

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 audio recordings contain 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 Questions 2 and 3 is in the accompanying insert. **No** additional scores may be used in Section A.

1 Listen to this extract from Handel's *Water Music, Suite in F Major* (Track 1).

(a) From which movement is this extract taken?

..... [1]

(b) Name the solo instrument.

..... [1]

(c) Identify the cadence that ends the movement.

..... [1]

(d) Comment on the soloist's treatment of the melody.

.....

 [2]

- 2 Listen to Performance A on the recording provided (Track 2). Look at the score, which you will find in the separate insert, and read through the questions.

(a) Describe the texture of the music in bars 21–52.

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..... [3]

(b) Precisely identify the melodic device in the solo flute part in bars 73–74.

..... [2]

(c) In bar 76, there is an imperfect cadence in D major. Precisely identify the first chord.

..... [2]

(d) Name the harmonic device used by the recorder in bars 103⁴–104³.

..... [1]

(e) Describe the structure of the extract. Refer to keys and bar numbers to identify the different sections.

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..... [6]

3 Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).

- (a) Comment on the use of ornamentation in each performance. Refer to bar numbers in your answer.

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..... [6]

- (b) Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, articulation, the overall sound or any other features you consider important. You should **not** refer to ornamentation.

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..... [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 How do harmony and tonality contribute to scene setting in Debussy's *La Cathédrale engloutie* and in any **one** movement from Grieg's *Peer Gynt*, Suite No. 2? [35]
- 5 How does Rimsky-Korsakov's use of instruments support the storytelling in any **two** movements of *Scheherazade*? [35]

[illegible]

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 How can music of different cultures and traditions be linked to a particular time and/or place? [30]
- 7 Discuss how improvisation is used in different musical traditions. [30]
- 8 What are some of the different ways in which music can be structured? [30]

[illegible]

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