

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 the extract from Händel's *Music for the Royal Fireworks* (Track 1).
- (a) What type of dance is this? [1]
- (b) Name **two** principal characteristics of this dance. [2]
- (c) Which woodwind instruments are used in this extract? [2]
- 2** Listen to Performance A on the recording provided (Track 2). This is an extract from Torelli's *Christmas Concerto* which depicts the shepherds. Look at the score provided, which you will find in the separate insert, and read through the questions.
- (a) Name the harmonic device used in the 2nd violin part in bars 2² to 4⁴. [1]
- (b) What musical term describes the entries of the 1st violin, 2nd violin and viola parts in bars 5–7? [1]
- (c) What technical devices are used in the *Vivace* section to suggest the shepherd's folk music? [2]
- (d) (i) Describe the contribution of the viola part to the texture from bars 14¹ to 19¹. [2]
- (ii) Describe one feature of the relationship between the 1st and 2nd violin parts in bars 14¹ to 19¹. [1]
- (e) Name the cadence at the end of the extract (bars 50–51). [1]
- (f) Describe in detail the use of modulation in the structure of the *Vivace* section. [6]
- 3** Refer to both Performances A (Track 2) and B (Track 3) on the recordings provided.
- (a) Describe the differences in tempo between the two performances. What effect do these differences have on the music? [6]
- (b) Compare the two performances. You may wish to refer to instrumentation, pitch, articulation, the overall sound or any other features you consider important. You should **not** refer to tempo. [10]

Section B – Understanding Music

Answer **one** question in Section B. Refer to your own unedited recordings of set works. You may **not** use a copy of the scores.

- 4 Explain in detail some of the different ways in which storms are suggested in Britten's *Four Sea Interludes* and Wagner's Overture from *Der fliegende Holländer*. [35]
- 5 Describe in detail how the music, and the two different roles for the voices and the piano, reflect the story in Boulanger's *Les Sirènes*. [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 What is a *scale*? Discuss the use of different scales in music from **at least two** styles or traditions. [30]
- 7 What different kinds of repetition are used in music? Illustrate your answer with examples from **at least two** styles or traditions. [30]
- 8 If a piece of music is not fully notated, or is not notated at all, what impact might this have on its performance? Illustrate your answer with examples from **any two** styles or traditions. [30]

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