

Surname	Centre Number	Candidate Number
First name(s)		2

GCE A LEVEL



A660U30-1



FRIDAY, 16 OCTOBER 2020 – MORNING

MUSIC – A level component 3

Appraising

2 hours 15 minutes (approximately)

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	

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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

1. You will hear an extract from *Turn to Stone* performed by the band Electric Light Orchestra, 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 answer.

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

[10]

1. The city streets are empty now (The lights don't shine no more)
2. And so the songs are way down low (Turning turning turning)
3. A sound that flows into my mind (The echoes of the daylight)
4. Of ev'ry thing that is alive (In my blue world)
5. I turn to stone, when you are gone, I turn to stone
6. Turn to stone, when you comin' home, I can't go on
7. The dying embers of the night (A fire that slowly fades till dawn)
8. Still glow upon the wall so bright (Burning burning burning)
9. The tired streets that hide away (From here to everywhere they go)
10. Roll past my door into the day (In my blue world)
11. I turn to stone, when you are gone, I turn to stone
12. Turn to stone, when you comin' home, I can't go on
13. Turn to stone, when you are gone, I turn to stone.
14. Yes, I'm turnin' to stone 'cos you ain't comin' home,
15. Why ain't you comin' home if I'm turnin' to stone,
16. You've been gone for so long and I can't carry on,
17. Yes I'm turnin', I'm turnin', I'm turnin' to stone.

- (a) Describe the music written for voices in **lines 1 to 4**.

[3]

.....

.....

.....

.....

- (b) **Tick (✓)** the box which shows the chord progression heard in **lines 1 and 2**.

[1]

Chord progression	Tick (✓)
E, F#, Am, F#m, B	
E, Am, F#m, F#, B	
E, Am, F#, F#m, B	
E, F#, F#m, Am, B	

- (c) State the name of the vocal technique used in the harmony singing in **lines 1 to 4 and 7 to 10**. [1]

.....

- (d) Describe the instrumental music that links **lines 5 and 6**. This is heard again between **lines 11 and 12** and **lines 12 and 13**. [2]

.....

.....

.....

- (e) Identify the rhythm featured in **lines 14 to 17**. [1]

.....

- (f) Underline the word which best describes the texture in **lines 14 to 17**. [1]

Heterophonic Homophonic Monophonic Polyphonic

- (g) Suggest a year in which this song was first released. [1]

.....

Area of study B: Rock and Pop

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

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

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

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

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

[20]

First, you will hear an extract from the song '*With a little help from my friends*' written and performed by The Beatles. The lyrics are printed below.

1. What would you think if I sang out of tune would you stand up and walk out on me?
2. Lend me your ears and I'll sing you a song and I'll try not to sing out of key
3. Oh I get by with a little help from my friends
4. Mm, I get high with a little help from my friends
5. Mm I'm gonna try with a little help from my friends
6. What do I do when my love is away (does it worry you to be alone?)
7. How do I feel by the end of the day (are you sad because you're on your own?)
8. No I get by with a little help from my friends
9. Mm, get high with a little help from my friends
10. Mm, I'm gonna try with a little help from my friends
11. (Do you need anybody?) I need somebody to love
12. (Could it be anybody?) I want somebody to love
13. (Would you believe in a love at first sight?) Yes I'm certain that it happens all the time
14. (What do you see when you turn out the light?) I can't tell you but I know it's mine
15. Oh I get by with a little help from my friends
16. Mm, get high with a little help from my friends
17. Oh I'm gonna try with a little help from my friends
18. (Do you need anybody?) I just need someone to love
19. (Could it be anybody?) I want somebody to love

- (a) Fill in the table below to complete the structure of the extract.

[2]

Verse 1	Chorus				Verse 3	Chorus	Middle 8
---------	--------	--	--	--	---------	--------	----------

- (b) Other than the rhythm, describe features of the vocal melody in **lines 1 and 2**. [3]

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- (c) Describe the use of rhythm in the vocal parts in **lines 1 to 10**. [1]

.....

.....

- (d) **Tick (✓)** the box which shows the correct chord progression heard in **lines 11 to 12 and 18 to 19**. [1]

Chord progression	Tick (✓)
C#m, E, F#7, D, A	
C#m, F#7, E, D, A	
C#m, E, D, F#7, A	
C#m, F#7, D, E, A	

- (e) Identify the interval (eg. 2nd) heard in the vocal harmony in **lines 11 to 12 and 18 to 19**. [1]

.....

- (f) Identify the cadence in **lines 3, 4 and 5** and again in **8, 9 and 10** during the lyrics '*help from my friends*'. [1]

.....

- (g) Suggest a year in which this song was first released. [1]

.....

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

1. What would you do if I sang out of tune? Would you stand up and walk out on me?
2. Lend me your ears and I'll sing you a song I will try not to sing out of key
3. Oh, baby I get by (Ah, with a little help from my friends)
4. All I need is my buddies (Ah, with a little help from my friends)
5. I say I'm gonna get high (Ah, with a little help from my friends)
6. Oh yeah (Ooh)
7. What do I do when my love is away? (Does it worry you to be alone?) No no
8. How do I feel at the end of the day? (Are you sad because you're on your own?)
9. I tell ya I don't get sad no more
10. (Ah, with a little help from my friends) Gonna get by with my friends
11. (Ah, with a little help from my friends) Yeah yeah, I'm gonna try
12. (Ah, with a little help from my friends) Keep on getting high, oh Lord (Ooh)
13. (Do you need anybody) I need someone to love
14. (Could it be anybody?) All I need is someone
15. That's just where I'm going, yeah
16. Somebody knows that's where I'm showing Baby (Ah)
17. (Ah, with a little help from my friends)
- etc.

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This image shows a single 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.

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Area of study C: Musical Theatre

3. You will hear an extract from *Oh what a beautiful mornin'*, 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 answer.

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

[10]

[Introduction]

1. There's a bright, golden haze on the meadow
2. There's a bright, golden haze on the meadow
3. The corn is as high as an elephant's eye
4. And it looks like it's climbing clear up to the sky
5. Oh, what a beautiful mornin'
6. Oh, what a beautiful day
7. I've got a beautiful feelin'
8. Everything's goin' my way
9. All the cattle are standin' like statues
10. All the cattle are standin' like statues
11. They don't turn their heads as they see me ride by
12. But a little brown mav'rick is winkin' her eye
13. Oh, what a beautiful mornin'
14. Oh, what a beautiful day
15. I've got a beautiful feelin'
16. Everything's goin' my way

- (a) Describe the music heard in the introduction.

[5]

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- (b) State **one** word which best describes the texture in **lines 1 to 3**.

[1]

.....

- (c) **Tick (✓)** the box which best describes the melody in **lines 1 to 4**.

[1]

Description	Tick (✓)
Mainly conjunct starting and ending on the tonic	
Mainly conjunct starting and ending on the dominant	
Mainly disjunct starting and ending on the tonic	
Mainly disjunct starting and ending on the dominant	

- (d) **Underline** the degree of the scale heard on the first syllable of the lyric '*Mornin*' in **lines 5 and 13**.

[1]

Major 6thFlattened 6thMajor 7thFlattened 7th

- (e) Name the composer and year of the first performance.

[1] + [1]

Composer:

Date:

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)–(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.

[20]

First, you will hear an extract from the song '*I'm Martin Guerre*'.

The lyrics are printed below.

1. Look, I'm Martin Guerre, too young to love but still above the lie they live
2. Yes! I'm Martin Guerre, a man who knows how evil grows and can't forgive
3. Soon they will see
4. A man can choose to be free
5. They all look for someone to blame
6. But I swear it aloud, I will be proud that Martin Guerre
7. Is my name.
8. First I trusted Pierre, I was sold at the shrine
9. Then I trusted the priest, now my blood runs like wine
10. And then there was Bertrande
11. It seems all love must turn to dust there must be someone I can trust
12. Look, I'm Martin Guerre, Father I'm brave and from your grave you'll keep me strong
13. Yes. I'm Martin Guerre, for they will learn when I return that I belong
14. Soon you will see
15. That I can choose to be free
16. They all look for someone to blame
17. But I swear it aloud, I will be proud I'm Martin Guerre
18. They all look for someone to blame
19. But I swear it aloud, I will be proud that Martin Guerre
20. Is my name.

- (a) Identify the time signature heard in **lines 1 to 7** and **12 to 20**.

[1]

- (b) Describe the tonality of the extract. Refer to line numbers in your answer. [3]

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.....

- (c) **Tick (✓)** the box which shows the correct chord progression heard in **lines 1, 2, 12 and 13**. [1]

Chord progression	Tick (✓)
D, Bm, A/D, D, G, A/D, A	
D, Bm, A/D, G, A/D, D, A	
D, A/D, Bm, D, A/D, G, A	
D, A/D, D, A/D, Bm, G, A	

- (d) Identify the cadence in **line 7** and again in **line 20** during the lyrics '*is my name*'. [1]

.....

- (e) Describe musical features of the accompaniment in **lines 8 to 11**. [2]

.....

.....

.....

- (f) **Underline** the name of the composer of this extract and suggest a year in which the work was first performed. [1] + [1]

Sondheim

Lloyd Webber

Schwartz

Schonberg

Year of first performance:

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

1. I hear each word you say, for I feel them each night.
2. Yet, if everything is wrong, why does something feel right,
3. I cannot watch you go.
4. Despite the lie, our love is truer than we know.
5. Don't. This is not wrong
6. But for how long? This is too good, too good to last.
7. Don't. No one's this strong.
8. Here you belong. This is your land, this is your past
9. For, I'm Martin Guerre / For all our lives, you brought the rain
10. Don't. There is no one who dare, please don't.
11. Never reach for my hand, never let me come near you, for I fear you will regret.
12. One day, that I first kissed you. One day, that I let myself hold you,
13. What I told you all I feel. Please don't!
14. Come my love, just one kiss, one kiss, before we say . . . goodbye.

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Area of study D: Jazz

5. You will hear an extract from *All Blues* the structure of which is printed below. 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.

[10]

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6
Rhythm section first 4 bars, joined by saxophones for last four bars.	Head (melody played by trumpet)	Link (introduction material)	Head repeated	Link (introduction material)	Trumpet improvisation
8 bars	12 bars	4 bars	12 bars	4 bars	12 bars

- (a) State the time signature.

[1]

.....

- (b) Name the interval (eg. 2nd) played between the two saxophones in Section 1.

[1]

.....

- (c) **Tick (✓)** the box which shows the chord progression heard in the first **8 bars** of Sections 2 and 4.

[1]

Chord progression	Tick (✓)
G7, G7, G7, G7, C7, C7, G7, G7	
G7, G7, G7, G7, Gm7, Gm7, G7, G7	
G7, G7, C7, C7, Gm7, Gm7, G7, G7	
G7, C7, G7, G7, C7, Gm7, G7, G7	

- (d) Describe the music played by the rhythm section in Sections 1 and 2.

[3]

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.....

- (e) Describe the music played by the trumpet in Sections 2 and 4.

[2]

.....

.....

.....

- (f) **Underline** the name of the trumpeter in this extract.

[1]

Louis Armstrong Clifford Brown Lee Morgan Miles Davis

- (g) Identify the style of jazz heard in this extract.

[1]

.....

Area of study D: Jazz

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)–(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.

[20]

First, you will hear an extract from '*In a Mellow Tone*' written by Duke Ellington and performed by an ensemble led by Clark Terry.

The structure of the extract is printed below.

Section 1	Section 2	Section 3	Section 4
Introduction	Head	Solo 1	Solo 2
4 bars	32 bars	32 bars	32 bars (fade)

- (a) **Underline** the type of ensemble heard in this extract.

[1]

Quartet

Quintet

Sextet

Septet

- (b) Name the instruments playing solos in Sections 3 and 4.

[2]

Section 3:

Section 4:

- (c) Comment on the music played by the drum kit in Section 2.

[3]

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.....

(d) State the **texture** heard at the start of Section 3.

[1]

.....

(e) Describe the music heard in the accompaniment during Section 3.

[2]

.....

.....

.....

(f) Suggest a year in which this recording was released.

[1]

.....

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SECTION 2

Area of study E: Into the Twentieth Century

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

The extract begins at bar **14/1Fig.2** 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 **one** feature of interest in the metre in **bars 14 to 20/1Fig.2 to Fig.2⁶**. [1]

.....

- (b) Give **two** ways in which the **accompaniment** to the cor anglais melody in **bars 21 to 28/Fig.2⁷ to 1Fig.3** relates to previous material. [2]

1.

2.

- (c) State **one** bar number in which each of the following scales/modes is used in **bars 14 to 32/1Fig.2 to Fig.3⁴**. [2]

(i) **acoustic scale:**

(ii) **dorian mode:**

- (d) (i) Briefly describe the harmony in **bars 21 to 28/Fig.2⁷ to Fig.3**. [1]

.....

(ii) Outline how this harmony changes in the bars given below.

Bars 29 to 32/Fig.3 to Fig.3⁴ [1]

.....

Bars 33 to 42/Fig.3⁵ to Fig.4 [2]

.....

.....

- (e) Comment briefly on the use of **texture** in **bars 33 to 41/Fig.3⁵ to 1Fig.4**. (There is no need to mention instruments here). [1]

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- (f) Other than the melody on cor anglais, discuss Debussy's use of the orchestra in the extract. Give bar numbers/figures in your answers. [5]

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8. You will now hear an extract from an orchestral piece. An outline of the first **7 bars** of the extract is printed below.

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

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

[15]

Bars 1 to 2	Bars 3 to 7
- Two bass notes followed by a chord on harp/upper strings - brief solo for piano	- Two bass notes followed by a chord on harp/upper strings - brief solo for wind instrument - other wind instruments overlap with end of solo

- (a) **Tick (✓)** the correct statement below.

[1]

	Tick (✓)
The first chord played by the harp is a minor 6 th chord	
The first chord played by the harp is a dominant 7 th chord	
The first chord played by the harp is a diminished 7 th chord	

- (b) (i) Give **one** feature of the brief piano solo that follows the **first** harp chord.

[1]

.....

- (ii) Name the wind instrument that plays the brief solo after the **second** harp chord and state **one** feature of its music.

[2]

Wind instrument

Feature

- (c) Describe **two** ways in which the use of **harmony** changes in the extract.

[2]

1.

2.

- (d) Describe **one** way in which the composer creates a sense of structure in the extract.

[1]

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.....

- (e) Comment briefly on the writing for string instruments (excluding harp and piano) after the initial 7 bars of the extract. [2]

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.....

.....

- (f) Suggest a composer for the music. [1]

.....

- (g) Discuss the use of **melody** in **one other** work you have studied this year which is in a **different** style from the 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 *Natural Bridges* by Sally Beamish. Use an **unannotated copy of the score** for this question.

The extract begins at bar **43** 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) Referring precisely to bar/beat numbers where necessary, comment briefly on the music played by Violin 1 in its cadenza-like passage in **bars 43 to 50³**. **[2]**

.....

.....

.....

- (b) Providing appropriate bar numbers, state **one** feature of the use of **texture** in **bars 43 to 59³**. **[1]**

.....

- (c) State the function of the section that starts at **bar 60**. **[1]**

.....

- (d) (i) Other than dynamics and the *sul pont* direction, state **one** difference between bars **61 to 65¹** as compared with **bars 1 to 5¹**. **[1]**

.....

- (ii) Briefly outline **one** reason for the use of a pedal point in these two passages. **[1]**

.....

.....

- (e) (i) Explain the harmony used in **bars 53⁴ to 56³**. Where necessary, give beat numbers in your answer. **[2]**

.....

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- (ii) State **one** way in which the chords in **bars 50³ to 52¹** differ from those in bars **53⁴ to 56³**. [1]

.....

- (f) State **one** interesting feature in the use of **phrase structure** in **bars 61 to 80**. Give bar numbers in your answer. [1]

.....

- (g) Referring briefly to tonality where appropriate, discuss the **form** of *Natural Bridges*. Give bar numbers in your answer. Merely providing an answer as a table is not sufficient. [5]

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10. You will now hear a song by Henze, a setting for tenor and piano of a short poem by Auden in which the poet laments the death of his cat, Lucina. The text is printed below.

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

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

[15]

1. At peace under this mandarin, sleep, Lucina,
2. Blue-eyed Queen of white cats: for you the Ischian wave shall weep,
3. When we who now miss you are American dust, and steep
4. Epomeo in peace and war augustly a grave-watch keep.

[Note: *Ischia* (line 2) – an island off Italy, summertime home to Auden;
Epomeo (line 4) – the highest mountain on Ischia.]

- (a) Other than dynamics, give **two** features of the short piano introduction. [2]

1.
2.

- (b) State **two** features of the piano accompaniment in **lines 2 to 3** (from *cats* to *dust*). [2]

1.
2.

- (c) Give **one** example of word painting in the song. [1]

.....

- (d) Briefly describe the use of **metre** in the song. [1]

.....

.....

- (e) Discuss the use of **harmony/tonality** in the song (excluding the piano introduction).
Locate your answers by referring to lines/text. [3]

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.....

- (f) Excluding the piano introduction, describe **one** way in which Henze creates a sense of **structure** in the song. [1]

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.....

- (g) Discuss the use of **melody** in **one other** work you have studied this year by a **different** composer (i.e., not Henze). [5]

Composer and work studied –

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SECTION 3

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

11. You will hear part of a symphony by 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.

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

[10]

Larghetto

Violas and bassoon

f *>*

COMPLETE MUSIC

tr

violins

f *p*

oboe and flute

f *p* *dol.*

COMPLETE MUSIC

dim.

CHORD

4

trombones

pp

flute and clarinet

violins

CORRECT ERRORS

(a) Write in the missing **pitch** and **rhythm** in **bars 3¹ to 5¹ and bar 11**.

[5]

Examiner
only

(b) Describe the **chord** used in **bar 12**.

[1]

(c) There are **two** errors in **bars 14 to 18**, **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** then question 14.

- 12.** You will need an **unannotated** score of **Symphony No. 104 by Haydn**. The following questions are on **movement 2**. **[15]**

- (a) State in full (e.g. E minor) the **key** and **cadence** at **bars 47 to 48**. **[2]**

Key

Cadence

- (b) Identify **one** example of each of the following features within **bars 38 to 49**. You should give the instrument, bar and beat, e.g. 25² which means bar 25 beat 2. **[2]**

Feature	Instrument, bar and beat
4–3 suspension	
Melodic perfect 12 th interval	

- (c) State the **function** of **bars 70 to 73**. **[1]**

Function

- (d) Outline similarities and differences between **bars 9 to 16** and **90 to 97**. Support your comments with bar and beat references where appropriate. **[5]**

Similarities	Differences

- (e) Discuss Haydn's use of harmony and tonality in **bars 98 to 113**. Locate your answers with bar and beat numbers. Do not merely name individual chords. [5]

Examiner
only

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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 2**. [15]

- (a) Identify **one** example of each of the following features within **bars 1 to 18**. (You should give the bar, beat, and where appropriate, instrument, e.g. 25² which means bar 25 beat 2.) [2]

Feature	Bar and beat, instrument
Augmented 2 nd interval in the cello part	
Upper auxiliary note	

- (b) State in full (e.g. E minor) the **key** and **cadence** at **bars 18⁴ to 19¹**. [2]

Key

Cadence

- (c) What is the **function** of **bars 35 to 45**? [1]

Function

- (d) Give a detailed analysis of **bars 35 to 45**. Support your comments with bar and beat numbers. [5]

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- (e) Discuss Mendelssohn's use of harmony and tonality in **bars 45 to 57**. Locate your answers with bar and beat numbers. Do not merely name individual chords. [5]

Examiner
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Now turn to question 14

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