



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

Tuesday 15 May 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. In the preface to the vocal score, Fanshawe makes this claim in relation to his composition: “In many ways the work I had in mind was a kind of musical documentary. Desert sounds, frogs, equatorial rains and thunder were all to play an important role in communicating the atmosphere of my travels into the overall musical tapestry.” Respond to this quotation, making explicit reference to at least **two** passages from the score to support your arguments.

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

2. Why do you think Schumann put these pieces in this order? Although part of your answer may lie outside the music itself, you must include specific reference to musical features of the pieces.

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

3. Compare the entrances (statements) of the principal theme of the Rondo movement (third movement), identifying and describing their significant musical similarities and differences. Refer to particular bars (measures) in your answer.

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

4. Describe the instruments of the period and their characteristics that Gabrieli exploits in the *Sonata Pian’ e Forte*. Make specific reference to the score in 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) How is the music of Indonesia ‘functional’ and how is it ‘abstract’? Define these terms and make specific reference to **two** pieces in your answer.

*or*

- (b) Describe the principal instruments of the Indonesian gamelan. What are their functions within the ensemble?

**Music of the Andes**

**6.** *Either*

- (a) How do traditional musics of the Andes stay alive? Refer to at least **one** song and its performance context in your answer.

*or*

- (b) Name **two** distinct musical features of Andean music which you think are essential to its style. Make detailed reference to at least **one** piece to support your answer.

**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) The phrase “emancipation of the dissonance” has been used to describe what is probably the most important revolution in musical composition during the early twentieth century. With reference to any musical example, explain the meaning of this phrase.

*or*

- (b) Some of the twentieth century vocal compositions challenged singers with new vocal technique demands such as shrieking, screaming or sprechstimme. Select any twentieth century composition that includes innovative vocal techniques and describe the characteristics of these innovations.

**Band 2: 1800–1899**

8. *Either*

- (a) Enthusiasm for nature was one of the leading sources of inspiration for romantic artists. With reference to **one** specific piece from this time band, describe how this was communicated to the listener by the composer.

*or*

- (b) Music for solo voice and instrumental accompaniment existed prior to the nineteenth century. However, in the Art Song of this time band, the accompaniment reached a new status. With reference to any romantic lied, explain this new role of accompaniment.

**Band 3: 1700–1799**

**9. *Either***

- (a) The development section in sonata form has been described by Roger Kamien as consisting of “new treatment of themes”. Illustrate this with reference to a composition in sonata form from this time band.

*or*

- (b) At its origins, one of the opera’s principles was to enhance the text and the drama of classical mythology and ancient history with the use of musical elements such as aria and recitative. With reference to **one** eighteenth century opera, discuss which of these original concepts were still in use and which had been transformed.

**Band 4: 1550–1699**

**10. *Either***

- (a) With reference to **either** John Dowland **or** Claudio Monteverdi, write an essay describing any **one** of their secular vocal compositions.

*or*

- (b) Choose **one** example of keyboard music from composers such as Frescobaldi, Bull, Sweelinck **or** Byrd and describe its musical characteristics. Do **not** refer to Byrd’s “*The woods so wild*” in your answer.

**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.** Has the music you have chosen to study been affected by external musical influences? Support your answer with appropriate musical evidence.