



22148001



**MUSIC
HIGHER LEVEL
LISTENING PAPER**

Friday 23 May 2014 (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 score 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. 1 in D Major, Op. 25 “Classical”** by **S Prokofiev**.

Question 2 refers to the work **The Yellow River Piano Concerto** by **X Xian**.

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 Prokofiev and by Xian.

Either

1. **Symphony No. 1 in D Major, Op. 25 “Classical”** by **S Prokofiev**

Discuss Prokofiev’s distinctive use of rhythm in the second movement of the “Classical” symphony referring to the score to illustrate your answer.

[20 marks]

Or

2. **The Yellow River Piano Concerto** by **X Xian**

The Yellow River Piano Concerto contains borrowed musical material. With reference to the score, identify **at least two** examples of such borrowed material and explain how it has been treated.

[20 marks]

3. **Symphony No. 1 in D Major, Op. 25 “Classical”** by **S Prokofiev** and **The Yellow River Piano Concerto** by **X Xian**

With reference to the scores, compare and contrast **at least three** passages from each of these works that illustrate distinctive use of instrumental colour.

[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. **Tempo moderato from Quintet for harp and strings by A Bax**
(score provided)

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

5. **Coro di Zingari (Gypsy Chorus also known as Anvil Chorus) from Il Trovatore by G Verdi**
(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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