

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 Bach's *Brandenburg Concerto no. 5* (Track 1).
 - (a) Which part of the first movement is this extract taken from? [1]
 - (b) How does Bach build tension towards the end of the extract? [1]
 - (c) Which section follows immediately after the extract? [1]
 - (d) Describe the roles of the three instruments heard in this 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) Name the melodic device in the first violin part in bars 6¹ to 8³. [2]
 - (b) Name the cadence at bar 13. [1]
 - (c) Name the texture of the Allegro section. [1]
 - (d) Name the harmonic device in the second violin part from bar 20 to 21. [1]
 - (e) Identify the keys of the Andante Largo and Allegro sections, and describe their relationship. [3]
 - (f) Outline the contrasts in the extract, referring to bar numbers. [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 use of instrumentation and ornamentation in the continuo part. [6]
 - (b) Compare the two performances. You may wish to refer to instrumentation, ornamentation, tempo, pitch, articulation, the overall sound or any other features you consider important. You should **not** refer to the continuo part. [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 are metre and rhythm used to suggest scenes in Britten's *Four Sea Interludes*? Refer to contrasting examples in your answer. [35]
- 5 Discuss the effect of contrasting uses of rhythm in Wagner's *Overture* from *Der fliegende Holländer* and Boulanger's *Les Sirènes*. Refer to specific musical examples in your answer. [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 In what ways do different musical styles and traditions treat the interaction between voices and instruments? Refer to a **variety** of styles/traditions in your answer. [30]
- 7 What effect do changes of tempo have **within** a piece? Refer to a range of specific musical examples from **at least two** styles/traditions to illustrate your answer. [30]
- 8 To what extent do 'folk' or 'popular' styles of music differ from 'classical' music? Refer to a **range** of examples from around the world to illustrate your answer. [30]

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