

Music
Higher level
Listening paper

Monday 21 November 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]**.

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**

Discuss how Gershwin creates contrast through his instrumental writing in *An American in Paris*. Support your answer with reference to **at least three** passages from the score.

[20]

Or

2. ***Petite Messe Solennelle* by Gioachino Rossini**

Discuss the types of musical texture used by Rossini in **the following three** passages of the *Petite Messe Solennelle*:

- the “Christe eleison” section of the *Kyrie* movement
- the “Cum sancto spiritu” section of the *Gloria* movement
- the “Et vitam venturi” section of the *Credo* movement.

[20]

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

Compare and contrast harmony in the two prescribed works. In your discussion you could refer to such musical features as chords, chord progressions, key change and modulation, and the control of consonance and dissonance.

[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. **Romanian Folk Dances, Movement IV (*Buciumeana*), Movement V (*Poargă românească*) and Movement VI (*Mărunțel*) by Béla Bartók**
(Track 1. Score provided, music ends at 1 minute 54 seconds.)

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

Or

5. **Oboe Concerto in D minor, Movement I (*Andante e spiccato*) by Alessandro Marcello**
(Track 2. No score provided, music fades from 2 minutes 13 seconds.)

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

6. **Unidentified piece**
(Track 3. No score provided, music fades from 2 minutes 25 seconds.)

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

7. **Unidentified piece**
(Track 4. No score provided, music ends at 2 minutes 45 seconds.)

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