

Music
Higher level
Listening paper

Thursday 11 May 2017 (morning)

2 hours 30 minutes

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 works must be used.
- Section B: answer either question 4 or question 5. Answer both question 6 and question 7.
The score required for question 4 is in the score booklet provided.
Questions 4 to 7 correspond to the music tracks 1 to 4.
You may listen to the tracks as many times as you wish.
- The maximum mark for this examination paper is **[100 marks]**.

Section A

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

Answer question 3.

Question 1 refers to the work ***Brandenburg Concerto No 2 in F major*** by **Johann Sebastian Bach**.

Question 2 refers to the work ***Dances of Galánta*** by **Zoltán Kodály**.

Question 3 refers to both works.

Justify your answers with reference to the works by Bach and by Kodály.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the works/extracts.

Either

1. ***Brandenburg Concerto No 2 in F major*** by **Johann Sebastian Bach**

Discuss how Bach follows the principles of both fugue and *concerto grosso* in the last movement of his *Brandenburg Concerto No 2 in F major*.

[20]

Or

2. ***Dances of Galánta*** by **Zoltán Kodály**

Explore the relationship between the role of the clarinet and the role of the orchestra in Kodály's *Dances of Galánta*.

[20]

3. ***Brandenburg Concerto No 2 in F major*** by **Johann Sebastian Bach** and ***Dances of Galánta*** by **Zoltán Kodály**

Compare and contrast the rhythmic character of the prescribed works, emphasizing any significant musical links.

[20]

Section B

Answer **either** question 4 **or** question 5.
 Answer **both** question 6 **and** question 7.

Answers 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
- terminology and its appropriate use
- context: such as (but not limited to) cultural, historical and stylistic context.

Justify your answers with reference to evidence from the extracts.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) where a score is provided; and by using timings (minutes and seconds) where no score is provided.

Either

4. ***Sinfonia in D (G.4) for trumpet, strings and continuo, Movement II (Presto and Adagio only) and Movement III (Allegro) by Giuseppe Torelli***
 (Track 1. Score provided, music ends at 1 minute 55 seconds.)

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

Or

5. ***Symphony No 8 in C minor, Movement II (Scherzo, Allegro moderato) by Anton Bruckner***
 (Track 2. No score provided, music fades from 1 minute 40 seconds.)

Analyse, examine and discuss in detail what you hear in this extract. [20]

6. **Unidentified piece**
 (Track 3. No score provided, music fades from 2 minutes 35 seconds.)

Analyse, examine and discuss in detail what you hear in this extract. [20]

7. **Unidentified piece**
 (Track 4. No score provided, music ends at 2 minutes 20 seconds.)

Analyse, examine and discuss in detail what you hear in this extract. [20]
