

MUSIC
HIGHER LEVEL AND STANDARD LEVEL
LISTENING PAPER

Monday 24 May 2004 (afternoon)

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

- Do not turn over 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. ***La mer*, by C Debussy**
[II Jeux de vagues]

La mer has become one of the most important pieces of the symphonic repertory. Together with other works by Debussy, it is an example of the new language used by French impressionists towards the end of the 19th century and the beginning of the 20th century. How was Debussy's language particular and innovative in terms of harmony/melody and tone colour?

- (a) From **this excerpt**, locate and describe elements that seem particularly characteristic of Debussy's impressionistic style in terms of harmony/melody and tone colour. (Give one example of a musical element for each aspect; **a total of two.**) [20 marks]
- (b) From **another section** other than **this excerpt** of *La mer*, locate and describe elements that seem particularly characteristic of Debussy's impressionistic style in terms of harmony/melody and tone colour. (Give one example of a musical element for each aspect; **a total of two.**) [20 marks]

Answer **both** a and b. 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), rehearsal number(s)/letters, and instrument(s) involved). Adequate location will be part of the assessment.

SECTION B

Each question is worth 20 marks.

OTHER WORKS

2. ***Domine ad adjuvandum* from *Vespers of the Blessed Virgin* by C Monteverdi**
(score provided)

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

3. ***Farandole* from suite *L'Arlésienne* no. 2 by G Bizet**
(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.

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. 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.
