



MUSIC
HIGHER LEVEL
PAPER 2

Tuesday 13 November 2001 (morning)

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section I: answer three questions from Part A (Time Bands).
answer two questions from Part B (World Music), one on each culture.
- Section II: answer one question from one Time Band in Part A.
answer the one question in Part B (World Music).

SECTION I

TECHNICAL LITERACY

Part A: Study of Music in Western Society – Prescribed Works

*Each question is worth 20 marks. Answer **three** questions.*

***African Sanctus*, by David Fanshawe**

1. Describe Fanshawe’s use of harmony in Number 3, “Gloria, Bride of the Nile”. Refer to at least **three** specific passages in the score in your answer.

***Kinderscenen (Scenes from Childhood)*, by Robert Schumann**

2. In what key is Number 4 “Pleading Child” (“Bittendes Kind”)? Support your answer with appropriate reference to significant chords **or** progressions in the score.

***Clarinet Concerto in A major*, by W A Mozart**

3. In 1785 a music critic wrote of Anton Stadler’s playing of the clarinet: “One would never have thought that a clarinet could imitate the human voice to such perfection.” Choose **two** musical passages which you think might emphasise similarities between the human voice and the tone of the clarinet. Justify your choice, making specific reference to the score.

***Sonata Pian’ e Forte*, by Giovanni Gabrieli**

4. Describe **two** features of the musical score which are typical of the compositional style in Venice at this time. Make substantial reference to the score to support your answer.

Part B: Study of World Music – Prescribed Cultures

*Each question is worth 20 marks. Answer **two** questions, one on each culture.*

Music of Indonesia

5. *Either*

- (a) Would you describe the musicians in Indonesia as ‘professional’ or ‘amateur’? Justify your answer, referring to at least **one** specific piece of music you have studied.

or

- (b) What is the importance of ritual in Indonesian musical practices? Describe **one** example of music in terms of its structure and context in support of your answer.

Music of the Andes

6. *Either*

- (a) Describe the structure and function of **one** piece of music from the Andes you have studied.

or

- (b) What musical features and performance settings have changed as a result of the commercialisation of traditional Andean music?

SECTION II

SHORT ESSAYS

Part A: Study of Music in Western Society

Each question is worth 25 marks. Answer either (a) or (b) from **one** Time Band. Do **not** refer to any of the set works in your answer.

Band 1: 1900–present

7. *Either*

- (a) Not all music composed during the twentieth century can be classified as experimental or innovative with reference to music that preceded it. Write a short essay comparing and contrasting the musical features of an innovative piece of this era, and a composition from this time band that uses compositional techniques characteristic of earlier periods.

or

- (b) Britten's *Peter Grimes*, Strauss's *Salome*, Berg's *Wozzeck*, Debussy's *Pelleas and Mellisande*, Bartók's *Bluebeard's Castle*, Gershwin's *Porgy and Bess*, and Glass's *Einstein on the Beach* are revolutionary operas of the twentieth century. Choose any one of the above and describe its innovative elements in relation to operas in previous centuries.

Band 2: 1800–1899

8. *Either*

- (a) Tone-poem and programme music are two terms that are closely associated. With reference to musical examples, explain the meaning of these terms and their connection.

or

- (b) What was the impact of the European industrial revolution on the construction of the piano? How did this affect the music composed for it? Support your answer with musical examples.

Band 3: 1700–1799

9. *Either*

- (a) “Baroque instrumental pieces usually expressed one basic mood: what began joyfully remained joyful throughout the piece.” With reference to a musical example from this time band, explain how elements such as rhythm, melody, dynamics, and harmony contribute to this unity of mood.

or

- (b) An exposition in Sonata Allegro form generally has two contrasting themes. Choose **one** example of a sonata exposition and explain the contrasts between the themes, with specific reference to such elements as rhythm, harmony, melody, and mood.

Band 4: 1550–1699

10. *Either*

- (a) The Mass was one of the most important vocal forms of sacred music during this time band. With reference to **one** appropriate musical example from this time band, describe some of its characteristics.

or

- (b) Choose **one** example of instrumental ensemble music from this time band, and describe its musical characteristics.

Part B: Study of World Music – Music of five regions of the world

*This question is worth 25 marks. You should **not** refer to the music of Indonesia or the music of the Andes in your answer. [Only passing reference to Fanshawe’s **African Sanctus** is allowed.]*

The five regions of the world are defined as:

The Americas, Africa, the Middle East, India, the Pacific Rim.

- 11.** Describe the roles of musicians within the culture that you have studied. Choose appropriate examples of music which illustrate your answer.