



22118001



**MUSIC
HIGHER LEVEL
LISTENING PAPER**

Thursday 5 May 2011 (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 5 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.

SECTION A

Answer **either** question 1 **or** question 2.

Answer question 3.

Question 1 refers to the work **Symphony No. 41 in C Major, K. 551 “Jupiter”** by **W A Mozart**.

Question 2 refers to the work **El Salón México** by **A Copland**.

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 Mozart and by Copland.

Either

1. Symphony No. 41 in C Major, K. 551 “Jupiter” by W A Mozart

In movement four (“Molto Allegro”) locate the principle themes found in the exposition and discuss Mozart’s treatment of these themes in either the development (bar/measure 158–224) or the coda (bar/measure 356–end).

[20 marks]

Or

2. El Salón México by A Copland

Demonstrate the rhythmic sophistication found in Copland’s *El Salón México* by discussing **at least four** elements/features in the passage between rehearsal numbers 11–27 (bar/measure 103–267).

[20 marks]

3. Symphony No. 41 in C Major, K. 551 “Jupiter” by W A Mozart and El Salón México by A Copland

Through the link of thematic development, compare Copland’s *El Salón México* to **any one** movement (**with exception of the fourth movement**) of Mozart’s “Jupiter” Symphony.

[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. Short Ride in a Fast Machine by J Adams

(no score provided)

Analyse, examine and discuss in detail what you hear in this extract.

[20 marks]

5. First movement from Symphony No. 1, Op. 25 “Classical” by S Prokofiev

(score provided)

With clear reference to the 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]
