



88148001



International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

**MUSIC
HIGHER LEVEL
LISTENING PAPER**

Friday 21 November 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 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

Prokofiev acknowledged that this symphony was inspired by Haydn (1732–1809). With clear reference to the score, discuss the idea that the first movement follows the structural model (form) of most classical symphonies of that time.

[20 marks]

Or

2. The Yellow River Piano Concerto by X Xian

One of the characteristics of Chinese music is its programmatic nature. Each of the movements of *The Yellow River Piano Concerto* has a programmatic title. Referring to the score, choose at least one movement and discuss the ways in which the music illustrates its title.

[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 use of tonality and modulation/key change in the prescribed works. Emphasize the presence of any significant musical links and refer to the scores to locate your evidence.

[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. Dixit Dominus, movement 1 by GF Handel
(score provided)

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

5. Violin Concerto by A Berg
(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]*
-