

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 Händel's *Music for the Royal Fireworks* (Track 1).
- (a) What type of dance is heard in this extract? [1]
 - (b) What musical features identify this dance? [2]
 - (c) How does the instrumentation change when the music is repeated? [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) Comment on the harmony in the Vivace section (bars 1 to 9). [1]
 - (b) Describe the texture of bars 10 to 14. [1]
 - (c) In what ways does the texture change in bars 15 to 28? [2]
 - (d) Refer to bars 29 to 34.
 - (i) Name the melodic device in the first violin part. [2]
 - (ii) How does the continuo part relate to the first violin part? [1]
 - (e) Name the cadence at bars 50 to 51. [1]
 - (f) What compositional techniques does Corelli use in the Adagio section? [6]
- 3** Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).
- (a) Comment on how the two performances differ in their approach to articulation. [6]
 - (b) Compare the two performances. You may wish to refer to instrumentation, pitch, ornamentation, tempo, the overall sound or any other features you consider important. You should **not** refer to articulation. [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 dynamics contribute to the various moods in Wagner's *Overture* from *Der fliegende Holländer* and Boulanger's *Les Sirènes*? Illustrate your answer with specific musical examples from **both** works. [35]
- 5 How does the texture of the music contribute to the description of the scenes in any **two** of Britten's *Four Sea Interludes*? [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 To what extent is contrast important **within** a piece of music? Illustrate your answer with examples from **at least two** styles/traditions. [30]
- 7 What features of a piece of music might identify it as coming from a particular region? Refer to a **range** of different styles/traditions in your answer. [30]
- 8 Is music limited by conventions and traditions? Illustrate your answer with reference to **at least two** styles/traditions. [30]

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