



**MUSIC**  
**HIGHER LEVEL**  
**PAPER 2**

Tuesday 13 November 2001 (morning)

2 hours 30 minutes

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**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.