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**Music**  
**Higher level**  
**Listening paper**

Monday 2 November 2020 (afternoon)

2 hours 30 minutes

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**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 ***Symphony No 94 in G major (“The Surprise”)*** by **Joseph Haydn**.

Question 2 refers to the work ***Rhapsody on a Theme of Paganini, Op 43*** by **Sergei Rachmaninoff**.

Question 3 refers to both works.

Justify your answers with reference to the works by Haydn and Rachmaninoff.

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

### Either

**1. *Symphony No 94 in G major (“The Surprise”)* by Joseph Haydn**

Analyse the form of the fourth movement (*Finale: Allegro molto*) of Haydn’s *Symphony No 94 in G major*.

[20]

### Or

**2. *Rhapsody on a Theme of Paganini, Op 43* by Sergei Rachmaninoff**

Examine how the theme (bars 33–56) is used in the final variation (XXIV) of *Rhapsody on a Theme of Paganini*. Refer to rhythm, melody, harmony and orchestration in your discussion.

[20]

**3. *Symphony No 94 in G major (“The Surprise”)* by Joseph Haydn and *Rhapsody on a Theme of Paganini, Op 43* by Sergei Rachmaninoff**

Compare the orchestration of the second movement (*Andante*) of Haydn’s *Symphony No 94 in G major* with the orchestration of variations VII and XIII of Rachmaninoff’s *Rhapsody on a Theme of Paganini*.

[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. **String Quartet No 8, Movement I (Largo) by Dmitri Shostakovich**  
(Track 1. Score provided. Music fades from 2 minutes 3 seconds.)

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

[20]

Or

5. **Prelude to La Traviata by Giuseppe Verdi**  
(Track 2. No score provided. Music fades from 1 minute 52 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 2 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 2 minutes 7 seconds.)

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

[20]

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