

You are advised to spend no more than 45 minutes on each of Sections A and B and no more than 30 minutes on Section C.

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 this passage from Bach's *Brandenburg Concerto no. 5* (Track 1).
- (a) From which movement is this extract taken? [1]
- (b) Which section of the movement should follow this extract? [1]
- (c) Describe the relationship between the instruments heard in this extract. [3]
- 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) Compare the music of bars 1 to 6 with the music of bars 7 to 12. [3]
- (b) Name the harmonic device in bars 23 to 25¹. [2]
- (c) Name the harmonic device in the first violin part from bars 26 to 27. [1]
- (d) Identify the cadence in bar 31. [1]
- (e) Name the harmonic device from bars 44 to 49¹. [1]
- (f) Outline the changes of texture in this extract, referring to bar numbers. [6]
- 3** Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).
- (a) Describe some examples of the ornamentation in each performance. [6]
- (b) Compare the two performances. You may wish to refer to instrumentation, tempo, pitch, articulation, the overall sound or any other features you consider important. You should not refer to ornamentation. [10]

Section B – Understanding Music

Answer **one** question in Section B.

Refer to your own unedited recordings of the set works. You may **not** use scores.

- 4 Describe the effect of different textures used in Wagner's Overture from *Der fliegende Holländer*. Compare these briefly with the textures used in Boulanger's *Les Sirènes*. Refer to specific musical examples in your answer. [35]
- 5 How are metre and rhythm used to suggest scenes in Britten's *Four Sea Interludes*? Refer to contrasting examples in your answer. [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 Discuss some examples of how different styles/traditions have influenced each other. Illustrate your answer with reference to **a range** of music. [30]
- 7 What factors might affect people's musical preferences? Illustrate your answer with reference to examples from **different** styles/traditions. [30]
- 8 How does the importance and role of soloists vary in different styles/traditions? Refer to **a range** of examples in your answer. [30]

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