

|             |               |                  |
|-------------|---------------|------------------|
| Surname     | Centre Number | Candidate Number |
| Other Names |               | 2                |

**GCE A LEVEL – NEW**



A660U30-1



**MUSIC – A level component 3**  
**Appraising**

MONDAY, 18 JUNE 2018 – MORNING

2 hours 15 minutes (approximately)

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

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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 *Money* by the band Pink Floyd. 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 extract and the lyrics are printed below.

| First section     | Second section | Third section |
|-------------------|----------------|---------------|
| Instrumental solo | Guitar solo    | Lyrics begin  |

1. Money, it's a crime
2. Share it fairly but don't take a slice of my pie
3. Money, so they say
4. Is the root of all evil today
5. But if you ask for a rise it's no surprise that they're giving none away

- (a) State the **time signature** of the

[2]

(i) First section ..... (ii) second section .....

- (b) Name the **instrument** that plays the solo in the first section of the extract.

[1]

.....

- (c) Identify the overall **tonality** of the extract.

[1]

.....

- (d) Describe the musical features of the bass part heard in the **third section** of the extract.

[2]

.....

.....

.....

(e) Describe the overall **harmony** used in the extract.

[3]

.....

.....

.....

.....

(f) 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<br>1 | Extract<br>1 | Extract<br>2 | Extract<br>2 | 5 mins | Extract<br>1 | Extract<br>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 *Pastime paradise* written and performed by Stevie Wonder. The lyrics are printed below.

1. Been spending most their lives living in a future paradise
2. They've been spending most their lives living in a future paradise
3. They've been looking in their minds for the day that sorrow's lost from time
4. They keep telling of the day when the saviour of love will come to stay
5. Tell me who of them, will come to be
6. How many of them are you and me
7. Proclamation of race relations
8. Consolation, integration
9. Verification of revelations
10. Acclamation, world salvation
11. Vibrations, simulation
12. Confirmation, to the peace of the world
13. They've been spending most their lives living in a pastime paradise
14. They've been spending most their lives living in a pastime paradise
15. They've been spending most their lives living in a future paradise
16. They've been spending most their lives living in a future paradise
17. We've been spending too much of our lives living in a pastime paradise
18. Let's start living our lives living for the future paradise
19. Praise to our lives living for the future paradise
20. Shame to anyone's lives living in a pastime paradise

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

**[1]**

.....

- (b) Identify the number of different chords used in lines 1-6 and again in 13-20.

**[1]**

.....

- (c) Tick (✓) the statement which best describes the movement of the bassline in lines 7 and 8. [1]

| Musical Statements                   | Tick (✓) |
|--------------------------------------|----------|
| The bass plays an ascending scale    |          |
| The bass plays an ascending arpeggio |          |
| The bass plays a descending scale    |          |
| The bass plays a descending arpeggio |          |

- (d) Identify the **rhythmic** feature first heard in the vocal part in line 17. [1]

.....

- (e) Describe the use of backing singers in the extract. Locate your answers using line numbers. [3]

.....

.....

.....

.....

- (f) Describe the writing for strings in lines 13-20 of the extract. Locate your answers using line numbers where appropriate. [2]

.....

.....

.....

- (g) Identify the percussion instrument heard at the end of the extract. [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. Do not comment on the lyrics.
- [10]

1. Keep spending most our lives livin' in a gangsta's paradise
2. Been spending most our lives livin' in a gangsta's paradise
3. We keep spending most our lives livin' in a gangsta's paradise
4. We keep spending most our lives livin' in a gangsta's paradise
5. Power and the money, money and the power,
6. Minute after minute, hour after hour
7. Everybody's running, but half of them ain't lookin'
8. It's going on in the kitchen, but I don't know what's cookin'
9. They say I gotta learn, but nobody's here to teach me
10. If they can't understand it, how can they reach me?
11. I guess they can't, I guess they won't
12. I guess they front, that's why I know my life is out of luck, fool!
13. Keep spending most our lives livin' in a gangsta's paradise
14. Been spending most our lives livin' in a gangsta's paradise
15. We keep spending most our lives livin' in a gangsta's paradise
16. We keep spending most our lives livin' in a gangsta's paradise
17. Tell me why are we so blind to see, that the ones we hurt are you and me?
18. Tell me why are we so blind to see, that the ones we hurt are you and me?

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## Area of study C: Musical Theatre

[10]

3. You will hear a recording of the song *Alas for you*. 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. Alas, alas for you, Lawyers and pharisees
2. Hypocrites that you be
3. Searching for souls and fools to forsake them
4. You travel the land you scour the seas
5. And then when you've got your converts you make them
6. Twice as fit for hell! As you are yourselves!
7. Alas, alas for you, Lawyers and pharisees
8. Hypocrites that you are
9. Sure that the kingdom of Heaven awaits you
10. You will not venture half so far
11. Other men who might enter the gates you
12. Keep from passing through! Drag them down with you!
13. You snakes, you viper's brood, You cannot escape being Devil's food!
14. I send you prophets, and I send you preachers, Sages and rages and ages of teachers
15. Nothing can mar your mood
16. Alas, alas for you, Lawyers and pharisees
17. Hypocrites to a man
18. Sure that the kingdom of Heaven awaits you
19. You will not venture half so far
20. Other men who might enter the gates you
21. Keep from passing through! Drag them down with you
22. You snakes, you viper's brood, You cannot escape being Devil's food!
23. I send you prophets, and I send you preachers, Sages and rages and ages of teachers
24. Nothing can mar your mood
25. Blind guides, blind fools, The blood you spilt, On you will fall!
26. This nation, this generation, Will bear the guilt of it all!
27. Alas, alas, alas for you (Blind fools!)

- (a) Identify the **time signature** heard in the opening two bars of the song. [1]

.....

- (b) Name the type of voice singing in this song. [1]

.....

- (c) Describe the **melodic features** of the vocal writing in line 1 of the song. [2]

.....

.....

.....

- (d) Name the **compositional device** heard in line 14 and again in line 23.

[1]

.....

- (e) Comment on the writing for **piano** in the song. Locate your answers using line numbers.

[3]

.....

.....

.....

.....

- (f) Tick (✓) which description below correctly applies to the **metre** and **tonality** of the song.

[1]

|                                                        | Tick (✓) |
|--------------------------------------------------------|----------|
| Irregular time signatures and frequent changes of key. |          |
| Regular time signature and frequent changes of key.    |          |
| Irregular time signatures and remains in the same key. |          |
| Regular time signature and remains in the same key.    |          |

- (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<br>1 | Extract<br>1 | Extract<br>2 | Extract<br>2 | 5 mins | Extract<br>1 | Extract<br>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 the song *Mungojerrie and Rumpelteazer*, from the musical *Cats* by Andrew Lloyd Webber taken from the original Broadway cast recording.

The lyrics are printed below.

1. Mungojerrie and Rumpelteazer had an unusual gift of the gab
2. They were highly efficient cat burglars as well
3. And remarkably smart at a smash and grab
4. They made their home in Victoria Grove, they had no regular occupation
5. They were plausible fellows who liked to engage a friendly policeman in conversation
6. When the family assembled for Sunday dinner, their minds made up that they wouldn't get thinner
7. On Argentine joint, potatoes and greens, Then the cook would appear from behind the scenes
8. And say in a voice that was broken with sorrow, "I'm afraid you must wait and have dinner tomorrow"
9. "The joint has gone from the oven like that!" Then the family would say, "It's that horrible cat!
10. It was Mungojerrie or Rumpelteazer!" And most of the time they left it at that
11. Mungojerrie and Rumpelteazer had a wonderful way of working together
12. And some of the time you would say it was luck and some of the time you would say it was weather
13. They'd go through the house like a hurricane and no sober person could take his oath
14. Was it Mungojerrie or Rumpelteazer? Or could you have sworn that it mightn't be both?
15. And when you heard a dining room smash or up from the pantry there came a loud crash
16. Or down from the library came a loud ping from a vase which was commonly said to be Ming
17. Then the family would say: "Now which was which cat?"

- (a) (i) Identify the **time signature** at the opening of the extract. [1]

- (ii) Identify the **time signature** in lines 6-8. [1]

(b) Name the **compositional device** heard in lines 15 and 16.

[1]

.....

(c) Comment on the use of **rhythm** in the extract. Locate your answers with line numbers.

[3]

.....

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(d) Identify the overall **tonality** of this song.

[1]

.....

(e) Describe any changes in **tonality** in the extract. Locate your answers with line numbers.

[2]

.....

.....

.....

(f) Suggest a suitable date of composition for this song.

[1]

.....

- (g) Next, you will hear an extract from the original London cast recording of *Mungojerrie and Rumpleteazer* from the musical *Cats* which is a different setting of the same words, also by Andrew Lloyd Webber.

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. Mungojerrie and Rumpleteazer have a very unusual gift of the gab
2. We are highly efficient cat burglars as well
3. And remarkably smart at a smash and grab
4. We make our home in Victoria Grove, we have no regular occupation
5. We are plausible fellows who like to engage a friendly policeman in conversation
6. When the family assembles for Sunday dinner, with their minds made up that they won't get thinner
7. On Argentine joint, potatoes and greens, and the cook will appear from behind the scenes
8. And say in a voice that is broken with sorrow, "I'm afraid you must wait and have dinner tomorrow"
9. "For the joint has gone from the oven like that!" the family will say, "It's that horrible cat!"
10. Was it Mungojerrie or Rumpleteazer?" And most of the time they leave it at that
11. Mungojerrie and Rumpleteazer have a wonderful way of working together
12. And some of the time you would say it was luck and some of the time you would say it was weather
13. We go through the house like a hurricane and no sober person could take his oath
14. Was it Mungojerrie or Rumpleteazer? Or could you have sworn that it might have been both?
15. And when you hear a dining room smash or up from the pantry there comes a loud crash
16. Or down from the library there comes a loud ping from a vase which was commonly said to be Ming
17. The family would say: "Now which was which cat?"
18. It was Mungojerrie and Rumpleteazer
19. And there's nothing at all to be done about that!

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

5. You will hear an extract from the start of a piece called *Freddie Freeloader* from the album *Kind of Blue*. 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.

| Head               | Head repeated      | Improvisation                         |
|--------------------|--------------------|---------------------------------------|
| <i>Full sextet</i> | <i>Full sextet</i> | <i>Piano solo with rhythm section</i> |

- (a) Describe the **harmony** heard in this extract.

**[2]**

.....

.....

.....

- (b) Complete the line-up of instruments heard in this extract by filling in the spaces in the table below.

**[2]**

| Section        | Instrument     |
|----------------|----------------|
| Front line     | Trumpet        |
|                | Alto Saxophone |
|                |                |
| Rhythm section | Piano          |
|                |                |
|                | Drums          |

- (c) Other than an octave, identify the **interval** heard between the front line instruments in the head.

**[1]**

.....

- (d) Describe the music played by the **piano** in the improvisation section of the extract. [3]

.....

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.....

- (e) Name the style/genre of this extract giving **one** reason to support your answer. [1]+[1]

Style/genre: .....

Reason:

.....

.....

**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<br>1 | Extract<br>1 | Extract<br>2 | Extract<br>2 | 5 mins | Extract<br>1 | Extract<br>2 |
|--------------|--------------|--------------|--------------|--------|--------------|--------------|

Answer questions (a)–(e) in relation to **extract 1 only**. Question (f) 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 *Cherokee*, sung by Sarah Vaughan.

The lyrics are printed below.

1. Brave Indian warrior, Since first I met you
2. I can't forget you, Cherokee Sweetheart
3. Child of the prairie, Your love keeps calling
4. My heart enthralling, You Cherokee!
5. In the summertime, Of lover time gone by
6. From my memory, So tenderly inside!
7. My Brave Indian warrior, One day I'll hold you
8. In my arms hold you, My Cherokee!

(Instrumental)

9. In the summertime, Of lover time gone by
10. From my memory, So tenderly inside!
11. My Brave Indian warrior, One day I'll hold you
12. In my arms hold you, My Cherokee!

- (a) Name the **type of scale** the melody in lines 1-4 is based upon. [1]

.....

- (b) Name the **compositional device** used in lines 5 and 6. [1]

.....

- (c) State in full the name of the **instrument** that plays the solo in the instrumental. [1]

.....

- (d) Describe the music played by the instruments in the vocal sections of the song. Refer to line numbers and specific instruments in your answer. [5]

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.....

- (e) Identify the **form** of the whole song using letter names A and B. [2]

.....

Examiner  
only

- (f) Next, you will hear an extract from an instrumental version of the song *Cherokee* played by Clifford Brown.

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]

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

|              |      |              |
|--------------|------|--------------|
| Introduction | Head | Trumpet solo |
|--------------|------|--------------|

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## 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 begins at bar **79** 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) Give **two** features of the **use of metre/rhythm** in the **extract**.

[2]

1. ....

2. ....

- (b) (i) The **entire** melody played by the cor anglais in bars **79<sup>4</sup>–94<sup>1</sup>/Fig.8<sup>3</sup>–<sup>2</sup>Fig.10** has been heard earlier in the work. Give the bar numbers of this earlier 15-bar statement.

[1]

.....

- (ii) Describe how the **accompaniments** to this melody in the two statements differ. Do not repeat any answers already given in (a). (You may mention instruments here, but there are no marks allotted to this.)

[2]

.....  
.....  
.....

- (c) Place a tick (✓) in the appropriate boxes to indicate which **two** of the following musical devices are used in the extract.

[2]

|                            |  |
|----------------------------|--|
| <b>quartal harmony</b>     |  |
| <b>imitation</b>           |  |
| <b>appoggiatura</b>        |  |
| <b>interrupted cadence</b> |  |
| <b>fragmentation</b>       |  |

- (d) Describe how bars **94/2****Fig.10-end** function as a coda to the rest of the piece. [3]  
[1 mark for each relevant comment]

.....

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.....

- (e) Briefly outline what you consider to be the **form** of *Nuages*, mentioning any unusual or interesting features in Debussy's approach to this aspect of the work. [5]

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8. You will hear the whole of a dance from a 20<sup>th</sup> century ballet.

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]

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

| Section A1 [in 3/4 throughout]            | Section B                                        | Section A2                                                  |
|-------------------------------------------|--------------------------------------------------|-------------------------------------------------------------|
| <i>Fast; ends with a distinct silence</i> | <i>Slower; leads straight into final section</i> | <i>Very similar to Section A1; final 5 bars much slower</i> |

- (a) Underline the word below that best describes the **texture** of the opening **4** bars of the music. [1]

monophonic

homophonic

heterophonic

contrapuntal

- (b) Describe the **harmony/tonality** in **Section A1**. [2]

.....

.....

.....

- (c) **Other than piano and timpani**, name one **tuned** and one **untuned** percussion instrument in **Section A1**. [2]

**Tuned percussion instrument** .....

**Untuned percussion instrument** .....

- (d) **Other than tempo and dynamics**, give **three differences** between the music in **Section B** as compared with that in **Section A1**. [3]

1. ....

2. ....

3. ....

- (e) **Other than the tempo**, state **one** feature of interest in the **last 5 bars** of the extract. [1]

.....

- (f) Underline the name of the composer you consider to have written the music. [1]

**Berg**

**Prokofiev**

**Ravel**

**Satie**

- (g) Explain the treatment of **form/structure** in **one other** work you have studied this year which is **similar** in style to this extract. [5]

**Composer and work studied –** .....

.....

.....

.....

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

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

The extract begins at bar **30** 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 where the extract occurs in the movement's overall **form**.

[1]

.....

- (b) State in full (e.g., E minor) the key at the start of the **extract**.

[1]

.....

- (c) Give **one** feature of interest in the Violin 1 melody that begins in bar **32**.

[1]

.....

- (d) Describe the **harmony/tonality** in bars **37–43**.  
[1 mark for each relevant comment]

[2]

.....

.....

.....

- (e) Place a tick (✓) in the appropriate boxes to indicate which **two** of the following musical devices are used in bars **44–61**.

[2]

|                          |  |
|--------------------------|--|
| hemiola                  |  |
| plagal cadence           |  |
| brief 8ve/unison writing |  |
| free inversion           |  |
| inverted pedal           |  |

- (f) Give a brief account of bars **59–68**, mentioning any points of interest other than those listed in your answers to (e) above. [3]  
**[1 mark for each relevant comment with bar numbers where appropriate]**

.....

.....

.....

.....

.....

- (g) Discuss the use of **metre/rhythm** in the **movement**. [5]  
**[1 mark for each relevant comment]**

.....

.....

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.....

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.....

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.....

.....

10. You will hear the beginning of a 20<sup>th</sup> century orchestral work.

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]

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

| Section A1                                                                  | Section B                                                                        | Section A2                                              |
|-----------------------------------------------------------------------------|----------------------------------------------------------------------------------|---------------------------------------------------------|
| <i>Sustained string accompaniment leading to lyrical melody on woodwind</i> | <i>Change of texture and musical material; ends with brief flourish on piano</i> | <i>Returns to music of opening section, but shorter</i> |

- (a) State the **instrumental effect** used by the strings in **Section A1**. [1]

.....

- (b) Describe the **harmony** in **Section A1**. [2]  
[1 mark for each relevant comment]

.....  
.....  
.....

- (c) State **one** feature of the lyrical **melody** stated by the **woodwind** instruments in **Section A1**. [1]

.....

- (d) **Other than dynamics**, give **three differences** between the music in **Section B** and **Section A1**. [3]

1. ....

2. ....

3. ....

- (e) Give **two** features of the music played by the **flute and/or clarinet** in **Section A2**. (Do not repeat any of your answers to (c) above.) [2]

1. ....

2. ....

- (f) Underline the type of work from which you consider the extract is taken.

[1]

concerto

fugue

sonata

symphony

- (g) Explain the treatment of **form/structure** in **one other** work you have studied this year which is **different** in style from this extract.

[5]

**Composer and work studied –** .....

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Examiner  
only

## 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 Schumann, 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.

Nicht schnell

Violins

pp

3

Chord

Complete music

6

fp

8

fp

Correct errors

(a) Describe the chord used in bar 4<sup>2</sup>.

[1]

Examiner  
only

(b) Write in the missing **pitch** and **rhythm** in bars 4<sup>4</sup>–5<sup>3</sup>.

[5]

(c) There are **two** errors in bars 8–10<sup>3</sup>, **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]

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

**12.** You will need an **unannotated** score of **Symphony No. 104 by Haydn**. The following questions are on **movement 3**. **[15]**

- (a) Name the **form** of the Menuet section (bars 1–52) of this movement. [1]

**Form:** .....

- (b) State in full (e.g. E minor) the **key** in bar 20. [1]

**Key:** .....

- (c) Within bars 16<sup>3</sup>–44, indicate where the following features may be found. [3]

(You should give the bar and beat, e.g. 25<sup>2</sup> = bar 25 beat 2.)

| Features                         | Location/Bar |
|----------------------------------|--------------|
| Hemiola                          |              |
| Circle of fifths progression     |              |
| Neapolitan 6 <sup>th</sup> chord |              |

- (d) Show how Haydn achieves contrast between the Trio section (bars 52<sup>3</sup>–104) and the Menuet section (bars 0<sup>3</sup>–52<sup>2</sup>). [5]

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- (e) Analyse the harmony in bars 94<sup>3</sup>–104. You should include observations about harmonic progressions and/or interesting chords. 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 3**. [15]

- (a) Name the **section** which begins in bar 57. [1]

**Section** .....

- (b) State in full (e.g. Bb major) the **key** tonicised in bars 97–104. [1]

**Key:** .....

- (c) State the location of the following features in bars 1–20<sup>2</sup>. [3]

| Features                                                | Location/bars |
|---------------------------------------------------------|---------------|
| Dominant 7 <sup>th</sup> chord in last inversion (V4/2) |               |
| Circle of fifths progression                            |               |
| 4–3 suspension                                          |               |

- (d) Show how Mendelssohn achieves contrast between the “Trio” section (bars 76<sup>3</sup>–124<sup>1</sup>) and the “Minuet” section (opening up to bar 76<sup>2</sup>). [5]

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- (e) Analyse the harmony in bars 41–53<sup>2</sup>. You should include observations about harmonic progressions and/or interesting chords. Locate your answers with bar and beat numbers.

[5]

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**Now turn to question 14**







[illegible]





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