

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) What is the title of this movement?

..... [1]

(b) Suggest an appropriate **Italian** tempo marking for this performance of the music.

..... [1]

(c) Which keyboard instrument can be heard in this extract?

..... [1]

(d) Describe the contribution of the woodwind and brass instruments in this extract.

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..... [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) Referring to bars 5 and 6:

(i) Identify the chord in bar 5³.

..... [1]

(ii) Name the key in bar 6. What is its relationship to the tonic?

Key:

Relationship:

[2]

(b) Precisely identify the melodic device in the solo cello part in bars 24–26.

..... [2]

(c) What scale is used in the 2nd violin part in bars 37–38 and imitated in the 1st violin part in bars 39–41?

..... [1]

(d) Identify **two** harmonic devices used in bars 44–47.

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[2]

(e) Describe some of the ways in which the solo cello and ensemble interact with each other throughout the extract. Refer to bar numbers.

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..... [6]

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

- (a) Compare the use of dynamic contrast in the two performances. 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, ornamentation, articulation, the overall sound or any other features you consider important. You should **not** refer to dynamics.

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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 Comment on features that suggest Arabian settings of the ‘Arabian Dance’ from *Peer Gynt*, Suite No. 2 and any **one** movement from *Scheherazade*. [35]
- 5 How do dynamics, dissonance and pitch contribute to the descriptive intentions of *La Cathédrale engloutie* and the first movement of *Scheherazade*? [35]

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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 the use of music in everyday life in different cultures and traditions. [30]

7 How do percussion instruments contribute to the music of different styles and traditions? [30]

8 How has technology influenced the creation and/or performance of music? [30]

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