



**MUSIC**  
**HIGHER LEVEL AND STANDARD LEVEL**  
**LISTENING PAPER**

Thursday 17 May 2007 (morning)

2 hours 30 minutes

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**INSTRUCTIONS TO CANDIDATES**

- Do not open this examination paper until instructed to do so.
- Answer all the questions.
- When 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 provided.
- You may repeat the playing of extracts as many times as you wish.

**SECTION A**

*This section is worth [40 marks].*

**PRESCRIBED WORK**

*Question 1 (a and b) refers to the work **Concerto for Orchestra**, by **B Bartók**. Answer both parts (a) and (b) of question 1. In your answers 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), and instrument(s) involved). Accurate location will be part of the assessment.*

**1. Concerto for Orchestra, by B Bartók**

- (a) [V *Finale*. From bars/measures 1 to 96]  
Analyse in detail the typical features of Bartók's compositional style which can be found in **this extract**. Support your arguments with clear reference to the score. These arguments may include (but are not limited to) comments on structure, harmony, melody, rhythm and orchestration. *[20 marks]*
- (b) Bela Bartók actively researched and documented the folk melodies from Hungary, Moravia, Romania and Slovakia, and this is reflected in his music. From any section(s) of the score (**excluding the excerpt in question 1 (a)**) analyse in detail **four** or more musical examples that illustrate this influence. *[20 marks]*

**SECTION B**

*Each question is worth [20 marks].*

**OTHER WORKS****2. Unidentified Piece**  
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

**3. *Comfort Ye My People and Ev'ry Valley Shall Be Exalted from The Messiah* by G F Handel**  
(score provided)

With clear reference to the provided score, analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

**4. Unidentified Piece**  
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

5. *Una vez más*  
(no score provided)

Analyse what you hear in this extract in terms of relevant:

- **Musical features:** such as (but not limited to) harmony, melody, rhythm, instrumentation
- **Structural features:** such as (but not limited to) form, phrases, motifs, texture
- **Contextual features:** such as (but not limited to) style, time, culture, geography, history.

For high marks **all** three of the above features must be addressed in detail using accurate musical terminology.

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