



GCE A LEVEL

A660U30-1



MONDAY, 9 JUNE 2025

– 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 the first 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 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 this answer booklet must be handed to the supervisor.

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SECTION 1

Area of study B: Rock and Pop

1. You will hear an extract from 'Renegade' performed by the band Styx, 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. Oh mamma I'm in fear for my life from the long arm of the law
2. Lawman has put an end to my running and I'm so far from my home.
3. Oh mamma I can hear you a crying, you're so scared and all alone.
4. Hangman is coming down from the gallows and I don't have very long. (Yeah!)

Turn over

5. The jig is up, the news is out, they've finally found me,
6. The renegade who had it made retrieved for a bounty.
7. Never more to go astray, this will be the end today of the wanted man.
8. Oh mamma I've been years on the lam and had a high price on my head.
9. Lawman said get him dead or alive, now it's for sure he'll see me dead.
10. Dear mamma I can hear you crying, you're so scared and all alone.
11. Hangman is coming down from the gallows and I don't have very long
12. The jig is up, the news is out, they've finally found me,
13. The renegade who had it made retrieved for a bounty.

14. Never more to go astray, the judge will have
revenge today on the wanted man.

Short guitar solo

- (a) State the texture of **lines 1 and 2**. [1 mark]

- (b) State the sonority of **lines 3 and 4**.
[1 mark]

- (c) **Circle** the word which best describes the movement of the voices in **lines 3 and 4**.
[1 mark]

Chromatic

Contrary Motion

Disjunct

Parallel Motion

- (d) Describe features of the vocal melody in **lines 5 and 6**. [3 marks]

- (e) Name the melodic interval (for example, 5th) between the end of **line 9** and the start of **line 10**. [1 mark]

- (f) Describe features of the short guitar solo.
[2 marks]**

- (g) Suggest a year in which this song was first 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 (f) in relation to **extract 1 only**. Question (g) 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 the song ‘Stayin’ Alive’ performed by Bee Gees. The lyrics are printed below.

- 1. Well you can tell by the way I use my walk, I’m a woman’s man: no time to talk.**
- 2. Music loud and women warm, I’ve been kicked around since I was born.**
- 3. And now it’s all right. It’s OK. And you may look the other way.**
- 4. We can try to understand the New York Times’ effect on man.**
- 5. Whether you’re a brother or whether you’re a mother, you’re stayin’ alive, stayin’ alive.**
- 6. Feel the city breakin’ and everybody shakin’, and we’re stayin’ alive, stayin alive.**
- 7. Ah, ha, ha, ha, stayin’ alive, stayin’ alive**

8. Ah, ha, ha, ha, stayin' alive.
9. Well now, I get low and I get high, and if I can't get either, I really try.
10. Got the wings of heaven on my shoes. I'm a dancin' man and I just can't lose.
11. You know it's all right. It's OK. I'll live to see another day.
12. We can try to understand the New York Times' effect on man.
13. Whether you're a brother or whether you're a mother, you're stayin' alive, stayin' alive.
14. Feel the city breakin' and everybody shakin', and we're stayin' alive, stayin' alive.
15. Ah, ha, ha, ha, stayin' alive, stayin' alive
16. Ah, ha, ha, ha, stayin' alive.
17. Life going nowhere. Somebody help me.
Somebody help me, yeah.
18. Life going nowhere. Somebody help me, yeah.
I'm stayin' alive

- (a) Name the vocal technique used by the lead singer. [1 mark]
-

- (b) **Circle** the scale used in the melody in lines 1 to 3. [1 mark]

Blues

Major

Minor

Pentatonic

- (c) Name the interval (for example, 5th) between the two voices in **line 4**. [1 mark]
-

- (d) Describe musical features of
lines 17 and 18. [3 marks]

- (e) **State the style of music heard in this extract giving two reasons to support your answer.**

Style of music: [1 mark]

Reasons: [2 marks]

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

- (g) Next, you will hear an extract taken from the song 'Stayin' Alive' performed by the band N-Trance.**

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.

[Introduction]

- 1. Get raw with the fever on the dance floor**
- 2. Now who got the fever for the flav?**
- 3. Who can dig the way that I flex on a track?**
- 4. I'm causin' rampage**
- 5. Ricky Rick on point with the 9-5 style from my lips**
- 6. They'll be rollin' the mad joints**

Turn over

7. So put your hands in the air 'cause there's
a party over here
8. So grab yourself a beer
9. And we can get our fever on, I'm with it
10. So let me put my big brown beaver on
11. I'm comin' with the disco, I can flip so
12. I'm a drop the solo tip
13. Somethin' for the honeys in the crowd,
lend me your ear
14. So I can turn the party out
15. 'Til tomorrow afternoon, 'cause when I
grips my steel
16. No one leaves the room
17. So tell me, can you feel the
18. Mad skills comin' with the fever, fever,
fever
19. Ha, ha, ha, ha, stayin' alive, stayin' alive

20. Ha, ha, ha, ha, stayin' alive, stayin' alive
21. Ha ha, ha, ha, ha, stayin' alive, stayin' alive
22. Ha, ha, ha, ha, stayin' alive
23. Get raw with the fever on the dance floor
24. Step to the side, you'd better run and hide
25. Move to the side, everybody wants to stay
alive
26. Everybody's in the house, we had to run
this back
27. So you can break your flares out
28. N-Trance and the only one, we got it goin'
on
29. So let me get my flowin' on
30. It's the blast from the past and you heard
of
31. Me and the boys comin' down with murder
32. And it's gotta be the way, everybody wants
to make a move

- 33. So just party
- 34. And we can have a jam, so get your move
on
- 35. I'm a take this groove and slam
- 36. Flip it how we want it flipped, from the
back to the front
- 37. When I drops me the manuscript
- 38. 'Cause I got the moves and I'm always
done my flow
- 39. With the crazy, crazy grooves
- 40. Tell me, can you feel the
- 41. Mad skills comin' with the fever, fever,
fever
- 42. Ha, ha, ha, ha, stayin' alive, stayin' alive
(Fade)

Area of study C: Musical Theatre

3. You will hear an extract from the song 'West End Adventure' from the musical **The Magic Show**, 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 pack up your boots and blue jeans and your records and your pride,
2. And you tell yourself you ventured and you tell yourself you tried.
3. And it's back to the surly doormen and the canopies you go.
4. And the buses seem to chuckle and the towers seem to crow:
5. 'We told you so'

Turn over

6. West End Avenue,
7. Find me a golden cage to perch in,
8. West End Avenue,
9. Open your arms to one more urchin who's
crawlin' back to mama's den.
10. West End Avenue,
11. You win again!

- (a) Describe features of the melody heard in lines 1 to 4. [3 marks]

- (b) **Circle** the term which best describes the metre in **lines 1 to 4**. [1 mark]

Additive

Compound

Irregular

Ostinato

- (c) Tick (✓) the box that best describes the change of key between **lines 1 and 3**. [1 mark]

Description	Tick (✓)
Moves up a 3rd to a major key	
Moves up a 5th to a major key	
Moves up a 3rd to a minor key	
Moves up a 5th to a minor key	

Turn over

- (d) Name the cadence heard in **line 5**. [1 mark]

- (e) Name the interval (for example, 2nd) sung between the words 'West' and 'End' in **lines 6 and 8** of the lyrics. [1 mark]

- (f) Describe the use of time signature in **line 11** of the lyrics. [2 marks]

(g) Name 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**.

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 'I Can Cook Too' from the musical **On The Town**. The lyrics are printed below.

1. Oh, I can cook too, on top of the rest, my seafood's the best in the town.
2. Yes I can cook too, my fish can't be beat, my sugar's the sweetest around.
3. I'm a man's ideal of a perfect meal, right down to the demitasse.
4. I'm a pot of joy for a hungry boy, Baby, I'm cooking with gas!
5. Oh I'm a gumdrop, a sweet lollipop, A brook trout right out of the brook,
6. And what's more, baby, I can cook.
7. Some girls make magazine covers, some girls keep house on a dime,

8. Some girls make wonderful lovers, but what a lucky find I'm.
9. I'd make a magazine cover, I do keep house on a dime,
10. I'd make a wonderful lover, I should be paid overtime!
11. 'Cause I can bake, too, on top of the lot, my oven's the hottest you'll find.
12. Yes, I can roast too, my chickens just ooze, my gravy will lose you your mind.
13. I'm a brand new note on a table d'hote, but just try me a la carte.
14. With a single course, you could choke a horse. Baby, you won't know where to start!
15. Oh, I'm a hors d'oeuvre, a jelly preserve, not in the recipe book,
16. And what's more, baby I can cook!

- (a) Complete the table below with the chords used in **line 1**. [2 marks]

Oh I can	D
cook too, on	G
top of the rest, my	
seafood's the	
best in the	Dim 7th
town.	D7

- (b) Describe features of the vocal melody in **lines 3 and 4**. [3 marks]

- (c) State the function of the four bars of music between **lines 6 and 7**. [1 mark]

- (d) Describe two ways in which the music of lines 9 and 10 is different from lines 7 and 8. [2 marks]

- (e) Name the composer and state the decade in which this musical was first performed.

Composer: [1 mark]

Decade: [1 mark]

- (f) Next, you will hear an extract taken from the song 'Swing' from the musical **Wonderful Town**.

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. Step up! Step up! Get hep! Get hep!
2. Come on down to the village vortex, home of that new jazz rage: Swing!
3. Rock and roll to the beat, beat beat of Speedy Valenti and his Krazy Kats!
4. Swing! Dig the rhythm! Swing! Dig the message!
5. The jive is jumpin' and the music goes 'round and around whoa ho! Goes around and around.

6. **Cats, make it solid! Cats, make it groovy!**
7. **You gotta get your seafood, mama, your favourite dish is fish, it's your favourite dish.**
8. **Don't be square, rock right out of that rockin' chair;**
9. **Truck on down and let down your hair, breathe some barrelhouse air! The village vortex!**
10. **Swing! Dig the rhythm! Swing! Dig the message!**
11. **The jive is jumpin' and the music goes 'round and around**
12. **Get full of fooryakysaky, get full of the sound of swing, the solid, groovy jivy sound of swing!**
13. **Swing! Dig the rhythm! Swing! Dig the message!**
14. **The jive is jumpin' and the music goes 'round and around whoa ho!**

15. Oh! Don't be square, rock right out of that rockin' chair;
16. Truck on down and let down your hair, breathe that barrelhouse air!
17. You gotta get with the Whoa ho de ho! Whoa ho de ho!
18. The gut gut bucket! The gut gut bucket!
19. Skiddle ee oh day! Skiddle ee oh day!
20. Heedle, heedle, heedle! Heedle, heedle, heedle!
21. Well, all right then, cats! Well, all right then, cats!
22. Yes, Yes, baby, I know!

Area of study D: Jazz (1920–1960)

5. You will hear an extract from 'Lonely Woman' performed by a quartet. 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	Section 4	Section 5
Introduction	Head 'A' Section	Head 'A' Section	Head 'B' Section	Head 'A' Section
Double Bass & Drums	Full ensemble	Full ensemble	Full ensemble	Full ensemble
12 bars	15 bars	15 bars	8 bars	15 bars

- (a) Other than pizzicato, name the technique used by the double bass first heard in **Section 1**.
[1 mark]

- (b) Name the **two** front line instruments heard in this extract. [2 marks]

(i) _____

(ii) _____

- (c) Name the main interval (for example, 6th) heard between the instruments in **Sections 2, 3 and 5**. [1 mark]

- (d) Describe the music played by the front line in **Sections 2, 3 and 5**. [3 marks]

- (e) Describe the music played by the front line in **Section 4**. Refer to instruments in your answer. [2 marks]

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

1929

1939

1949

1959

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	

Answer questions (a) to (f) in relation to **extract 1 only**. Question (g) 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 'Yarbird Suite'.
written and performed by Charlie Parker. The structure
of the extract is printed below.

Section 1	Section 2	Section 3	Section 4
Introduction	Head	Solo one (Alto Saxophone)	Solo two
8 bars	32 bars	32 bars	32 bars

(a) **Circle** the type of ensemble heard in this
extract. [1 mark]

Quartet

Quintet

Septet

Octet

Turn over

- (b) Describe the accompaniment in **Section 2**.
Refer to instruments in your answer. [2 marks]

- (c) State the form of **Sections 2, 3 and 4**.
[1 mark]

- (d) Describe the music played by the Alto Saxophone in **Section 3**. [3 marks]

- (e) Name the **two** instruments playing solos in **Section 4**. [2 marks]

(i) _____

(ii) _____

- (f) State the year in which this recording was released. [1 mark]

- (g) Next, you will hear an extract taken from the song 'Yarbird Suite' written by Charlie Parker and performed by Carmen McRae.

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 two are printed below.

[Introduction]

1. It's hard to learn
2. How tears can burn one's heart
3. But that's a thing that I found out
4. Too late I guess, 'cause I'm in a mess
5. My faith has gone
6. Why lead me on this way?
7. I thought there'd be no price on love

8. But I had to pay.
9. If I could perform a miracle
10. I'd revive your thoughts of me
11. Yet I know that it's hopeless
12. You could never really care.
13. That's why I despair!
14. I'll go along hoping
15. Someday you'll learn
16. The flame in my heart, dear,
17. Forever will burn!

[Repeat lines 9 to 17.]

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 15** 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 marks]

- (a) State in full (for example, B minor) the **key** of the music at **bar 15**. [1 mark]
-

- (b) State in full (for example, B minor) the **key** of the music at **bar 17**. [1 mark]

- (c) Describe the **texture** in **bars 17 to 22**. [2 marks]

- (d) Briefly discuss the **harmony** in **bars 23 to 35**. Give bar/beat numbers in your answer. [5 marks]

[illegible]

- (e) Comment on the **melodic material** in **bars 31 to 41**. Give bar/beat numbers and, where necessary, instrument names in your answer. [3 marks]

[illegible]

- (f) Identify **three** musical **devices** heard in **bars 35 to 45**. Tick (✓) three boxes only.
[3 marks]

Musical device	Tick (✓)
Dominant pedal	
Imitation	
Repetition	
Retrograde	
Sequence	
Tonicisation	

8. You will hear part of a piece for a small ensemble. A brief outline of the extract, which is in three sections, is given below. There are very short breaks between the sections.

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]

Section 1 (14 bars / approximately 45 seconds)	Section 2 (12 bars / approximately 35 seconds)	Section 3 (30 bars / approximately 55 seconds)
Andantino (quaver = 92)	Allegro (quaver = 126)	Allegro (crotchet = 120–126)

- (a) State the **interval** between the flute and clarinet in the opening melody in **Section 1**.
[1 mark]
-

- (b) **Circle** the type of **scale** on which the opening melody of **Section 1** is based.
[1 mark]

Chromatic

Octatonic

Pentatonic

Whole Tone

- (c) **Comment on the use of instruments in
Section 2. [2 marks]**

- (d) Give **one similarity** and **one difference** between the **accompaniment** in **Section 1** and **Section 3**.

Similarity [1 mark]

Difference [1 mark]

- (e) Describe **one** feature of (i) the **rhythm** and (ii) the **texture** in **Section 3**.

(i) Rhythm [1 mark]

(ii) Texture [1 mark]

- (f) Identify the type of **cadential progression** that is implied at the end of **Section 3**.
[1 mark]

- (g) Name the form of the whole work which is suggested by this extract. [1 mark]

- (h) Outline the use of **form/structure** in **one other** work from **this Area of Study** which is **different** in style from this extract. You should not refer to a set work. [5 marks]

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 84** 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 marks]

- (a) Name the **section** which begins at **bar 84**.
[1 mark]

- (b) Briefly discuss the development of material in bars 84 to 110. Refer to bar/beat numbers in your answer. [4 marks]**

[illegible]

- (c) **Comment on how the music in bars 84 to 110 relates to previous material. Refer to bar/beat numbers in your answer. [2 marks]**

- (d) Describe **two** features of the **rhythm/metre** in **bars 111 to 111(n)/111(vii)**. Refer to instruments where necessary. [2 marks]

- (e) Give **one similarity** and **two differences** between **bars 111 to 111(n)/111(vii)** and **bars 112 to 115**.

Similarity [1 mark]

Differences [2 marks]

(i)

(ii)

- (f) State the **tonal centre** of the music at **bar 116**. [1 mark]

- (g) Comment on how **bars 116 to 132** contrast with **bars 84 to 115**. Refer to bar numbers in your answer. [2 marks]

10. You will hear an extract from **Mighty River** by Errollyn Wallen. A brief outline of the extract, which is in three sections, 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.

Section 1 (7 bars / approximately 15 seconds)	Section 2 (31 bars / approximately 1 minute and 20 seconds)	Section 3 (14 bars / approximately 35 seconds)
Strings, percussion and solo woodwind instrument	Longer note values, percussion initially drops out	Harp enters

- (a) Identify **two** features of the **sonority** in **Section 1**. [2 marks]

1. _____

2. _____

- (b) Comment on (i) the **harmony** and (ii) the **use of instruments** in **Section 2**.

(i) harmony [3 marks]

(ii) Use of Instruments [3 marks]

- (c) State **two** features of the music played by the harp in **Section 3**. [2 marks]

- (d) Outline the use of **form/structure** in one **other** work from **this Area of Study**. You should not refer to a set work. [5 marks]

Composer and work studied –

1 $\text{c. } \text{♩} = 72$

pp *gliss.*

4

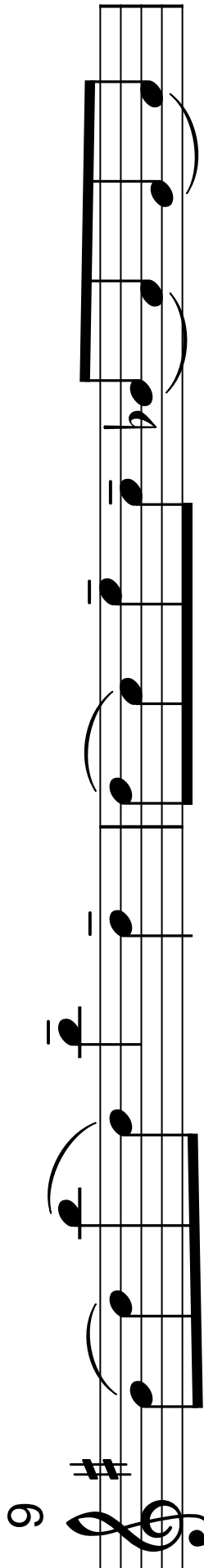
6

p espress.

FIND ERRORS

Turn over

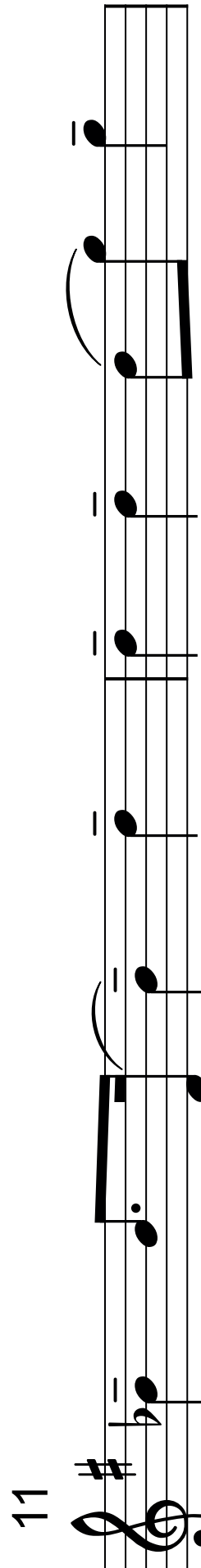
9



pp

FIND ERRORS

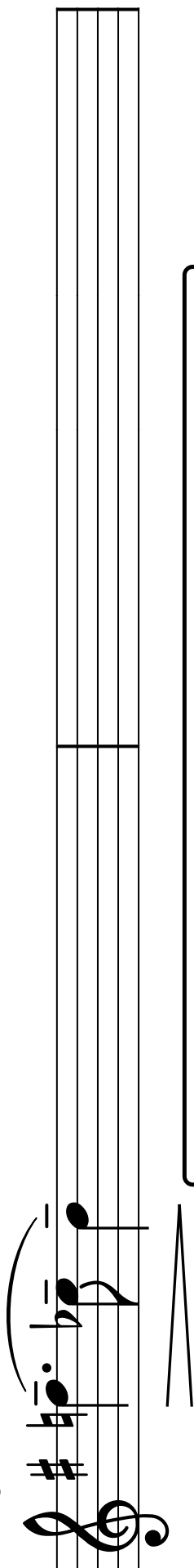
11



p

FIND ERRORS

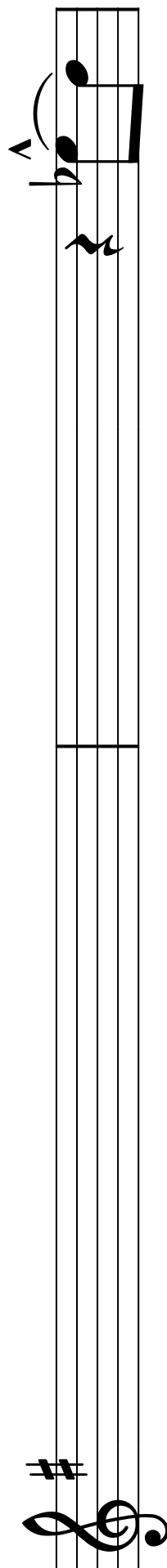
13



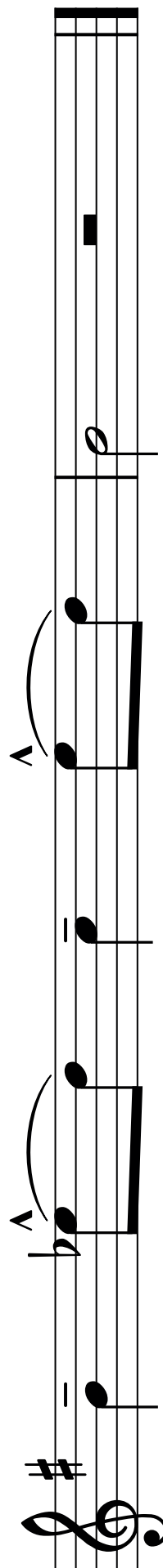
COMPLETE PITCH AND RHYTHM

88

15



17



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 Mahler, most of the melody of which is printed on the following three pages (you must turn the booklet sideways to read these pages). The printed melody moves between different instruments.

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.

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

- (a) There are **two** errors in **bars 6 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 marks]
- (b) Write in the missing **pitch** and **rhythm** of the melody in **bars 13⁴ to 16²**. [5 marks]
- (c) **Precisely describe a harmonic feature** that is consistent throughout the extract.
[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 1**. [15 marks]

- (a) Give bar and beat numbers where the following features are found in **bars 7 to 16**.
[3 marks]

Harmonic Feature	Bar and beat numbers
Neapolitan 6th chord in D minor	
Cadential 6/4 chord in D minor	
A second inversion V7 chord in G	

- (b) Name the **section** which begins in **bar 99**.
[1 mark]

- (c) State in full the key (for example, B minor) in **bar 99**. [1 mark]

- (d) Comment on Haydn's use of **melodic material** in **bars 124 to 192**. Give bar, beat, and where necessary, instrument references. [5 marks]

- (e) Describe features of **texture** used in **bars 193 to 294**. Give relevant bar, beat, and where necessary, instrument references. **[5 marks]**

[illegible]

Turn over

13. You will need an **unannotated** score of **Symphony No. 4** by Mendelssohn. The following questions are on **movement 1**. [15 marks]

- (a) Give bar and beat numbers where the following harmonic features are found in **bars 10 to 23**. [3 marks]

Harmonic Feature	Bar and beat numbers
Cadential 6/4 chord in A	
A first inversion V7 chord in E	
Diminished 7th chord	

- (b) Name the **section** which begins in **bar 187**. [1 mark]

- (c) State in full the key (for example B minor) in **bar 187**. [1 mark]

- (d) Comment on Mendelssohn's use of **melodic material** in **bars 210 to 368**. Give bar, beat, and where necessary, instrument references. [5 marks]

- (e) Describe features of **texture** used in **bars 369 to 510**. Give bar, beat, and where necessary, instrument references. [5 marks]

[illegible]

Now turn to question 14

- 14. Discuss the changing nature and role of the third movement in symphonies composed between 1750 and 1900. Your answer should refer to a range of relevant music and should include brief references to both set works. [15 marks]**

End of paper.

Question number	Additional page, if required. Write the question number(s) in the left-hand margin.

Question number	Additional page, if required. Write the question number(s) in the left-hand margin.

[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	