

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 Bach's *Brandenburg Concerto no. 5* (Track 1).
- (a) Which movement is this extract taken from? [1]
 - (b) What musical characteristics identify it as this movement? [2]
 - (c) Name the **two** solo instruments accompanied by the harpsichord at the start of the extract. [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) Describe the chord in bar 2. [2]
 - (b) Name the key into which the music modulates in bars 4–7. [2]
 - (c) Identify the cadence at bars 9–10. [1]
 - (d) Identify the harmonic device used in the second violin part in bars 11–12. [1]
 - (e) Identify the melodic device used in the cello part in bars 16 and 17. [2]
 - (f) What compositional techniques are used to give structure to the music in the Andante largo section (bars 11–25)? [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 opening Adagio section differ in their approach to ornamentation. [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 Compare some of the ways dramatic tension is created in any **one** of Britten's *Four Sea Interludes* and in Wagner's Overture from *Der fliegende Holländer*. [35]
- 5 In what ways is calmness suggested 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 do you understand by stylistic 'fusion' in music? Describe **any two** examples from any style or tradition. [30]
- 7 Describe some of the possible challenges of listening to music from cultures other than your own. Illustrate your answer with references to music from **any two** styles or traditions. [30]
- 8 Compare the creative possibilities of vocal music with those of instrumental music. Illustrate your answer with references to music from **any two** styles or traditions. [30]

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.