



**MUSIC**  
**HIGHER LEVEL**  
**PAPER 1**

Monday 12 November 2001 (afternoon)

1 hour 45 minutes

---

**INSTRUCTIONS TO CANDIDATES**

- Do not open this examination paper until instructed to do so.
- If you are using a personal cassette player to listen to the tape you may repeat the playing of extracts as many times as you wish. If you are not using a personal player you may request the invigilator/proctor to repeat extracts.
- There are three types of question: Structural, Technical and Contextual.
- Section I: answer all four Structural questions, and answer at least one Technical question, and answer two further questions, Technical and/or Contextual. A total of seven questions must be answered.
- Section II: answer one Structural question, and answer one question on the other culture, and answer one further question. A total of three questions must be answered.
- Answer the questions briefly in short sentences, not single words.

Each question is worth 10 marks.

## SECTION I

### STUDY OF MUSIC IN WESTERN SOCIETY

#### Band 1: 1900–present

Extract details: Excerpt from *Concerto for Orchestra*, by Béla Bartók. The full work has essentially five movements. Written in 1943, the piece is based on an ‘acoustic scale’ found in Romanian folk music. The extract begins and ends in the middle of the movement.

Score provided. Duration: 55 seconds.

#### 1.1 Structural Question

Divide this extract into **three** sections and justify your division by describing the characteristics that each section possesses.

#### 1.2 Technical Question

Name the chords on the first beat of:

- (i) bar 6
- (ii) bar 24
- (iii) bar 30

#### 1.3 Contextual Question

Bartók incorporated a folk music element into many of his compositions. Name **one** other piece from this Time Band and its composer, and describe the folk element in the piece.

**Band 2: 1800–1899**

Extract details: Excerpt from *Te Deum*, by Anton Bruckner. Bruckner is more famous for his symphonies and smaller works of church music. This work was finished in 1884, and is scored for a full orchestra and huge choruses.

No score provided. Text and translation provided. Duration: 1 minute 26 seconds.

**2.1 Structural Question**

Describe the structure of this extract, with specific reference to the orchestration and vocal scoring.

**2.2 Technical Question**

Name the musical devices used:

- (i) in the lower strings at the beginning of the extract.
- (ii) between the solo soprano and tenor.

**2.3 Contextual Question**

Is this programme music **or** music as pure structure? Discuss this with reference to another piece of music you have studied in this Time Band.

**Band 3: 1700–1799**

Extract details: Excerpt from *Organ Concerto No. 4 in F*, by Georg Frideric Handel. It was Handel's practice to include an organ concerto between the acts of his oratorios as an added attraction for his paying public. This one, first performed on 26 March 1735, has the nickname 'the Cuckoo'.

No score provided. Duration: 1 minute 33 seconds.

**3.1 Structural Question**

Describe the structure of this extract. Refer to the texture and interplay between the orchestra and organ.

**3.2 Technical Question**

This piece is in F major. Using standard notation, write out the main orchestral theme.

**3.3 Contextual Question**

Concertos were very popular in this Time Band. Name **two** other concerto composers and describe some specific musical features of **one** concerto by one of these. The Prescribed Work for Paper 2 must not be cited as an example.

**Band 4: 1550–1699**

Extract details: *Since Robin Hood* (complete), by Thomas Weelkes. This madrigal is one of hundreds written in England in the early seventeenth century. They were popularly sung around the table as an entertainment, each person present singing one of the parts.

Score provided. Duration: 1 minute 23 seconds.

**4.1 Structural Question**

Describe the structure of this madrigal. Why do you think the composer changes the time signature?

**4.2 Technical Question**

Describe ways in which the musical elements depict the frivolous and dance-like nature of this madrigal. Give **two** specific examples, using bar numbers, from the score.

**4.3 Contextual Question**

- (i) Name another English madrigal composer and another English madrigal.
- (ii) Madrigals originally came to England from another European country, which already had a developed madrigal tradition. Which country was this? Name **one** of its madrigal composers.

**SECTION II****STUDY OF WORLD MUSIC****Culture – Music of Indonesia****Extract – Balinese Cremation Music**

No score provided. Duration: 2 minutes.

**5.1 Structural Question**

What are the melodic functions of the two instruments? What are the rhythmic differences between them?

**5.2 Technical Question**

Beginning on the pitch G above middle C on the treble clef, transcribe the first eight notes of the lower metallophone. Disregard rhythm in your transcription.

**5.3 Contextual Question**

Describe the ritual ceremony for which this music is performed. How is this similar to **or** different from other cultural practices surrounding burial rites?

**Culture – Music of the Andes****Extract – Jenny Cárdenas: *Jallalla***

No score provided. Duration: 2 minutes.

**6.1 Structural Question**

What is the metre (time signature) of this extract? What are the lengths of the melodic phrases in the vocal line, in terms of bars (measures)?

**6.2 Technical Question**

Identify the instruments and the voice type of the singer. Describe their roles in the ensemble.

**6.3 Contextual Question**

How are the cultural roles of music in Andean society similar to **or** different from those in another society you know about?

---