



**MUSIC
HIGHER LEVEL AND STANDARD LEVEL
LISTENING PAPER**

Tuesday 16 November 2010 (morning)

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Answer all the questions.
- When answering Section A, clean scores of the set work must be used.
- The score required for question 3, Section B is in the score booklet provided.
- Questions 1 to 5 correspond to tracks 1 to 5 on the compact disc provided.
- You may repeat the playing of extracts as many times as you wish.

SECTION A

This section is worth [40 marks].

PRESCRIBED WORK

Questions 1 (a) and 1 (b) refer to the work **Dido and Aeneas**, by **H Purcell**. Answer **both** parts, questions 1(a) and 1(b). In your answers be as specific as possible, not only describing the musical elements but also giving their **location** in the score (including bar(s)/measure(s), rehearsal number(s), and instrument(s) involved). Accurate location will be part of the assessment. **Indicate clearly the edition of the score that you are using.**

1. Dido and Aeneas by H Purcell

- (a) [*But, ere we this perform and In our deep vaulted cell*]

Analyse in detail the musical features found in **this extract** which place this work in the baroque period. Support your arguments with clear reference to the score. These arguments may include (but are not limited to) comments on structure, harmony, melody, rhythm and orchestration.

[20 marks]

- (b) Many writers have commented upon Purcell's use of chromaticism in *Dido and Aeneas*. Choose **two (or more)** passages and demonstrate how Purcell's use of chromaticism (melodic and/or harmonic) influences the dramatic aspect of the opera. Support your answer with clear reference to the score. In your answer to question 1 (b) do not refer to the extract from question 1 (a).

[20 marks]

SECTION B

Each question is worth [20 marks].

OTHER WORKS**2. Unidentified Piece**
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

3. Overture from *The Creatures of Prometheus* by L Beethoven
(score provided)

With clear reference to the score provided, analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

4. *Ghorwane: Wavitika* by P Langa
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

5. Unidentified Piece
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.
