



# **MARKSCHEME**

**May 2001**

**MUSIC**

**Higher Level**

**Papers 1 and 2**

**PAPER ONE**

**SECTION ONE**

**STUDY OF MUSIC IN WESTERN SOCIETY**

**Band 1 1900–present**

- 1.1** Candidates should describe the repeated orchestral *ostinato* in the first section, supporting the single solo line, the (male) chorus doubled by the brass section, followed by the soloist singing alone, with the orchestral and vocal punctuation at ‘slain’. Mention might be also made of the orchestra’s role in connecting the sections. Award full marks when all these aspects are mentioned. Award a maximum of half marks when the *ostinato* is not recognised, but some attempt at accurate description is made.
- 1.2** The orchestra plays a significant part in the character of the extract. The use of extensive percussion should be mentioned, with the different effects on each beat of the opening bars, along with the use of tremolo in the strings, creating an eerie, almost macabre effect, in keeping with the text. The brass section, and the percussive use of the orchestra toward the end in particular, should be mentioned, with reference to the threatening text at that point. Award high marks when candidates approximate the above description, and half marks where only instrumental colour is mentioned, without any reference to the text. Award few marks when there is little specific mention of the instruments themselves.
- 1.3** For a maximum of **[6 marks]** candidates should mention the principal features of the oratorio mentioning arias, recitative and chorus, and also the religious text, usually based on the Bible. Award few marks for inaccurate and sketchy comment. For the 4 remaining marks, award **[2 marks]** each for naming another twentieth composer and work.

**Band 2 1800–1899**

**2.1** Candidates should recognise the main theme presented in the cello, accompanied by repeated chordal figuration in the piano. This theme is taken over by the violin, followed by a section where the piano and violin play in unison, with harmony notes in the cello. The piano then has the melody, accompanied by a tonic pedal in the cello. This is repeated in the violin, with triplet figures in the piano, leading back to the opening theme in the cello, accompanied by piano triplets and violin arpeggio figures. For full marks, candidates' answers must approximate to the above. Award half marks where thematic material is mentioned but not the interplay between instruments. Award few marks for vague or inaccurate comment.

**2.2**

The musical notation for question 2.2 consists of three staves of music in bass clef, 3/4 time. The first staff begins with a piano (*p*) dynamic marking and features a melodic line with a slur over the first two measures. The second staff continues the melody with a slur and includes a piano (*p*) dynamic marking. The third staff shows a continuation of the melodic line with a slur. Hairpins are used to indicate dynamics throughout the piece.

Award full marks when the notation of the melody and the rhythm is accurate.

Award half marks when the melodic contour is apparent, and there is a reasonable semblance of the rhythm, or when either the rhythm or the melody is inaccurate. Award low marks for a sketchy attempt. Award proportional marks when the transcription is inaccurate but incomplete.

**2.3** Candidates should name and describe another piece of chamber music, including mentioning the composer. Award **[2 marks]** for naming the composer, **[3 marks]** for naming a piece by that composer, and up to **[5 marks]** for a description of this piece.

**Band 3: 1700-1799**

- 3.1** For high marks candidates should describe the unusual phrase lengths (for this period) of 3 and 5 bars in length at the beginning of the extract, in addition to more ordinary 2 and 4 bar phrases. The extensive repetition of material should be included, as well as observation about the connecting role of the organ part. Award no more than half marks where musical phrases are not mentioned, and few marks for inaccurate or vague comment.
- 3.2** Mention must be made of the simplicity of the extract, with its almost exclusive concentration on tonic/dominant harmony, and one modulation (tonal shift). Award full marks for answers with examples, half marks for answers without example, and low marks for unspecific comment.
- 3.3** For up to *[6 marks]*, candidates must identify the musical structures of a mass setting. Give high marks where candidates are able to elaborate on appropriate musical features. Award *[2 marks]* for the name of a composer, and *[2 marks]* for an appropriate mass (no more than *[2 marks]* total if the attribution is wrong).

**Band 4: 1600-1699**

- 4.1** Give *[5 marks]* for the identification of the sixteen bar theme and its (4-4//4-4) phrase structure. Give up to *[5 marks]* for the description of the three variations.
- 4.2** This piece is modal: there are two major chords side by side, repeated two times. The final chord is not key-related. Give full marks where these or other significant harmonic features are described clearly.
- 4.3** Award *[2 marks]* for the identification of the harpsichord, spinet or virginal. Award up to *[6 marks]* for good description. Award *[2 marks]* for mentioning tuning issues.

## SECTION TWO

### STUDY OF WORLD MUSIC

#### Music of Indonesia

- 5.1 The extract consists of a repetitive ostinato in the drums and gongs on a consistent 3 pulse cycle. Give full marks where candidates describe this pattern. Give no more than half marks where candidates focus primarily on melody or on instrumentation. Give few marks for vague or inaccurate examples.
- 5.2 Candidates should focus on the improvisatory nature of the sinrili (flute) against the foundation provided by the drums and gongs. Give full marks when candidates identify all instruments and discuss the relationship described above. Give no more than half marks where instruments and their roles are not described clearly. Few marks for vague and inaccurate answers.
- 5.3 Give up to half marks for the description of another piece of Indonesian music. Give up to half marks for the discussion of similarities and differences between them.

#### Music of the Andes

- 6.1 Give up to **[6 marks]** for a clear outline which follows this model. Give up to **[4 marks]** for correct correlation between instrumental entrances and phrase structure.

intro ratchet/ matraca	:	A A 2 + 2	:   :	A A 2 + 2		B B 2 + 2	:
		charangos, guitars		addition of quenenas in 3rds			

- 6.2 Give full marks for accurate transcriptions of both phrases in either 2/4 or 4/4 metre. Give proportional marks for partially complete or correct answers. Be consistent and recognise that some candidates may write out the repeat.

- 6.3 There are many possible approaches here. Award up to full marks where candidates make reasoned arguments, supported by appropriate evidence in the music. Award few marks where musical features are not brought into the argument.

**PAPER TWO**

**SECTION ONE**

**TECHNICAL LITERACY**

**Part A: Study of Music in Western Society – Prescribed Works**

**African Sanctus, by David Fanshawe**

1. Give full marks to candidates who write a cogent response to the quotation making specific reference to two passages in the score that support their arguments.  
Give no more than half marks to answers which are less well argued, or which make good reference to only one passage, or which make superficial reference to two passages.  
Give very few marks to answers with little or no musical discussion, however full their discussion of the quotation. Please note that candidates may focus on the musical atmosphere or the musical documentary; give high marks where both are treated well, and fewer where description focuses on one rather than the other.

**Kinderscenen, by Robert Schumann**

2. Give full marks to candidates who are able to make a convincing argument for the sequence of pieces in *Kinderscenen*, and who support their argument with clear reference to **musical** features.  
Give no more than half marks where candidates make a convincing case for the sequence mainly in terms of the titles to the pieces, with limited reference to the music.  
Give very few marks to candidates who make no reference to the music, or to those who resort to an autobiographical or imaginative fantasy to account for the sequence of pieces.

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

3. Candidates must identify and describe the three entrances of the rondo theme beginning in bars 1, 114 and 247, making significant musical comparisons.  
Give full marks where candidates make good reference to the score with regard to the rondo theme, and use appropriate musical terminology in their essays.  
Give no more than half marks where candidates discuss the initial statements in the first 48 bars in great detail, but do not adequately identify and describe later statements of the theme.  
Give very few marks where candidates do not demonstrate sufficient perception of the rondo theme, and where the musical description is vague or inaccurate.

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

4. Give high marks to candidates who name and describe typical instruments that Gabrieli may have used to perform this piece, citing specific bars (measures) in the score to support their answer.  
Give no more than half marks where candidates make only generic remarks concerning typical or probable instrumentation for this piece, and where reference to the score is limited.  
Give few marks for a description of 'modern' instruments in relation to Gabrieli's piece, with little or no reference to the score.

## Part B: Study of World Music – Prescribed Cultures

### Music of Indonesia

- 5a)** Candidates must define the terms ‘functional’ and ‘abstract’ and also make appropriate reference to two pieces of music in their answers.  
Give credit for clear description of musical aspects of the pieces, in addition to contextual issues.  
Give no more than half marks where candidates do not distinguish between functional music and pure (abstract) music, and where reference to musical examples is limited.  
Give few marks to vague answers, or to recitation of memorised information on the music of Indonesia.
- 5b)** Candidates should name and describe the function of: tuned percussion instruments (gongs, metallophones); aerophones (the wooden flute, or sinrili); chordophones (the rebab, taken from Persia); membranophones (a variety of drums).  
Names of these instruments vary, so accept different names, as long as the instrument and its function is described accurately.  
Give high marks for all four instrumental categories and functions, no more than **[3/4 marks]** for 3 types, **[1/2 marks]** for 2, and **[1/4 marks]** for 1. Give higher marks to more detailed answers.

### Music of the Andes

- 6a)** Candidates must write about one song and describe its performance context, in relation to maintaining Andean traditional music in contemporary life.  
Give high marks to answers that are directly relevant to the question, and which fully describe the music and its performance context.  
Give no more than half marks where the question is dealt with in a minimal fashion, or where the description of the music and its performance context is limited.  
Give few marks where the question is ignored in favour of a recitation of ‘facts’ about Andean music, or where candidates simply cite titles of pieces in their answers.
- 6b)** Give **[2 marks]** each for the identification of two distinct musical features.  
Give up to **[6 marks]** for the relation of these features to the style of Andean music.  
Give up to **[10 marks]** for describing the relationship of the selected musical features to one specific piece. Give only **[2 marks]** out of ten where the candidate names a piece without describing it or relating it to the discussion of style.

**SECTION TWO**

**SHORT ESSAYS**

**(25 marks)**

**Part A: Study of Music in Western Society**

**Band 1: 1900–present**

- 7a)** Award high marks when a full description of this phenomenon is supported by musical examples which may include works, transcription of chords, *etc.* Award half marks when the examples do not illustrate atonality or another form of emancipation of dissonance. Award low marks for vague or inaccurate answers.
- 7b)** Give **[5 marks]** for the appropriate identification of a musical example and up to **[20 marks]** for the description of the extended techniques used by the voice. Award low marks for vague or inaccurate answers.

**Band 2: 1800–1899**

- 8a)** Award high marks to essays presenting a convincing connection between nature and a specific nineteenth century composition (*e.g., Beethoven's Pastoral Symphony, Schumann's Rhenish Symphony*). Half marks when the example suggests a link but the candidate does not describe it convincingly. Award low marks for vague or inaccurate answers.
- 8b)** Give **[5 marks]** for the appropriate identification of a musical example and up to **[20 marks]** for the description of the new role of accompaniment. Award low marks for vague or inaccurate answers.

**Band 3: 1700–1799**

- 9a)** Give **[5 marks]** for the appropriate identification of a musical example and up to **[20 marks]** for the description of the techniques used. Award low marks for vague or inaccurate answers.
- 9b)** Candidates are expected to demonstrate their knowledge of an eighteenth century opera by determining which of the following elements - aria, recitative, ancient historical or mythological plot - was used in their selected work. Award high marks when the answer correctly identifies the presence, absence or transformation of these elements including a clear description of each case. Half marks when the candidate names an eighteenth century opera but does not describe its characteristics in relation to the elements mentioned in the question. Award low marks for vague or inaccurate answers.



**Band 4: 1550–1699**

- 10a)** Give *[5 marks]* for the appropriate identification of a musical example and up to *[20 marks]* for the description of the musical characteristics of the piece. Award low marks for vague or inaccurate answers.
- 10b)** Give *[5 marks]* for the appropriate identification of a musical example and up to *[20 marks]* for the description of its musical characteristics. Award low marks for vague or inaccurate answers. Candidates are explicitly told not to refer to Byrd’s “The woods so wild” from Paper 1 in their answer.

**Part B: Study of World Music**

- 11.** This question permits many different approaches. Award high marks when candidates present a convincing and coherent argument supported by musical examples. Award low marks when the answer lacks musical examples, or is vague or inaccurate.
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