

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

Friday 22 May 2015 (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 tracks 1 to 4 on the compact disc provided.  
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 **G Gershwin**.

Question 2 refers to the work ***Petite Messe Solennelle*** by **G 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/excerpts.

**Either****1. *An American in Paris* by G Gershwin**

During his lifetime, some music critics opposed categorizing Gershwin as a western art music composer. Discuss whether you think this categorization was right or wrong.

Justify your position with clear reference to **at least three** different passages in this score. [20]

**Or****2. *Petite Messe Solennelle* by G Rossini**

Discuss the relationship between the instrumental and vocal parts in one or more passages from each of **the following three** movements:

- *Kyrie* (section 1 of the Mass)
- *Cum Sancto Spiritu* (movement 6 of the *Gloria* section)
- *Credo in unum Deum* (movement 1 of the *Credo* section)

[20]

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

Compare and contrast the rhythmic character of each of the prescribed works, emphasizing the presence of any significant rhythmical 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 excerpts.

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. ***Allegretto con Variazioni* from *Quintet in A Major for Clarinet and Strings, K 581* by WA Mozart**  
(score provided)

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

**Or**

5. ***Sunday Morning* from *Peter Grimes – Four Sea Interludes, Op 33a* by B Britten**  
(no score provided)

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

6. **Unidentified piece**  
(no score provided)

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

7. **Unidentified piece**  
(no score provided)

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

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