

**Music**  
**Higher level**  
**Listening paper**

Thursday 19 May 2016 (morning)

2 hours 30 minutes

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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. 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]**.

### 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:

The image shows a musical score extract for measures 8 and 9 of the *Petite Messe Solennelle*. The score is written for Alto, Harmonium, and Piano. The Alto part is a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two whole rests, one in measure 8 and one in measure 9. The Harmonium part consists of two staves (treble and bass clefs) with a 4/4 time signature. It begins with a *ppp* dynamic marking. In measure 8, the right hand has a half note G4 and the left hand has a half note G3. In measure 9, the right hand has a half note A4 and the left hand has a half note A2. The Piano part also consists of two staves (treble and bass clefs) with a 4/4 time signature. It begins with a *ppp* dynamic marking. The right hand plays a continuous eighth-note pattern, and the left hand plays a similar pattern. The score is marked with a box containing the number 8 above the first measure and a box containing the number 9 above the second measure.

(This question continues on the following page)

(Question 2 continued)

The musical score consists of three staves. The top staff is for the voice (A), starting at measure 10 with a rest, then moving to measure 11 with the lyrics "A - gnus De - i etc". The melody in measure 11 features a triplet of eighth notes. The middle staff is for the harp (Harm), showing chords and arpeggiated figures. The bottom staff is for the piano (Pno), featuring a complex rhythmic accompaniment with sixteenth-note patterns and chords. The key signature has one sharp (F#).

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]

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