Diploma Programme
Programme du diplôme
Programa del Diploma

Music
Higher level
Listening paper

Thursday 19 May 2016 (morning)

2 hours 30 minutes

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2. Answer question 3.
  Clean scores of the prescribed works must be used.
- Section B: answer either question 4 or question 5. Answer both question 6 and question 7.
  The score required for question 4 is in the score booklet provided.
  Questions 4 to 7 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 **[100 marks]**.

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Section A

Answer **either** question 1 **or** question 2.
Answer question 3.

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**.
Question 3 refers to both works.

Justify your answers with reference to the works by Gershwin and by Rossini.
Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the works/extracts.

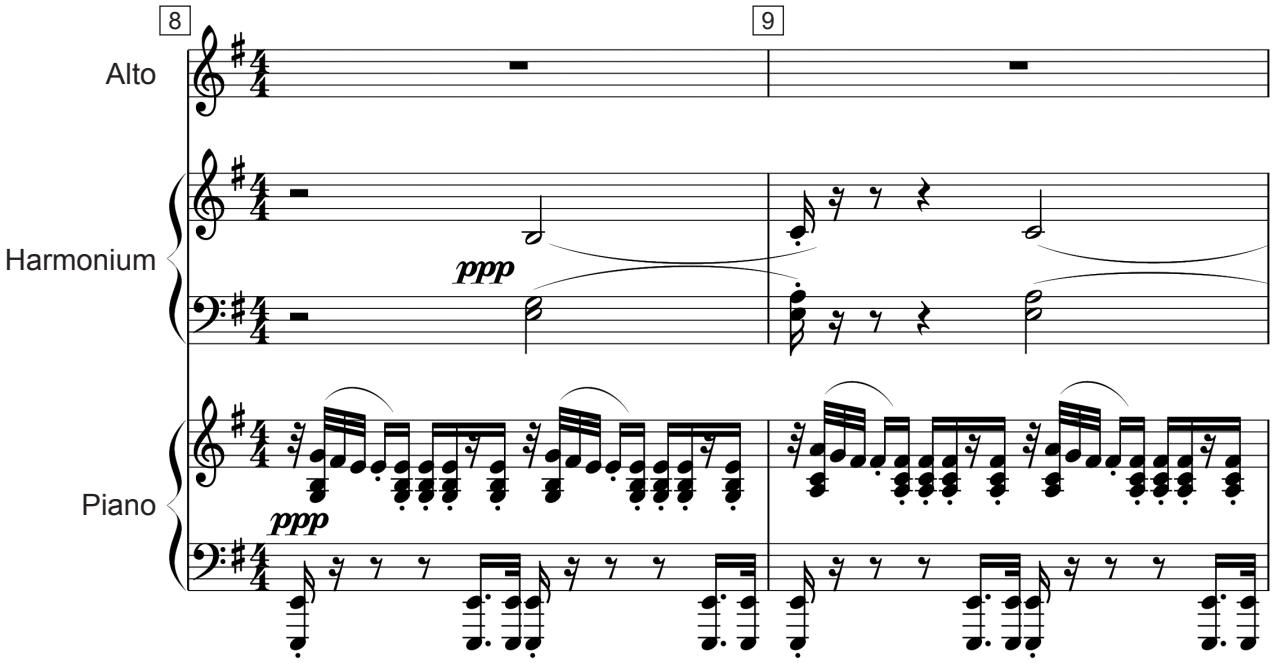
Either

1. ***An American in Paris*** **by George Gershwin**
With reference to the score, discuss the use of motifs and their development in *An American in Paris*. [20]

Or

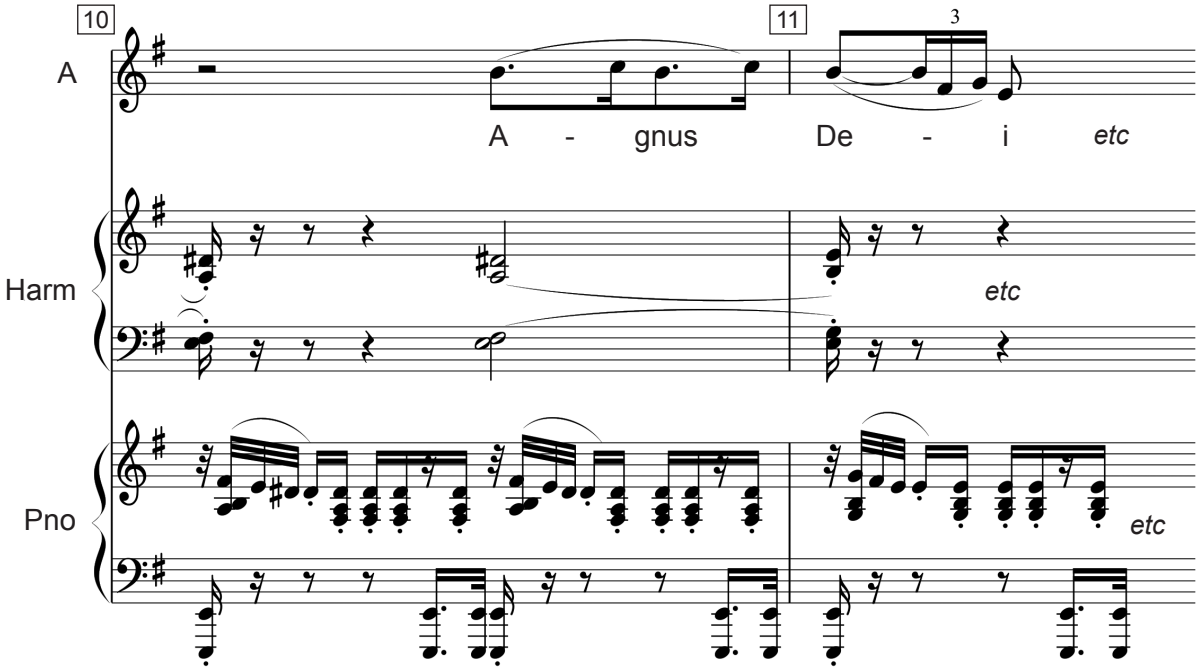
2. ***Petite Messe Solennelle*** **by Gioachino Rossini**
Compare and contrast bars/measures 8 to 20 with bars/measures 21 to 32 of the *Agnus Dei* with reference to the way Rossini uses his musical material. [20]

Because editions of the *Petite Messe Solennelle* may differ, the following score extract has been included to help you locate the start of bar/measure 8 on your copy of the score:



(This question continues on the following page)

(Question 2 continued)



3. *An American in Paris* by George Gershwin and *Petite Messe Solennelle* by Gioachino Rossini

Compare and contrast the use of counterpoint in the two prescribed works, emphasizing any significant musical links. [20]

Section B

Answer **either** question 4 **or** question 5.
Answer **both** question 6 **and** question 7.

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

4. ***Symphony No 4 in B-flat major, Op 60*, Movement III (*Menuetto: Allegro vivace*) by Ludwig van Beethoven**
(Track 1. Score provided, track ends at 1 minute 50 seconds.)

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

Or

5. ***Les Noces,* Scene 1: *The Tresses (At the Bride's House)* by Igor Stravinsky**
(Track 2. No score provided, track fades from 1 minute 15 seconds.)

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

6. **Unidentified piece**
(Track 3. No score provided, track fades from 2 minutes 19 seconds.)

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

7. **Unidentified piece**
(Track 4. No score provided, track ends at 2 minutes 16 seconds.)

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