come over to an island
in the middle of a river half an
hour from the city on a Sunday,
17. On a Sunday in the park with
(don't move the mouth)
18. George.

- (a) Name the compositional device used in line 1. [1 mark]**

(b) Describe features of the vocal melody in lines 2 to 6.

[3 marks]

(c) Name the two different time signatures used in lines 7 to 18. [1 mark] + [1 mark]

(i) _____

(ii) _____

(d) Describe features of the vocal melody in lines 16 to 17. [2 marks]

Turn over

- (e) Name the composer and state the decade in which this musical was first performed. [1 mark] + [1 mark]**

Composer:

Decade:

- (f) Next, you will hear an extract taken from the song ‘Everybody loves Louis’ from the musical *Sunday in the Park with George*.**

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 marks]

The lyrics for extract 2 are printed below.

- 1. Hello, George, where did you go, George?**

Turn over

2. I know you're near, George,
I caught your eyes, George.
3. I want your ear, George, I've
a surprise, George.
4. Everybody loves Louis,
Louis's simple and kind.
5. Everybody loves Louis,
Louis's lovable
6. Seems we never know, do
we, who we're going to find?
7. And Louis the baker is not
what I had in mind. But,
8. Louis's really an artist,
Louis's cakes are an art.
9. Louis isn't the smartest,
Louis's popular.

Turn over

- 10. Everybody loves Louis,
Louis bakes from the heart.**
- 11. The bread, George, I mean
the bread, George.**
- 12. And then in bed, George, I
mean he kneads me**
- 13. I mean like dough, George,
Hello, George.**
- 14. Louis's always so pleasant,
Louis's always so fair.**
- 15. Louis makes you feel
present, Louis's generous.**
- 16. That's the thing about
Louis, Louis always is
there.**

- 17. Louis's thoughts are not hard to follow, Louis's art is not hard to swallow.**
- 18. Not that Louis's perfection, That's what makes him ideal.**
- 19. Hardly anything worth objection, Louis drinks a bit, Louis blinks a bit.**
- 20. Louis makes a connection, That's the thing that you feel.**

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

[illegible]

Turn over

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

[illegible]

Turn over

[illegible]

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

**Area of study D:
Jazz (1920–1960)**

- 5. You will hear an extract from *Blue Train* performed by a sextet. The structure of the extract is printed below. The extract will be played 3 times with a 45 second pause between each playing and a 5 minute silence after the final playing for you to complete your answers.**

You now have 30 seconds to read the questions. [10 marks]

Section 1	Section 2	Section 3
Head	Head	Solo
Full ensemble	Full ensemble	Tenor sax with rhythm section
12 bars	12 bars	48 bars

- (a) Other than tenor sax and trumpet, name **one** other front line instrument heard in the extract.
[1 mark]**

Turn over

- (b) The first phrase of the Head is repeated, then played again at a lower pitch. Tick (✓) the box which best describes this change. [1 mark]**

Description	Tick (✓)
The phrase has moved down a third	
The phrase has moved down a fourth	
The phrase has moved down a fifth	
The phrase has moved down an octave	

- (c) Name the predominant interval (for example, 6th) heard between the instruments in Section 2. [1 mark]**

- (d) Identify the structure used in Section 3. [1 mark]**

(e) Describe the music played by the rhythm section in the extract.

[5 marks]

Turn over

(f) Circle the date in which this recording was released. [1 mark]

1928

1938

1948

1958

Turn over

Area of study D: Jazz (1920–1960)

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	

Turn over

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

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 answers.

You now have 30 seconds to read the questions. [20 marks]

First, you will hear an extract from ‘Strike up the band’. The lyrics and an indication of the structure of the extract are printed on the next page.

Turn over

[Introduction]

- 1. Let the drums roll out**
- 2. Let the trumpet call**
- 3. While the people shout**
- 4. 'Strike up the band'**
- 5. Hear the cymbals ring**
- 6. Calling one and all**
- 7. To the martial swing**
- 8. Strike up the band**
- 9. There is work to be done, to be done**
- 10. There's a war to be won, to be won**
- 11. Come, you son of a son of a gun**

Turn over

12. Take your stand

13. Fall in line, yea a bow

14. Come along, let's go

15. Hey, leader, strike up the band!

(Musical Break)

(a) Describe musical features of the Introduction. [5 marks]

Turn over

(b) Identify the structure of lines 1 to 15. [1 mark]

- (c) Name the compositional device used in lines 9, 10 and 11.

[1 mark]

- (d) Identify the **two** instruments that play the melody in the **Musical Break**. [2 marks]

1.

2.

Turn over

- (e) Name the singer in this recording.
[1 mark]**

- (f) Next, you will hear an extract taken from 'Strike up the band' performed by the Count Basie Orchestra.**

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

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

[illegible]

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

[illegible]

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

SECTION 2

Area of study E: Into the Twentieth Century

- 7. You will hear an extract from Debussy's Nuages. Use an unannotated copy of the score for this question.**

The extract which begins at bar 1 and ends at bar 32/Fig.3³ 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 marks]

Turn over

- (a) Give one feature of the use of melodic motifs in bars 1 to 8/Fig.1¹. Refer to bar numbers/figures/instruments as necessary. [1 mark]**

- (b) Comment on the harmony and/or tonality in bars 1 to 10/ Fig.1⁴. Refer to bar numbers/ figures where necessary.**

[3 marks]

(c) State the meaning of each of the following. [2 marks]

**(i) tr (timpani, bars 7 to 8/
Fig.1 to Fig.1¹)**

**(ii) sur la touche (cellos and
double bass, bar 24/⁵Fig.3)**

- (d) Other than texture, state two features of interest in the music in bars 11 to 20/Fig.1⁵ to Fig.2⁶. Refer to bar numbers/figures and, where necessary, instruments in your answers.**
[2 marks]

1. _____

2. _____

(e) Describe the structure of the extract. [2 marks]

- (f) Outline Debussy's use of texture in the extract. You should refer to bar numbers/figures and, where necessary, instruments in your answer. [5 marks]**

Turn over

- 8. You will now hear an extract from a 20th century vocal work with orchestral accompaniment. The Latin text and an English translation are 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 marks]

[Note: Repetitions of individual words in the original Latin version are not shown in the English translation.]

- 1. [Creon] Thebis peremptor latet.
The murderer hides in Thebes.**

Turn over

2. **Thebis peremptor latet.**
 The murderer hides in Thebes.

3. **Thebis peremptor latet.**
 The murderer hides in Thebes.

4. **Opus istum reperire**
 That man, whom the god
 demands be

5. **Quem depelli deus jubet.**
 Driven away, must be found.

6. **Jubet deus peremptorem depelli,**
 depelli, depelli.
 The god demands the murderer
 be driven away.

7. **Peste, peste infikit; peste, peste**
 infikit Thebas.
 He infects Thebes with plague.

8. **Apollo dixit deus.**
The god Apollo has spoken.
9. **[Oedipus] Non, non, non**
reperias vetus skelus.
You will not discover the ancient
crime.
10. **Thebas, Thebas eruam.**
I shall scour Thebes.
11. **Thebas eruam, eruam.**
I shall scour Thebes.
12. **Thebis incolit skelestus.**
The criminal dwells in Thebes.
13. **Incolit, incolit skelestus.**
The criminal dwells in Thebes.
14. **[Tenors&Basses]**
Deus dixit, tibi dixit, tibi dixit.
The god has spoken to you.

Turn over

15. **[Oedipus]** Tibi dixit.
He has spoken to you.

- (a) **Describe the harmony in lines 1 to 3. Refer to line numbers/text in your answers. [2 marks]**

(b) State two features of the vocal part in lines 1 to 3. [2 marks]

1. _____

2. _____

- (c) Comment on the use of instruments from 'latet' in line 3 to line 8. Do not merely name individual instruments. Refer to text/line numbers where necessary. [2 marks]**

- (d) State one feature of the cello part in line 9. Refer to the text if necessary. [1 mark]**

- (e) State one difference between the music in lines 9 to 15 and lines 1 to 8 in each of the following:**

**Instrumental accompaniment
[1 mark]**

Turn over

Tonality [1 mark]

- (f) Describe one similarity between the vocal part in lines 1 to 8 and lines 9 to 13. You must refer to text/lines in your answer.**

[1 mark]

- (g) Outline the use of harmony in one other work from this Area of Study which is different in style from this extract. Do not refer to any set works. [5 marks]**

Turn over

Composer and work studied –

Turn over

[illegible]

Turn over

**Area of study F:
Into the Twenty-First Century**

- 9. You will hear an extract from *Natural Bridges* by Sally Beamish. Use an unannotated copy of the score for this question.**

The extract which begins at bar 1 and ends at bar 42 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 marks]

Turn over

- (a) Comment on the harmony and/or tonality in bars 16 to 27. Refer to bar numbers where necessary. [2 marks]**

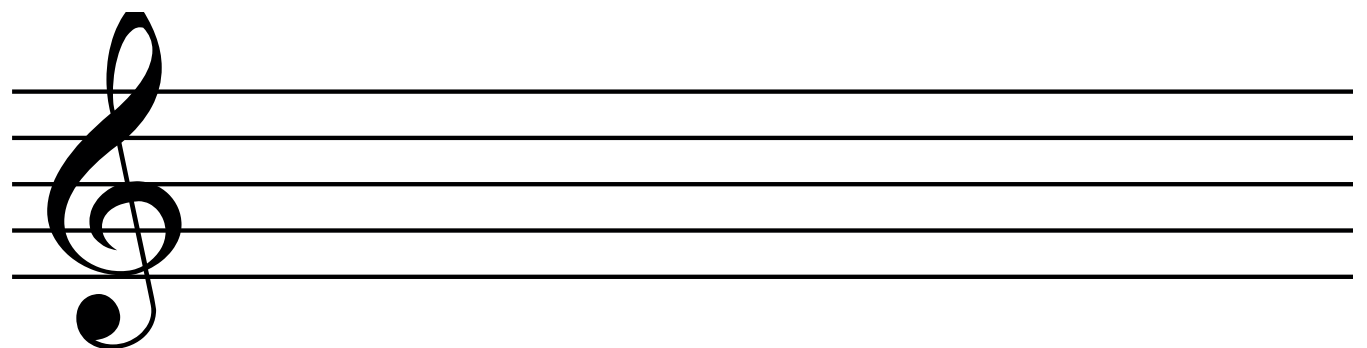
- (b) Discuss the use of motifs in bars 22 to 28. Refer to bar numbers/beat numbers/instruments where necessary.**

[3 marks]

Turn over

- (c) (i) Give the meaning of the diamond-shaped note head in Violin 1 on the first beat in bar 40. [1 mark]**

- (ii) Write the exact pitch of the note played by Violin 1 on this beat (bar 40, beat 1) on the stave below. [1 mark]**



Turn over

(d) Complete the table below to indicate the **structure** of the **extract**. [2 marks]

Bars	1 to 16¹	16² to 24	25 to 32¹	32² to 42
Section	a (1a)			

(e) Other than tempo, give **one** difference between **bars 43 to 54** and the music in the extract (i.e., **bars 1 to 42**). Refer to bar and beat numbers in your answer. [1 mark]

- (f) Briefly discuss the use of texture in bars 1 to 24. Refer to bar and beat numbers in your answer. [5 marks]**

- 10. You will hear an extract from Judith Weir's Oboe Concerto. The extract is in two distinct sections, which are divided by a moment of silence. A brief outline of the structure of the extract is given 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.

[15 marks]

You now have 30 seconds to read the questions.

Turn over

Section 1 (approx. 1:30)	Section 2 (approx. 50 seconds)
• Moderate tempo • Consists of three accompanied phrases on oboe, each separated by a bar on strings only	• Faster and more energetic • Begins and ends with a short passage for orchestra only

Turn over

- (a) Name the instrument that answers the oboe towards the end of its first phrase. [1 mark]**

- (b) State two features of the oboe part in Section 1. [2 marks]**

1.

2.

- (c) Comment on the use of harmony in Section 1. Refer to the structure given in the table above where necessary. [2 marks]**

- (d) State one feature of the oboe part in Section 2. [1 mark]**

- (e) Other than tempo/metre, state one difference between Sections 1 and 2. [1 mark]**

(f) Describe the use of the orchestral instruments in Section 2.

Where appropriate, you may also mention the musical material they play. [3 marks]

Turn over

- (g) Outline the use of harmony/tonality in one other work from this Area of Study which is different in style from this extract. Do not refer to any set works. [5 marks]**

Composer and work studied –

Turn over

[illegible]

Turn over

SECTION 3

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

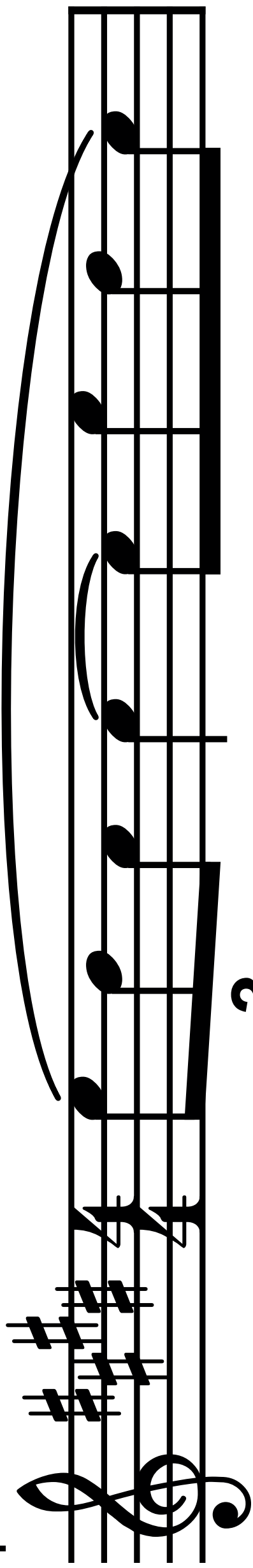
- 11. You will hear part of a symphony by Dvorak, most of the melody of which is printed on the following five pages (you must turn the booklet sideways to read these pages).**

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.

You now have 30 seconds to read the questions. [10 marks]

Turn over

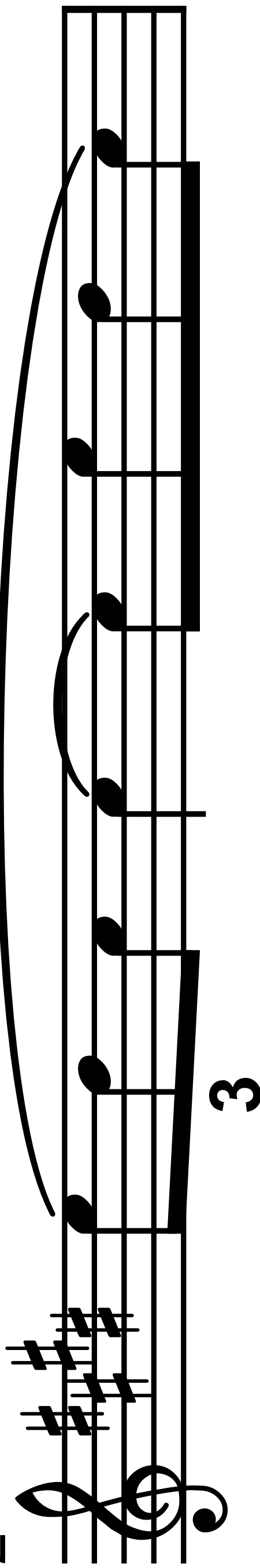
Un poco piu mosso



3
pp

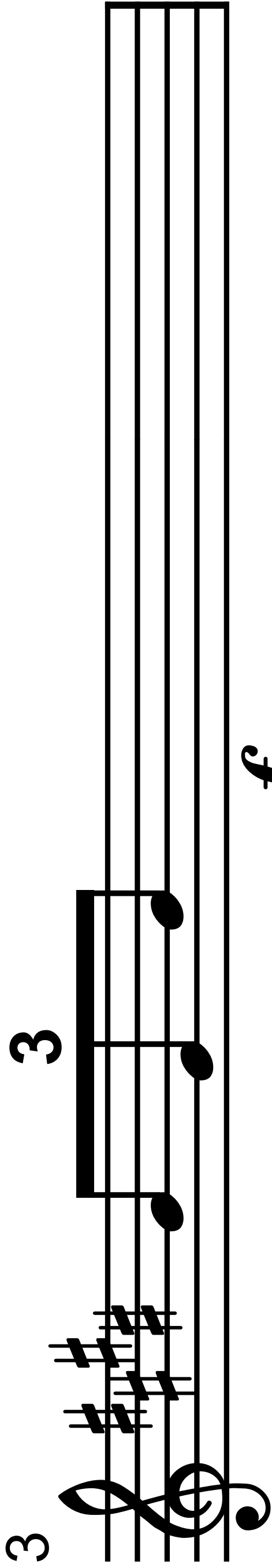
Flute and oboe

2



Turn over

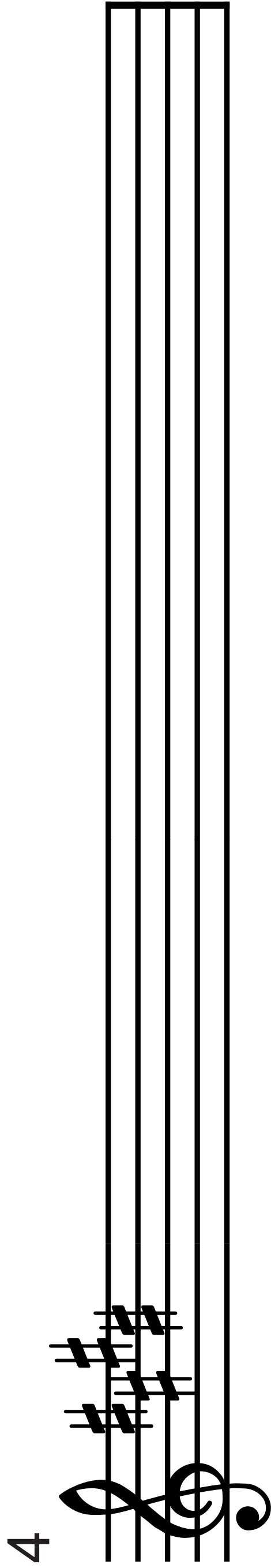
3



f

COMPLETE PITCH

4



AND RHYTHM

Turn over

5

p

3

3

cresc.

FIND

7

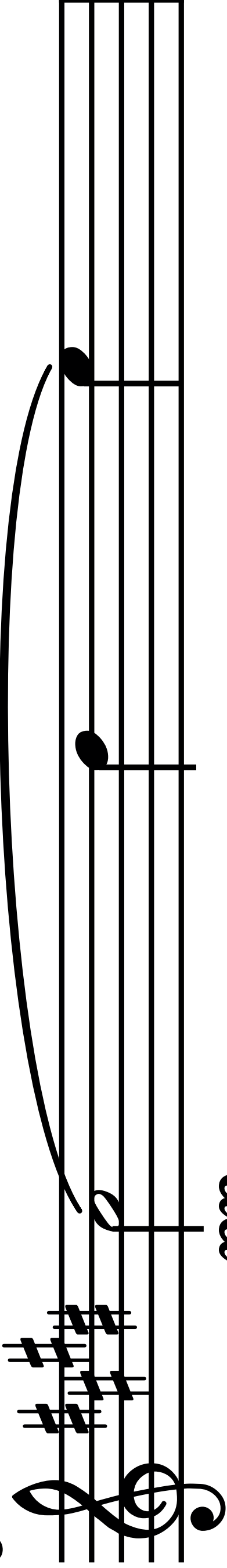
poco ritard.

f

5

ERRORS

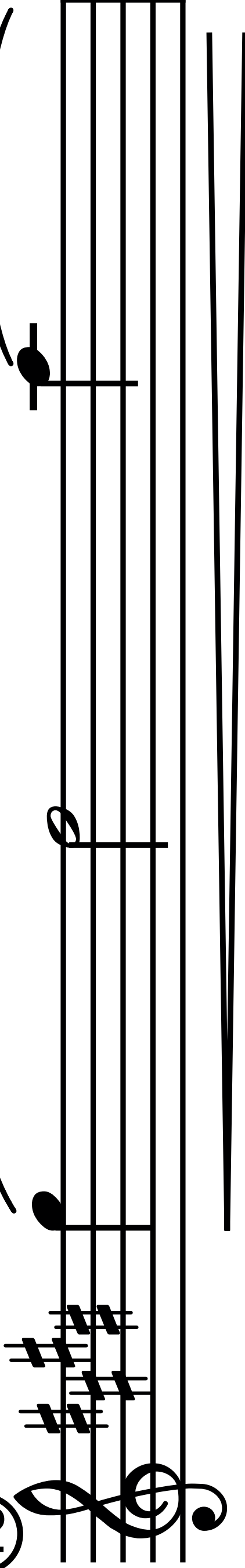
9 Poco meno mosso



pp

Clarinets

10



CHORD

Turn over

11

dim.

12

pp

Turn over

- (a) Write in the missing pitch and rhythm of the melody played by the flute and oboe in bar 3² to bar 4⁴. [5 marks]**
- (b) There are two errors in bars 5 to 8, 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 marks]**
- (c) Describe the chord used in bar 10, beats 2 and 3. [1 mark]**

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 2. [15 marks]

- (a) Give bar and beat numbers where the following features are found in bars 17 to 37. [4 marks]**

Feature	Bar and beat numbers
Interrupted cadence	
Diminished 7th chord	
Rising melodic sequence	
Dominant 7th chord in 1st inversion	

Turn over

- (b) Name the section which begins in bar 38. [1 mark]**

- (c) Give a brief analysis of bars 38 to 56. Support your answer with bar, beat and instrument references as necessary. [5 marks]**

Turn over

[illegible]

Turn over

[illegible]

Turn over

- (d) Outline the similarities and differences between bars 1 to 16 and bars 74 to 97. Support your answers with relevant bar, beat and instrument references [5 marks]**

Similarities	Differences

Turn over

Similarities	Differences

Now turn to question 14

Turn over

13. You will need an unannotated score of *Symphony No. 4* by Mendelssohn. The following questions are on movement 2. [15 marks]

- (a) Give bar and beat numbers where the following features are found in bars 45 to 56. [4 marks]**

Feature	Bar and beat numbers
Diminished 7th chord	
Tonicisation of E major	
Dominant 7th in 3rd inversion	
Dominant pedal	

Turn over

- (b) Outline the similarities and differences between bars 1 to 44 and bars 57 to 74. Support your answers with relevant bar, beat and instrument references. [5 marks]**

Similarities	Differences

Turn over

Similarities	Differences

- (c) Name the section which begins in bar 74⁴. [1 mark]**

- (d) Give a brief analysis of bars 74⁴ to 86. Support your answer with bar, beat and instrument references as necessary. [5 marks]**

Turn over

[illegible]

Turn over

[illegible]

Turn over

14. Discuss the use of melodic material and thematic development in symphonic music composed between 1750 and 1900. Your answer should refer to a range of relevant music and include brief references to both set works. [15 marks]

Turn over

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

[illegible]

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

[illegible]

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

For Examiner’s use only			
	Question	Maximum Mark	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	