



MUSIC
HIGHER LEVEL AND STANDARD LEVEL
LISTENING PAPER

Monday 21 November 2005 (afternoon)

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

- Do not turn over 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

1. *La mer*, by C Debussy

- (a) 1 *De l'aube à midi sur la mer*. From 2 bars/measures before rehearsal 9 to rehearsal 13.

Describe in detail the musical features 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) It was often claimed that Debussy was an Impressionist composer. Describe in detail **four** or more compositional elements that support this point of view. Support your arguments with clear reference to the score **but without referring to the extract in question 1a**. These arguments may include (but are not limited to) comments on structure, harmony, melody, rhythm and orchestration.

[20 marks]

Answer **both** parts. In your answer 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). Adequate location will be part of the assessment.

SECTION B

Each question in this section is worth [20 marks].

OTHER WORKS

2. *Scena e canto gitano from Capriccio Espagnol op. 34, by N Rimsky-Korsakov.*
(score provided)

With clear reference to the provided score, describe 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. **Unidentified Piece**
(no score provided)

Describe 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)

Describe 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. ***Blue Drag*** , by Myrow
(no score provided)

Describe 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.
