



# Listening Exercises for Set Works for A Level Eduqas Music

Area of Study A: Mendelssohn

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# Teacher's Introduction

This resource provides revision activities and exam-style practice for students studying A Level Eduqas set work Mendelssohn: Symphony No. 4, 'Italian'. It will prepare students to succeed in Question 13 of the Appraising Music exam.

In the exam, students need answer only Question 12 (Haydn) or Question 13 (Mendelssohn) – they do not need to study both set works in depth.

Question 13 is worth a total of 15 marks. It will focus on one of the four movements from the symphony. Students will be allowed to use an unannotated score, but no recording will be provided. Question 13 will consist of some shorter questions (typically worth 1–3 marks each), which ask students to identify key features of the music, and some longer questions (worth 4–5 marks each), which ask students to analyse a passage in depth, or to compare two passages from within a movement.

This resource helps students to prepare for Question 13 in two ways. Firstly, exercises 1–5 help students revise and apply musical terminology relating to the set work. Each exercise contains both revision and exam-style questions, and focuses on a particular musical element or elements:

1. Structure and tonality
2. Harmony
3. Melody
4. Sonority, texture and dynamics
5. Tempo, and metre and rhythm

Secondly, exercises 6–10 help students prepare for the exam through exam-style practice. Each exercise focuses on a different movement of the symphony and incorporates a spectrum of musical elements.

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

*May 2024*

## Exercise 1 – Structure and Tonality

This exercise will help you revise structure and tonality in Mendelssohn's Symphony No. 4. Use your knowledge to exam-style questions.

### Revision

- a) Match the correct performance direction and key to each movement of the symphony.

Movement
1
2
3
4

Direction/Title
Andante Con Moto
Saltarello – Presto
Con Moto Moderato
Allegro Vivace


- b) Complete this table with the tonic and related keys of the symphony.

Relationship	Key (e.g. C major)
Tonic	
Tonic minor	
Dominant	
Subdominant	
Subdominant minor	

- c) Name or describe the form of each movement in the symphony (e.g. sonata form).

Movement	Form
1	
2	
3	
4	

- d) Describe the relationship between the tonic of the first movement and the overall tonic of Symphony No. 4.

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## Practice questions

You will need an **unannotated** score of **Mendelssohn's Symphony No. 4** to answer these questions.

The questions relate to **Movement 1**.

- a) i) State the **section** that starts at **bar 92**.

**Section:** .....

- ii) Identify the **key** (e.g. C major) at **bar 92**.

**Key:** .....

- iii) Describe the relationship of this key (e.g. dominant) to the overall tonic key.

**Relationship:** .....

- b) i) Identify the **key** (e.g. C major) at **bar 369**.

**Key:** .....

- ii) State the relationship of this key (e.g. dominant) to the overall tonic key.

**Relationship:** .....

- c) Compare and contrast the **structural function** and **tonality** of bars **2<sup>2</sup>–210** and bars **210–368**.

Similarities	

- d) Describe ways in which **bars 210–368** are not typical of a development section.

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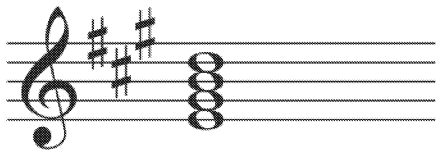

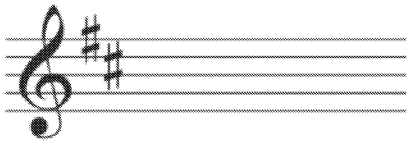


## Exercise 2 – Harmony

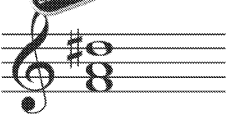


This exercise will help you revise harmony in Mendelssohn’s Symphony No. 4 and to exam-style questions.

### Revision

- a) Write the chords indicated in closed position (with the notes as closely spaced as possible) in the key signature, and add any necessary accidentals. The first one has been completed.

<p>1) I in A major</p> 	<p>2) Ic in E major</p> 
<p>3) V<sup>7</sup>d in D major</p> 	<p>4) V of V (secondary dominant)</p> 

- b) Name the type of triad (e.g. dominant 7<sup>th</sup>). Pay attention to the key signature.

		
1.	2.	3.

- c) Complete this table with the definitions of each of the musical terms.

Musical term	Definition
Pedal	
Secondary dominant	
Suspension	
Cadence	

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## Practice questions

You will need an **unannotated** score of **Mendelssohn's Symphony No. 4** to answer these questions.

The questions relate to **Movement 4**.

- a) Analyse the **harmony** in **bars 178–187**.

.....

.....

.....

.....

.....

.....

- b) Name the **cadence** at **bars 53–54**.

**Cadence:** .....

- c) Name the **harmonic function** heard in **bars 149–152**.

.....

- d) Identify the chords at:

- i) **Bars 44<sup>2</sup>–45<sup>2</sup>**

Chord: .....

- ii) **Bars 44<sup>1</sup>–45<sup>1</sup>**

Chord: .....

- e) Name the **harmonic device** heard in the trumpets at **bars 53–60**.

.....

- f) Analyse the **harmony of bars 12<sup>3</sup>–18<sup>3</sup>**.

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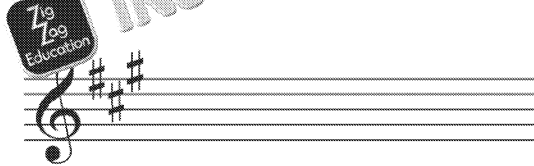
## Exercise 3 – Melody

This exercise will help you revise melody in Mendelssohn's Symphony No. 4 and answer exam-style questions.

### Revision

- a) i) Write out the main melodic motif of the first subject in Movement 1 below.

Movement 1 – violin 1, bars 2<sup>2</sup>–3<sup>2</sup>

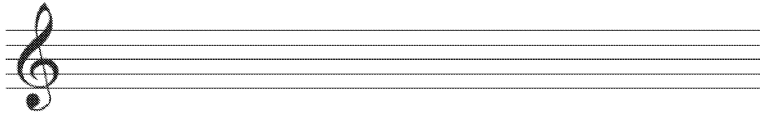


Movement 1 –



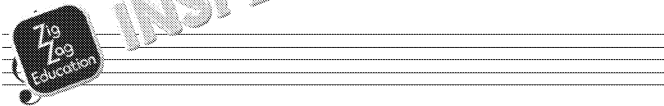
- ii) Write out the main melodic motif of the second subject in Movement 1 below.

Movement 1 – 1<sup>st</sup> clarinet in A, bars 92<sup>2</sup>–94<sup>2</sup>



- iii) Write out the main melodic motif of the development section's new fugue subject in Movement 1 below.

Movement 1 – violin 2, bars 122–128



- b) Complete this table by identifying which movement each of the following melodies include the instrument(s) that play(s) this melody and in which bars it is / they are.

Score excerpt of melody/motif

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## Practice questions

You will need an **unannotated** score of **Mendelssohn's Symphony No. 4** to answer these questions.

The questions refer to **Movement 3**.

- a) Name the **non-harmony note** found in the anacrusis at the beginning of Movement 3.

Non-harmony note: .....

- b) Name the ornament found in bar 12.

Ornament: .....


- c) Describe Mendelssohn's use of **melody** in bars 76<sup>3</sup>–85.

.....

.....

.....

- d) Compare the melody of bars 1–8 with the melody of (the upbeat to) bars 20<sup>2</sup>–21 as appropriate.

Similarities	Differences
 .....	.....

- e) Describe Mendelssohn's use of **melody** and motifs in the coda (bars 202<sup>3</sup>–222) of the movement.

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## Exercise 4 – Sonority, Texture and Dynamics

This exercise will help you revise sonority, texture and dynamics in Mendelssohn's music. You will then apply your knowledge to exam-style questions.

### Revision

a) Match the term to the definition by drawing a line.

Musical terms	
i)  Polyphony	
ii) Antiphony	
iii) Polyphony	
iv) Arco	
v) Monophony	
vi) Double stopping	
vii) Homorhythm	
viii) Imitation	
ix)  Counterpoint	
x) Countermelody	
xi) Pizz.	

1. Bowed, on a string
2. Musical texture where parts are heard, either in sequence or together
3. Musical texture where parts are supported by a bass line
4. Musical dialogue between instruments
5. An entry by a new instrument with a new theme or fragment
6. Melody heard in two or more parts, creating a polyphonic texture
7. Musical texture where parts are independent
8. When two or more notes are played at the same time on a string
9. Musical texture where parts are the same or similar
10. An orchestral effect where the players play a percussive sound
11. Literally means 'pizzicato' - whole orchestra

b) What are the loudest and quietest dynamics found in Mendelssohn's Symphony No. 3?

.....

c) Is this typical of symphonies of the Romantic period? Explain your answer.

.....

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## Practice questions

You will need an **unannotated** score of **Mendelssohn's Symphony No. 4** to answer these questions.

The questions refer to **Movements 2 and 3**.

- a) Identify the **texture** in Movement 3 at **bar 1**.

Texture: .....

- b) Identify the **texture** in Movement 3 at **bars 87–92**.

Texture: .....

- c) Name the **articulation** used at **bar 106<sup>2</sup>** in Movement 3.

Articulation: .....

- d) Analyse the **texture** in Movement 2 at **bars 1–35<sup>1</sup>**.

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- e) Describe the **dynamics** in Movement 2 from **bar 85<sup>4</sup>** to the end of the movement.

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- f) State the **articulation** of the string parts in Movement 3 at **bars 124–126**.

.....

- g) Identify the **texture** in Movement 2 at **bar 76**.

Texture: .....

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## Exercise 5 – Tempo, Metre and Rhythm

This exercise will help you revise tempo, metre and rhythm in Mendelssohn's Symphony No. 3. Use your knowledge to exam-style questions.

### Revision

- a) Complete this table with the meanings of each of these tempo indicators.

Tempo	Definition
All. Vivace	
Con moto	
Presto	
Andante	
Moderato	
Piu animato poco a poco	

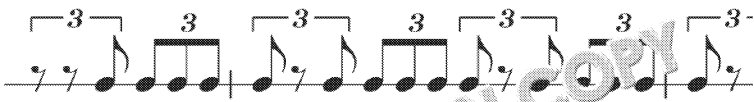


- b) Which of the following terms does NOT relate to the rhythm?

Syncopation	Augmentation	Allegro	Diminuendo
-------------	--------------	---------	------------

- c) Complete the table by giving the starting time signature of each movement.

Movement	Time signature (e.g. $\frac{6}{8}$ or C)
1	
2	
3	
4	

- d) Complete this table by identifying which movement each of the following rhythms

Rhythm	
	
	
	

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## Practice questions

You will need an **unannotated** score of **Mendelssohn's Symphony No. 4** to answer the questions.

The questions relate to **Movement 4**.

- a) Name the **rhythmic device** found in the bassoon in **bars 224–225**.

Rhythmic device: .....

- b) Describe the use of **rhythm** in **bars 34–52**.

.....

.....

.....

.....

.....

.....

- c) Name the **device** found in the violin from **bars 2<sup>3</sup>–12**.

.....

- d) Identify how the **rhythm** in **bars 193–194** has been altered from **bars 49–50**.

.....

- e) Give **two** examples in which Mendelssohn uses **rhythm** to achieve a sense of ending.

1. ....

2. ....

- f) Compare Mendelssohn's use of **tempo**, **metre** and **rhythm** in **Movement 1** and **Movement 4**, commenting on similarities and differences.

Similarities	
<p>.....</p> <p>.....</p> <p>.....</p>	<p>.....</p> <p>.....</p> <p>.....</p>

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## Exercise 6 – Practice Question: Movement 1

In this activity, you will answer a set of questions in exam style. You will need an audio recording of **Symphony No. 4 by Mendelssohn** to answer these questions.

The questions refer to **Movement 1**.

- a) Identify the **structure** of the movement.  
 .....  
 .....
- b) Give two examples of how Mendelssohn uses **sonority** in **bars 1–10**.  
 1. ....  
 2. ....
- c) Identify where the following features can be found within **bars 1–20**. Please specify the bar number and beat (e.g. Bar 7<sup>2</sup>).

Feature	Bar and beat
Ic chord	
Sequence	
Minor 7 <sup>th</sup> interval in violins 1 and 2	

- d) Identify the **key** and **cadence** at the end of **bars 67–66**.  
 Key: .....  
 Cadence: .....
- e) Name the **section** that starts in **bar 92<sup>2</sup>**.  
 .....
- f) Identify the **function** of the double basses in **bars 132–139**.  
 .....
- g) Analyse the **texture** of **bars 140–171**.  
 .....  
 .....  
 .....  
 .....  
 .....

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## Exercise 7 – Practice Question: Movement 1

In this activity, you will answer a set of questions in exam style. You will need an audio recording of **Symphony No. 4 by Mendelssohn** to answer these questions.

The questions refer to **Movement 1**.

- a) Analyse Mendelssohn's use of **melody** in **bars 210–238**.



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- b) Analyse the **texture** and **sonority** of **bars 405–436**.



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- c) Identify the **chord** at:

- i) **Bar 488**

- ii) **Bar 524**

- d) Identify the **key** at:

- i) **Bar 228**

- ii) **Bar 297**

- iii) **Bar 297**



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## Exercise 8 – Practice Question: Movement 2

In this activity, you will answer a set of questions in exam style. You will need an audio recording of **Symphony No. 4 by Mendelssohn** to answer these questions.

The questions refer to **Movement 2**.

- a) Give **three** ways in which Mendelssohn creates a feeling of coming to an end in the first movement, **bars 96–103**.



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- b) Identify the **key** at:

i) **Bar 45**

.....

i) **Bar 57**

.....

- c) Analyse the use of **harmony** and **tonality** in **bars 67–86**.



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.....

- d) Compare bars **1–11** with bars **57–65**. Comment on similarities and differences.

Similarities	Differences
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## Exercise 9 – Practice Question: Movement 3

In this activity, you will answer a set of questions in exam style. You will need an audio recording of **Symphony No. 4 by Mendelssohn** to answer these questions.

The questions refer to **Movement 3**.

a) Name the **section** that begins in bar 1.

.....

b) In the first section at bars 20<sup>3</sup>–40<sup>1</sup>, give the bar and beat numbers of one example of each of the following:

i) tonic triad of B minor

.....

ii) references to F# minor

.....

iii) C# major broken chord

.....

c) Name the **structure** of this movement.

.....

d) Analyse the use of **harmony** and **form** in bars 1–16.

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e) Give a detailed analysis of bars 40–52.

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## Exercise 10 – Practice Question: Movement 4

In this activity, you will answer a set of questions in exam style. You will need an audio recording of **Symphony No. 4 by Mendelssohn** to answer these questions.

The questions refer to **Movement 4**.

a) Identify the **texture** at:

i) **Bars 34<sup>2</sup>–36<sup>2</sup>**

.....

ii) **Bars 74<sup>2</sup>–75<sup>2</sup>**

.....

b) Identify the **key** at **bar 115**.

.....

c) Identify the **harmony** at:

i) **Bar 13**

.....

ii) **Bars 44<sup>2</sup>–45<sup>2</sup>**

.....

d) Outline the **structure** of **Movement 4**, using **bar and beat numbers** to support your answer.

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e) Compare bars **6–22** with bars **76–88**. Comment on similarities and differences.

Similarities	
	

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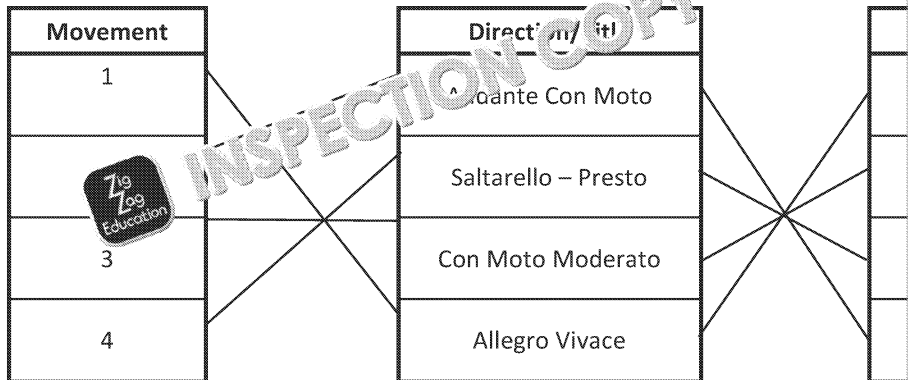


# Answers

## Exercise 1 – Structure and Tonality

### Revision

a)



b)

Relationship	Key (e.g. C major)
Tonic	A major
Tonic minor	A minor
Dominant	E major
Subdominant	D major
Subdominant minor	D minor

c)

Movement	Form
1	Sonata form
2	Allegretto (ABAB) with coda OR Modified sonata form (without development section)
3	Minuet and trio (ABA) / Ternary form
4	Loose sonata form – sonata form without recapitulation

d) This is the dominant minor key or the dominant of the tonic minor.

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## **Preview of Answers Ends Here**

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This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.