



88078001

MUSIC
HIGHER LEVEL AND STANDARD LEVEL
LISTENING PAPER

Monday 19 November 2007 (morning)

2 hours 30 minutes

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.
- The score required for question 3, Section B is in the scores booklet provided.
- 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) [II *Giuoco delle coppie*. From bars/measures 1 to 101]
Analyse in detail the musical 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 shows an innovative use of the orchestra in the *Concerto for Orchestra*. From any section(s) of the score (**excluding the excerpt in question 1 (a)**), analyze in detail **four** or more musical examples of this innovative approach. These may include (but are not limited to) instrumentation, tone colour, combination of instruments, effects and “extended techniques”, that is, innovative or non-conventional ways to perform on an instrument. *[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. *Fair Phyllis I Saw* by J Farmer
(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. ***Stream-Lines*** by J Savolainen
(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.
