



22138001



**MUSIC
HIGHER LEVEL
LISTENING PAPER**

Wednesday 22 May 2013 (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. 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

Consider the title of this work. With reference to **only one** movement discuss **at least three** ways in which this work might be identified with eighteenth-century composition and **at least three** ways in which it might be identified with twentieth-century composition. [20 marks]

Or

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

The Yellow River Piano Concerto includes many programmatic elements. With reference to **only two** movements analyse in detail **at least four** passages that exemplify programmatic aspects of the piece. [20 marks]

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

Compare and contrast the construction of melody (pitch, duration, articulation) in the two prescribed works. Illustrate your arguments with precisely located examples. Discuss if any significant musical link(s) is/are found in the aspect of melody. [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 di Menuetto from Septet in E Flat Major, Op. 20 by L Beethoven***
(score provided)

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

5. ***This little Babe from A Ceremony of Carols, Op. 28 by B Britten***
(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]
