



22128001



**MUSIC  
HIGHER LEVEL  
LISTENING PAPER**

Friday 4 May 2012 (afternoon)

3 hours

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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 work/s must be used.
- Section B: answer all the questions.  
The score required for question 4 is in the scores booklet provided.  
Questions 4 to 7 correspond to tracks 1 to 4 on the compact disc provided.  
You may listen to the extracts as many times as you wish.
- Section C: answer question 8.
- The maximum mark for this examination paper is [140 marks].

**SECTION A**

Answer **either** question 1 **or** question 2.

Answer question 3.

Question 1 refers to the work **Symphony No. 41 in C Major, K. 551 “Jupiter”** by **W A Mozart**.

Question 2 refers to the work **El Salón México** by **A Copland**.

Question 3 refers to both works.

Justify your statements with arguments making clear reference to the piece/extract.

Give **location** as specifically as possible. Use bar(s)/measure(s), rehearsal number(s), and instrument(s) involved in the works by Mozart and by Copland.

*Either*

**1. Symphony No. 41 in C Major, K. 551 “Jupiter” by W A Mozart**

Referring to the score, analyse and describe the form of the second movement of Mozart’s “Jupiter” symphony.

[20 marks]

*Or*

**2. El Salón México by A Copland**

How does Copland incorporate the style of Mexican music into *El Salón México*? Provide a clear analysis and justify your arguments, giving precise location of passages used to illustrate your answer.

[20 marks]

**3. Symphony No. 41 in C Major, K. 551 “Jupiter” by W A Mozart and El Salón México by A Copland**

Compare and contrast (with exception of the second movement of Mozart’s “Jupiter” symphony) Mozart’s and Copland’s approaches to the treatment of melody in the prescribed works. Illustrate your arguments with precisely located examples.

[20 marks]

**SECTION B**

Answer *all* the questions.

Marks are awarded for accurate location and use of musical terminology.

Analysis 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*
- *context: such as (but not limited to) time, culture.*

**4. Magnificat, H. 73 by M A Charpentier**  
(score provided)

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

**5. Night on the Bare Mountain by M Mussorgsky**  
(no score provided)

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

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

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

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

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

**SECTION C**

*Answer the following question.*

- 8.** Select **any two** of the extracts from Section B. Investigate and evaluate **two (or more)** significant musical links found in these extracts. Arguments must be fully justified and relevant to the chosen extracts. Use musical examples, with bar/measure numbers or CD timings to support your answer. *[20 marks]*
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