

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

Tuesday 24 November 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 **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**

Gershwin has been credited as the composer who incorporated jazz into the world of western art music. Discuss **at least three** passages that demonstrate different jazz elements.

[20]

### Or

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

With references from **at least three** movements, analyse in detail how Rossini uses musical elements to support and express the text.

[20]

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

Select **one** passage from each prescribed work and compare and contrast them through the significant musical link of tonality.

[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. ***Violin Concerto No 4 (Winter), Movement 1 (Allegro non molto) from The Four Seasons by Antonio Vivaldi***  
(Track 1. Score provided, track fades from 2 minutes 16 seconds.)

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

### Or

5. ***Symphony No 4 in G Major, Movement 1 by Gustav Mahler***  
(Track 2. No score provided, track 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, track fades from 2 minutes 27 seconds.)

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

7. **Unidentified piece**  
(Track 4. No score provided, track fades from 1 minute 36 seconds.)

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

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