

MUSIC
HIGHER AND STANDARD LEVEL
LISTENING PAPER

Wednesday 19 November 2003 (afternoon)

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Answer all the questions.
- In answering section A, clean scores of the set work must be used.
- Questions 1 to 5 correspond to tracks 1 to 5 on the compact disc (or audio cassette) provided.
- You may repeat the playing of extracts as many times as you wish.

SECTION A

This section is worth 40 marks.

PRESCRIBED WORK

1. ***The Rite of Spring*, by I Stravinsky**

[Sacred Dance – the Victim / Danse sacrée – l'Éluë / Danza sagrada – la Elegida]

Despite the fact that *The Rite of Spring* is today mostly performed as an orchestral piece, this composition is also an important part of the ballet repertory, with the reputation of presenting many challenges to performers (both musicians and dancers).

- (a) From **this** excerpt, describe a musical element that seems particularly suited for dancers and a musical element that might present challenges for dancers (total of **two** features). [20 marks]
- (b) From **any other** section(s) in *The Rite of Spring* (**not** from the given excerpt), describe a musical element that seems particularly suited for dancers and a musical element that might present challenges for dancers (total of **two** features). [20 marks]

Answer **both** parts. In your answer be as specific as possible, not only describing the musical elements but also giving their **location** in the score (including bar(s)/measure(s) and/or rehearsal number(s), and instrument(s) involved).

SECTION B

Each question is worth 20 marks.

OTHER WORKS

2. ***Sensemaya*, by S Revueltas**
(no score provided)

Using appropriate technical terminology, describe what you hear in this extract relating it to appropriate issues concerning musical, structural and contextual characteristics.

3. ***Die Wetterfahne (The Weather Vane) from Die Winterreise (The Winter Journey)*,
by F Schubert**
(score provided)

Using appropriate technical terminology and with the help of the provided score, describe what you hear in this extract relating it to appropriate issues concerning musical, structural and contextual characteristics.

4. Unidentified Piece
(no score provided)

Using appropriate technical terminology, describe what you hear in this extract relating it to appropriate issues concerning musical, structural and contextual characteristics.

5. *Unsquare Dance* by Dave Brubeck. Words and arrangement by Chris Brubeck.
(no score provided)

Using appropriate technical terminology, describe what you hear in this extract relating it to appropriate issues concerning musical, structural and contextual characteristics.
