



MUSIC
STANDARD LEVEL
PAPER 2

Friday 10 November 2000 (morning)

1 hour 45 minutes

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section I: answer two questions from Part A (Time Bands).
answer two questions from Part B (World Music).
- 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 30 marks. Answer two questions.

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

1. How successfully does the African Sanctus realise Fanshawe’s intention of ‘creating a work of Praise to One God’? Refer to specific points in the score to substantiate your answer.

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

2. With regard to no. 13 “Der Dichter spricht”, write a brief essay which describes Schumann’s use of harmony in this piece. Why does he use a specific harmony at certain points? Refer to particular bars (measures) in the score to support your ideas.

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

3. Analyse the second movement, referring in particular to form, melody and harmony.

Part B: Study of World Music – Prescribed Cultures

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

Music of Indonesia

4. Which common features are shared by all Indonesian musics, and which features distinguish one style from another? Discuss at least **two** pieces which illustrate your comments.
5. Describe the use of some typical instruments in Indonesian music. Refer to at least **two** pieces to illustrate your answer.

Music of the Andes

6. Name and describe characteristics of some instruments specific to the Andes. Make reference in your answer to at least **two** pieces which use those instruments.
7. In what ways does the music of the Andes relate to the social and political structures of the region? Describe at least **two** pieces which demonstrate points in your argument.

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

8. Either

- (a) Describe the emergence of new instruments and the modification of traditional instruments as a result of modern technology. Give **one** example of each type of instrument and a piece in which it is used.

or

- (b) In his book, *Experimental Music* (1974), M. Nyman points out “a reaction against indeterminacy” by minimalist composers such as Terry Riley, Steve Reich and Phillip Glass. Explain the principles of minimalist music and discuss ways in which they differ from those of aleatory music. Refer in detail to an example of minimalist music to illustrate your answer.

Band 2: 1800–1899

9. Either

- (a) Explain the principles of programme music and how they apply to **one** specific example from this time band.

or

- (b) Describe the function of the instrumental cadenza in the solo concerto of the nineteenth century. Make reference to **one** specific concerto in your answer.

Band 3: 1700–1799

10. *Either*

- (a) Describe the patterns of movements in Haydn’s late symphonies. Explain some of the characteristics of each movement with reference to a specific work.

or

- (b) Write a short essay describing **one** oratorio by G. F. Handel, with specific reference to musical features of the composition.

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.*

The five regions of the world are defined as:

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

- 11.** What are the distinctive features of the music from your chosen culture? Make reference to specific pieces you have studied to illustrate your answer.
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