



MUSIC
HIGHER LEVEL
PAPER 1

Monday 14 May 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 *Belshazzar's Feast*, by William Walton. First performed in 1931, this is one of the landmarks in English choral works of the twentieth century. This extract depicts the sinister text remarkably.

Score provided. Duration: 2 minutes 25 seconds.

1.1 Structural Question

Describe the musical structure of this extract, with reference to the soloist, orchestra and chorus. Note any particular musical devices which characterise each section.

1.2 Technical Question

How is the orchestra used in this extract? Make some reference to the text in your answer.

1.3 Contextual Question

The full piece is known as an oratorio. What are the main features of such a piece? Name another twentieth century composer who has written a large-scale choral work with orchestra, mentioning at least **one** specific piece.

Band 2: 1800–1899

Extract details: Excerpt from *Piano Trio No. 1 in D Minor* (first movement), by Felix Mendelssohn. This extract is part of a four movement piece, written in 1839, and was immediately a great success.

No score provided. Duration: 1 minute 15 seconds.

2.1 Structural Question

Describe the structure of this extract, with particular reference to the interplay between the three instruments.

2.2 Technical Question

This extract is in a fast $\frac{3}{4}$ time. Using standard notation, write out the first sixteen bars of the opening theme in the cello.

2.3 Contextual Question

Mendelssohn wrote a good deal of music for smaller groups of instruments. Name and describe the principal musical features of another piece of music from this genre by another composer in this Time Band.

Band 3: 1700–1799

Extract details: Excerpt from the *Czech Christmas Mass*, by Jakub Jan Ryba. This mass, composed towards the end of the Time Band, has a curious mixture of rustic charm and Viennese elegance, with words that are full of humour. It is still performed in many places in the Czech Republic before Christmas.

Score provided. Duration: 1 minute 30 seconds.

3.1 Structural Question

Describe the structure of this extract, with particular reference to the musical phrases.

3.2 Technical Question

Summarise the use of harmony in this extract, giving examples.

3.3 Contextual Question

This work is a mass for church use. Outline the musical structure of a mass setting. Identify a Viennese mass and its composer.

Band 4: 1550–1699

Extract details: Excerpt from “*The woods so wild*”, by William Byrd from *The Fitzwilliam Virginal Book* (1620). This is one of many pieces by many different writers included in this collection. Most of the pieces had descriptive or colourful titles, as this one has.

No score provided. Duration: 1 minute 8 seconds.

4.1 Structural Question

The extract is in triple metre. Identify the length of the main theme and its constituent phrases. How is the theme treated in the extract as a whole?

4.2 Technical Question

Describe the harmony of the theme.

4.3 Contextual Question

Name the instrument and describe some of its features. Why does it sound ‘out of tune’ in places?

SECTION II

STUDY OF WORLD MUSIC

Culture – Music of Indonesia

Extract – Ambon: *Menari Sawat*.

No score provided. Duration 1 minute 30 seconds.

5.1 Structural Question

Describe the structure of this extract, concentrating on the rhythms you hear.

5.2 Technical Question

Describe the relationships between the instruments in this extract.

5.3 Contextual Question

How is this music similar to or different from other Indonesian music you have studied?
Compare this extract to **one** other piece you have studied.

Culture – Music of the Andes

Extract – Awatinas: *Quirquinchos de Corazón*.

No score provided. Duration: 1 minute.

6.1 Structural Question

Outline the phrase structure of this extract. How does instrumentation relate to this?

6.2 Technical Question

Transcribe the rhythm of the quena (flute) melody.

6.3 Contextual Question

The liner notes comment on Awatinas as follows: “traditional Aymaran music... can be a demanding challenge to Western ears”. Give your opinion of this quotation in relation to what you hear in this extract.
