Surname	Centre Number	Candidate Number
First name(s)		2

GCE A LEVEL

A660U30-1

S24-A660U30-1

MONDAY, 10 JUNE 2024 – AFTERNOON

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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01

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.

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INDEX

		Page
Section 1	Area of study B: Rock and Pop	4
	Area of study C: Musical Theatre	12
	Area of study D: Jazz (1920–1960)	20
Section 2	Area of study E: Into the Twentieth Century	28
	Area of study F: Into the Twenty-First Century	32
Section 3	Area of study A: The Development of the Symphony	36
	Question 11	36
	Question 12	38
	Question 13	40
	Question 14	42

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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]

[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)

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]

.....

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

.....

.....

.....

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

.....

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(d) Describe features of the vocal melody in **lines 6 and 7**. [3]

.....

.....

.....

.....

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

Time signature	Tick (✓)
4/4 3/4 2/4 4/4	
4/4 4/4 3/4 2/4	
4/4 2/4 4/4 3/4	

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

.....

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

.....

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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) 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]

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
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
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] + [3]

Melodic device: .....

Musical features:

.....

.....

.....

.....

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

Chromatic Minor Pentatonic Whole tone

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

.....

(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] + [2]

Style of music: .....

Reasons:

.....

.....

.....

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

.....

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(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]

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
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

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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]

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

.....

.....

.....

.....

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

.....

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

.....

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

.....

.....

.....

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

.....

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

.....

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

.....

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Turn over.

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]

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.
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.

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

.....

(b) Describe features of the vocal melody in **lines 2 to 6**. [3]

.....

.....

.....

.....

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

(i) ..... (ii) .....

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

.....

.....

.....

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

Composer: .....

Decade: .....

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(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]

The lyrics for extract 2 are printed below.

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

.....

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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]

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]

.....

(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]

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]

.....

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

.....

(e) Describe the music played by the rhythm section in the extract. [5]

.....

.....

.....

.....

.....

.....

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

1928 1938 1948 1958

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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 (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]

First, you will hear an extract from 'Strike up the band'. The lyrics and an indication of the structure of the extract are printed below.

[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
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)

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

.....

.....

.....

.....

.....

.....

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

.....

(c) Name the compositional device used in **lines 9, 10 and 11**. [1]

.....

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

1. .....

2. .....

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

.....

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(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]

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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 which begins at **bar 1** and ends at **bar 32/Fig.3**[3] 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 **one** feature of the use of **melodic motifs** in **bars 1 to 8/Fig.1**[1]. Refer to bar numbers/figures/instruments as necessary. [1]

.....

(b) Comment on the **harmony** and/or **tonality** in **bars 1 to 10/Fig.1**[4]. Refer to bar numbers/figures where necessary. [3]

.....

.....

.....

.....

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

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

.....

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

.....

(d) Other than texture, state **two** features of interest in the music in **bars 11 to 20/Fig.1**[5] **to Fig.2**[6]. Refer to bar numbers/figures and, where necessary, instruments in your answers. [2]

1. .....

2. .....

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

(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]

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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]

[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.
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.
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]

.....

.....

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

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]

.....

.....

.....

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

.....

(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]

.....

.....

Tonality [1]

.....

.....

(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]

.....

.....

(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]

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 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]

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

.....

.....

.....

(b) Discuss the **use of motifs** in **bars 22 to 28**. Refer to bar numbers/beat numbers/ instruments where necessary. [3]

.....

.....

.....

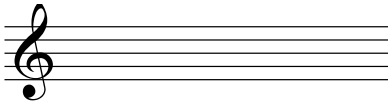
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.....

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

.....

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



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

Bars	**1 to 16[1]**	**16[2] to 24**	**25 to 32[1]**	**32[2] 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]

.....

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

.....

.....

.....

.....

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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]

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

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***

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

.....

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

1. .....

2. .....

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

.....

.....

.....

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

.....

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

.....

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(f) Describe the use of the orchestral instruments in **Section 2**. Where appropriate, you may also mention the musical material they play. [3]

(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]

Composer and work studied – .....

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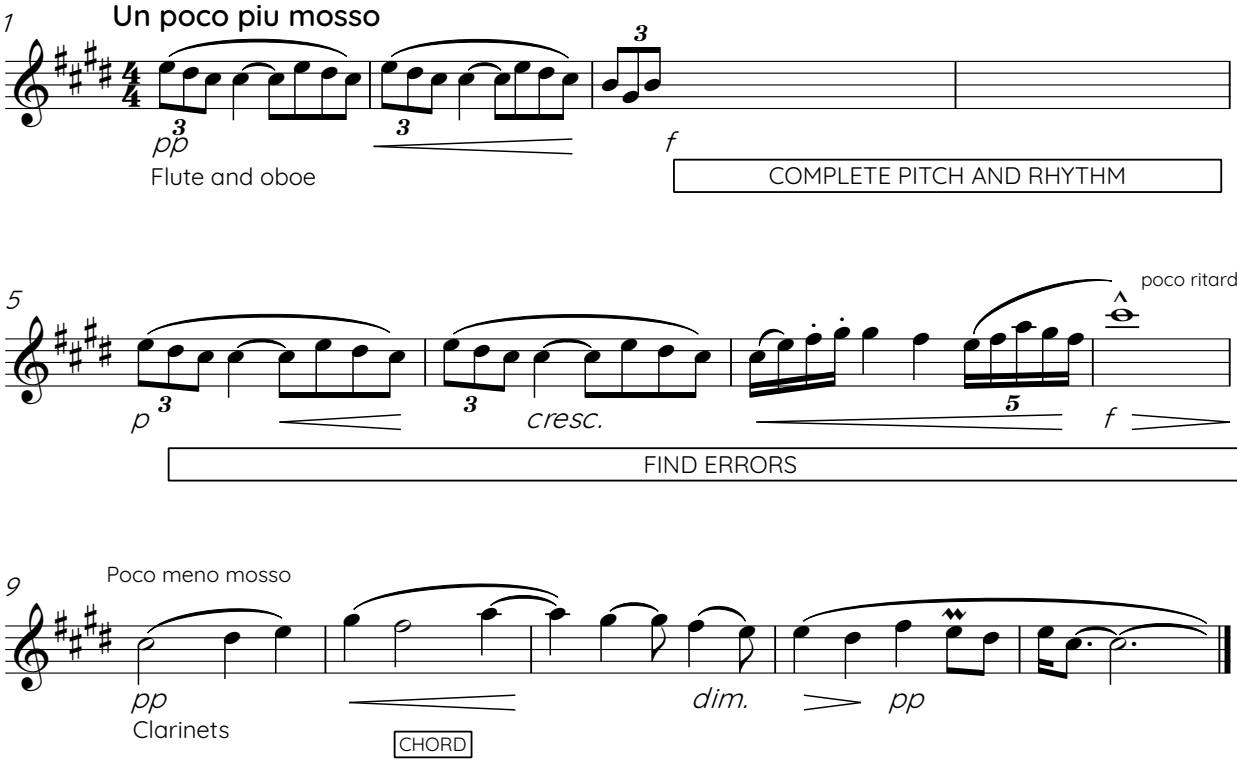
SECTION 3

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

11. You will hear part of a symphony by Dvorak, 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 **2 minute silence** at the end for you to complete your answers.

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



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(a) Write in the missing **pitch** and **rhythm** of the melody played by the flute and oboe in **bar 3[2] to bar 4[4]**. [5]

(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]

(c) Describe the chord used in **bar 10**, **beats 2 and 3**. [1]

.....

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

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

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

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

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(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]

Similarities	Differences

Now turn to question 14

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

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

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

(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]

Similarities	Differences

(c) Name the **section** which begins in **bar 74**[4]. [1]

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(d) Give a brief analysis of **bars 74[4] to 86**. Support your answer with bar, beat and instrument references as necessary. [5]

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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]

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

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