

Section A – Compositional Techniques and Performance Practice

Answer **all** questions in Section A.

Your CD contains three tracks. Track 1 contains the music for Question 1. Track 2 contains Performance A and Track 3 contains Performance B. A full score of the music for Question 2 is in the accompanying insert. **No** additional scores may be used in Section A.

- 1** Listen to the extract from Bach's *Brandenburg Concerto no. 5* (Track 1).
- (a) Which movement is this extract taken from? [1]
 - (b) Which section of the movement starts at the end of the extract? [1]
 - (c) Name the instrument heard in this recording. [1]
 - (d) How is this instrument's role different from what you might expect in a concerto grosso? [2]
- 2** Listen to Performance A on the recording provided (Track 2). Look at the score provided, which you will find in the separate insert, and read through the questions.
- (a) Outline the composer's use of concertino and ripieno in the opening section (bars 1–58). [2]
 - (b) What is the relationship of the chord in bar 20 to the chord in bar 21? [1]
 - (c) Identify the cadence in bars 57 to 58. [1]
 - (d) Name the texture from bars 59 to 69. [1]
 - (e) Identify the harmonic device used in the first violin part in bars 72–73. [1]
 - (f) Name the melodic device in bars 78⁴ to 80³ in the second violins. [2]
 - (g) Describe in detail the structure of the extract from bar 59 to 88 (the end of the extract). [6]
- 3** Refer to both Performances A (Track 2) and B (Track 3) on the recordings provided.
- (a) Comment on how the two performances interpret tempo. [6]
 - (b) Compare the two performances. You may wish to refer to instrumentation, pitch, articulation, ornamentation, the overall sound or any other features you consider important. You should not refer to tempo. [10]

Section B – Understanding Music

Answer **one** question in Section B. Refer to your own unedited recordings of set works. You may **not** use a copy of the scores.

- 4 Compare how contrast is created in Boulanger's *Les Sirènes* and any **one** of Britten's *Four Sea Interludes*. [35]
- 5 In what ways is calmness suggested in *Moonlight* (movement III of Britten's *Four Sea Interludes*) and in Wagner's Overture from *Der fliegende Holländer*? [35]

Section C – Connecting Music

Answer **one** question in Section C.

You **must** refer to musical examples of **two or more** styles or traditions from: world, folk, pop, jazz. You **may** also refer to music from the Western classical tradition **not including the set works**.

You may **not** use recordings or scores.

- 6 Compare the notation practices of a range of styles/traditions. How necessary and helpful do you think they are? [30]
- 7 How do musical styles evolve? Illustrate your answer with reference to **any two** different styles of music. [30]
- 8 Explain how groups of singers are used in music of **at least two** different styles/traditions. [30]

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