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Music
Higher level
Listening paper

Tuesday 7 May 2019 (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 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

Examine the relationships between the violin and the other concertino instruments in the second movement of Bach's *Brandenburg Concerto No 2 in F major*.

[20]

Or

2. *Dances of Galánta* by Zoltán Kodály

Examine how Kodály varies the treatment of repeated material in *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 harmony in the prescribed works, emphasizing any significant musical links. In your answer, you might refer to musical features such as chords, chord progressions, key change, modulation and the control of consonance and dissonance.

[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. *Symphony of Psalms* by Igor Stravinsky

(Track 1. Score provided. Music fades from 1 minute 33 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 9 in D minor, Movement IV (Presto)* by Ludwig van Beethoven

(Track 2. No score provided. Music fades from 2 minutes 49 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 45 seconds.)

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

[20]

7. Unidentified piece

(Track 4. No score provided. Music fades from 1 minute 50 seconds.)

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

[20]
