

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 Händel's *Music for the Royal Fireworks* (Track 1).
- (a) What type of dance is this? [1]
- (b) Name two principal characteristics of this dance. [2]
- (c) Comment on the structure of the movement. [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) Comment on the harmony in bar 2. [2]
- (b) Name the cadence at bars 5–6. [1]
- (c) Describe the texture from bar 7 to bar 16¹. [1]
- (d) How does the music of the second violins at bars 29–31 relate to the main theme of the Allegro in the first violins at bars 7–8? [2]
- (e) Name the melodic device used in the first violin part in bars 53² to 56¹. [2]
- (f) Describe in detail the structure of the extract from bar 7 to bar 53¹. [6]
- 3** Refer to both Performances A (Track 2) and B (Track 3) on the recordings provided.
- (a) Comment on how the two performances of the Adagio e Staccato section (bars 1–6) interpret moments of silence in the music (whether marked or not). [6]
- (b) Compare the two performances. You may wish to refer to instrumentation, pitch, articulation, tempo, the overall sound or any other features you consider important. [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 Describe some contrasting examples of how the sea is suggested in Britten's *Four Sea Interludes*. [35]
- 5 Compare some of the ways dramatic tension is created in Boulanger's *Les Sirènes* and 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 What can the term 'orchestra' mean in the music of different cultures and periods? Illustrate your answer with reference to **any two** styles or traditions. [30]
- 7 How does music from different styles/traditions achieve contrast and variety? Illustrate your answer with reference to **any two** styles or traditions. [30]
- 8 What purpose does music serve in different societies? Support your answer with reference to music from **at least two** different traditions. [30]

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