

**Music**  
**Standard level**  
**Listening paper**

Monday 21 November 2016 (morning)

2 hours

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**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2.  
A clean score of the prescribed work must be used.
- Section B: answer either question 3 or question 4. Answer both question 5 and question 6.  
The score required for question 3 is in the score booklet provided.  
Questions 3 to 6 correspond to the music tracks 1 to 4.  
You may listen to the tracks as many times as you wish.
- The maximum mark for this examination paper is **[80 marks]**.

## Section A

Answer **either** question 1 **or** question 2.

Question 1 refers to the work ***An American in Paris*** by **George Gershwin**.

Question 2 refers to the work ***Petite Messe Solennelle*** by **Gioachino Rossini**.

Justify your answer with reference to the work by Gershwin or Rossini.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the work/extract.

### Either

1. ***An American in Paris* by George Gershwin**

Discuss how Gershwin creates contrast through his instrumental writing in *An American in Paris*. Support your answer with reference to **at least three** passages from the score. [20]

### Or

2. ***Petite Messe Solennelle* by Gioachino Rossini**

Discuss the types of musical texture used by Rossini in **the following three** passages of the *Petite Messe Solennelle*:

- the “Christe eleison” section of the *Kyrie* movement
- the “Cum sancto spiritu” section of the *Gloria* movement
- the “Et vitam venturi” section of the *Credo* movement. [20]

## Section B

Answer **either** question 3 **or** question 4.

Answer **both** question 5 **and** question 6.

Answers should include relevant **musical**:

- elements: such as (but not limited to) duration, pitch, tonality, timbre/tone colour, texture, dynamics
- structure: such as (but not limited to) form, phrases, motifs
- terminology and its appropriate use
- context: such as (but not limited to) cultural, historical and stylistic context.

Justify your answers with reference to evidence from the extracts.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) where a score is provided; and by using timings (minutes and seconds) where no score is provided.

**Either**

- 3. Romanian Folk Dances, Movement IV (*Buciumeana*), Movement V (*Poargă românească*) and Movement VI (*Mărunțel*) by Béla Bartók**  
(Track 1. Score provided, music ends at 1 minute 54 seconds.)

With clear reference to the score provided, analyse, examine and discuss in detail what you hear in this extract. [20]

**Or**

- 4. Oboe Concerto in D minor, Movement I (*Andante e spiccato*) by Alessandro Marcello**  
(Track 2. No score provided, music fades from 2 minutes 13 seconds.)

Analyse, examine and discuss in detail what you hear in this extract. [20]

- 5. Unidentified Piece**  
(Track 3. No score provided, music fades from 2 minutes 25 seconds.)

Analyse, examine and discuss in detail what you hear in this extract. [20]

- 6. Unidentified Piece**  
(Track 4. No score provided, music ends at 2 minutes 45 seconds.)

Analyse, examine and discuss in detail what you hear in this extract. [20]