



**MUSIC**  
**STANDARD LEVEL**  
**PAPER 1**

Monday 14 May 2001 (afternoon)

1 hour 30 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 at least two Structural questions, and answer at least one Technical question, and answer three further questions.  
A total of six questions must be answered.
- Section II: answer one Structural question, and answer one further question.  
A total of two questions must be answered.
- Answer the questions briefly in short sentences, not single words.

## SECTION I

### STUDY OF MUSIC IN WESTERN SOCIETY

*Each question is worth 10 marks.*

#### **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.

## SECTION II

### STUDY OF WORLD MUSIC

*Each question is worth 20 marks.*

#### **Culture – Music of Indonesia**

**Extract** – Ambon: *Menari Sawat*.

No score provided. Duration 1 minute 30 seconds.

#### **4.1 Structural Question**

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

#### **4.2 Technical Question**

Describe the relationships between the instruments in this extract.

#### **4.3 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.

#### **5.1 Structural Question**

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

#### **5.2 Technical Question**

Transcribe the rhythm of the quena (flute) melody.

#### **5.3 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.

---