



MUSIC
HIGHER LEVEL
PAPER 1

Thursday 9 November 2000 (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: Olivier Messiaen: *O Sácrum Convívium!* Olivier Messiaen was a significant French composer of the twentieth century. He wrote a large amount of music for organ and piano. His deep religious conviction and fascination with bird song both had a major influence on his music. This motet was written for the holy sacrament of the catholic church in 1937.

Score, text and translation provided. Duration: 1 minute 53 seconds.

Translation:

O sácrum convívium in quo Chrístus súmitur:

recólitur memória passióis éjus:

mens implétur grátia.

O sácrum [convívium].

O sacred banquet in which Christ is received:

the memorial of his passion is recalled:

the mind is filled with grace.

O sacred [banquet].

1.1 Structural Question

Describe the melodic movement of the individual voices in relation to the overall harmony.

1.2 Technical Question

Write out on manuscript paper the soprano part from bars 9–12 transposed up a semitone (half step). Use the appropriate key signature.

1.3 Contextual Question

This motet portrays the stillness and holiness of the mass. Which features of the music help to portray the essence of the text?

Band 2: 1800–1899

Extract details: Richard Wagner: Overture to *The Flying Dutchman*. Written in 1841, Wagner's fourth opera, *The Flying Dutchman*, was first performed in 1843. The overture is a synthesis of the opera's main musical and dramatic themes, namely the heroic man (the Dutchman) doomed to spend his life on the storm-tossed sea, and his redemption through the love of a woman (Senta).

No score provided. Duration: 2 minutes 43 seconds.

2.1 Structural Question

Explain how Wagner uses musical elements to express the two main themes heard in this extract.

2.2 Technical Question

The second theme is played by a wind instrument. What is this instrument? Describe some features of this instrument.

2.3 Contextual Question

Name and describe **two** other pieces written in this time band which have a programmatic element. Use musical terminology as appropriate.

Band 3: 1700–1799

Extract details: G. F. Handel: *Dixit Dominus* (7th movement *De torrente in via bibet*).

Translation: “He shall drink from the rushing stream and therefore will lift his head up high.” This is part of a cantata written in Rome in 1707 when Handel was only 22 years old. The words are from Psalm 110 and set in a very Italianate musical style which influenced Handel in his early career. This performance used two soprano soloists and a choir of tenors and basses.

Vocal score provided. Duration: 3 minutes and 2 seconds.

3.1 Structural Question

Describe the characteristics of the vocal writing in this extract and the relationship between the upper and lower voices.

3.2 Technical Question

In spite of the key signature of two flats, this piece is in C minor. In relation to this home key of C minor, analyse the chords (including their inversions where appropriate) used in the following places:

- (i) 2nd half of bar 4;
- (ii) 2nd half of bar 6;
- (iii) 2nd half of bar 7;
- (iv) 1st half of bar 33;
- (v) 2nd half of bar 35.

3.3 Contextual Question

In what context might this piece have been originally performed? Name **one** other piece that would have been written for a similar context by any composer in this time band.

Band 4: 1550–1699

Extract details: Vincenzo Albrici: *Sonata for five instruments*. Albrici was born in 1631 in Rome and died in 1696. He travelled extensively and it is thought that this sonata was written when he was director of a group of Italian musicians at the Swedish court from 1652–4.

No score provided. Duration: 2 minutes 35 seconds.

4.1 Structural Question

Describe and compare the two sections of this sonata and outline some of the musical structural features of each.

4.2 Technical Question

Describe some of the performance characteristics of instruments, and of their performing styles, from this time band, as heard in this sonata.

4.3 Contextual Question

Name **one** other instrumental piece (other than Gabrieli’s *Sonata Pian’ e Forte*) from the time band and compare it with this sonata.

SECTION II

STUDY OF WORLD MUSIC

Culture – Music of Indonesia

Extract – Sundanese “Water Music”.

No score provided. Duration: 1 minute.

5.1 Structural Question

Describe the relationship between the solo instrument and the ensemble.

5.2 Technical Question

Transcribe the pitches of an ostinato, starting on any appropriate pitch.

5.3 Contextual Question

In what context might this music occur?

Culture – Music of the Andes

Extract – Rumillajta: *Atahuallpa*.

No score provided. Duration: 1 minute 38 seconds.

6.1 Structural Question

Outline the main sections of this extract.

6.2 Technical Question

Identify the metre (or time signature) and mode of this piece.

6.3 Contextual Question

The phrase “urban mestizo music” is used to describe the style of this piece in the notes with the recording. Using musical terminology, define the elements of this style.
