



88128001



**MUSIC
HIGHER LEVEL
LISTENING PAPER**

Wednesday 7 November 2012 (afternoon)

3 hours

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 Copland and by Mozart.

Either

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

Explain why Mozart’s “Jupiter” symphony is considered a work from the classical period, illustrating your arguments with precisely located examples.

[20 marks]

Or

Questions 2 and 3 removed for copyright reasons

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. ***Beatus vir* by C Monteverdi**

(score provided)

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

[20 marks]

5. ***Uranus, The Magician from The Planets, Op. 32* by G Holst**

(no score provided)

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

[20 marks]

6. ***Repül a szán, ROMA-AMOR*, by Jenő Merty, published by Solo Musica. Used with permission.**

(no score provided)

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

[20 marks]

7. ***Balcony Scene/Tonight* by Leonard Bernstein, published by Naxos. Used with permission.**

(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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