

MARKSCHEME

November 2001

MUSIC

Higher Level

Papers 1 and 2

PAPER ONE

SECTION ONE

STUDY OF MUSIC IN WESTERN SOCIETY

Band 1 1900–present

- 1.1** Award high marks to those candidates who mention the following in the three sections: the use of *pedal* in section one, unison imitation, including inversion in section two, supported by brass chords, and the imitative use of the dotted motif (taken from section one) in section three. Give extra credit for mention of the interplay of the orchestral groups. Award half marks for less detailed answers, and few marks when imitation is not mentioned.
- 1.2** Each answer must be totally accurate to gain any marks. Give no marks where candidates only name pitches.
- (i) B7 [4 marks]
 - (ii) D minor [3 marks]
 - (iii) E \flat Minor [3 marks]
- 1.3** Award [2 marks] for the composer and [3 marks] for the piece. Award up to [5 marks] for an accurate description of the folk element present.

Band 2: 1800-1899

- 2.1** Award full marks to candidates who describe the extract as opening with full orchestra and chorus in unison, followed by accompanied dialogue between solo soprano and tenor, and ending with the addition of alto soloist. This solo section is repeated in a new key, this time with a protracted ending with unaccompanied SAT ensemble. Award up to half marks for less detailed observation, and few marks for inaccurate or vague commentary.
- 2.2** Each answer must contain the following word to gain full marks. Give up to a maximum of [3 marks] where the device is described but the term is not used.
- (i) *pedal* [5 marks]
 - (ii) *sequence* [5 marks] (no more than [3 marks] where only the term *imitation* is used.)
- 2.3** There will be a wide range of answers to this question. Candidates do have access to the text for this extract. Award [2 marks] for naming another piece from this Time Band. Award up to [8 marks] for a discussion of the question. Give higher marks to candidates who present a cohesive and well-supported argument.

Band 3: 1700-1799

- 3.1 After the initial chord, this extract begins with a unison *ripieno* statement of the main theme, followed by organ solo in two sections. Section two has faster figuration, and is interspersed by an orchestral figure from the *ritornello*. The organ returns with the main theme in imitation, followed by a partial statement of this from the orchestra. The organ interrupts this with passage work based on the theme. The orchestra then concludes the main theme of the *ritornello*. Award full marks to answers which approximate the above model. Award only half marks to answers which are descriptive, but do not recognise the *ritornello* form. Award few marks for inaccurate or generalised information.

3.2 

Award full marks when the notation of the melody and the rhythm is accurate. Award proportional marks for partially correct or incomplete transcriptions.

- 3.3 The obvious answers here are Vivaldi and Bach, but accept others, including composers from the Classical period (*e.g.*, Mozart, Haydn). Award **[2 marks]** for each composer, and up to **[6 marks]** for a good description of one concerto. Give no marks where candidates cite and/or describe Mozart's Clarinet Concerto, as it is the Prescribed Work for Paper 2.

Band 4: 1600-1699

- 4.1 Award full marks to answers which mention the repeats, the 4+4 phrase structure in the first section, the chordal 3/4 section and the final 2/2 section with use of imitation, ending with two bars of quaver movement. Answers should also state why the candidate thinks the composer changes time (imitation of dance rhythms). Award half marks to answers which are less detailed, or do not mention the dance rhythms. Award few marks for inaccurate and general comment.
- 4.2 Award high marks for a description that refers to two appropriate examples, such as the rising melodic phrases (bars 15 and 18), the imitative passage (bars 22-23) or the dance-like rhythms in the middle section (the 3/4 section). Give **[6 marks]** for one example accurately described but low marks for unspecific or inaccurate description.
- 4.3 Answers are either right or wrong.
- (i) Award **[3 marks]** for the identification of another English madrigal composer and **[3 marks]** for the naming of another English madrigal.
 - (ii) Award **[2 marks]** for naming the country of origin (Italy) and the remaining **[2 marks]** for naming a madrigal composer from that country (Monteverdi, Gesualdo, *etc.*)

SECTION TWO
STUDY OF WORLD MUSIC

Music of Indonesia

- 5.1** Give up to **[6 marks]** for a description of the skeleton melody in the lower gong and the heterophonic elaboration in the upper metallophone.

Rhythms: The lower gong has the longer durations, the upper metallophone has the shorter durations, implying a regular pulse. The two coincide. Give up to **[4 marks]** for answers which approximate to this description.



Give full marks for an accurate transcription of the above. Give proportional marks for incomplete or partially correct transcriptions. Candidates are instructed to disregard rhythm in the transcription.

- 5.3** The liner notes state: “This music is played on the Tower at the Cremation Ceremony, en route and while the bodies are placed on a board.” Give **[5 marks]** for a statement similar to this. Give up to 5 further marks for a discussion of the similarities and differences from another burial ritual.

Music of the Andes

- 6.1** Accept 3/4, 6/8 or 6/4. Give **[3 marks]** for a correct answer.
There are 4 phrases of 4 bars (slow 3/4 or fast 6/8). Accept also 4 phrases of 2 bars, if candidates are counting slow 6/8 or 6/4. Give **[7 marks]** for a correct answer.
- 6.2** Give **[1 mark]** for each correct instrument and the voice type. Give up to **[6 marks]** for the description of their roles in the ensemble.

Guitar	harmonic accompaniment
Charango	harmonic accompaniment
Panpipes (accept also quena or flute)	melodic introduction
Alto (accept also contralto)	melody

- 6.3** Give full marks for a good comparison of cultural roles of music in Andean and another society. Give few marks for vague writing.

PAPER TWO

SECTION ONE

TECHNICAL LITERACY

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

African Sanctus, by David Fanshawe

1. Give high marks to candidates who articulate a coherent description of Fanshawe's harmonic language, supporting their arguments with specific reference to at least three passages in the score.
Give no more than *[2/3 marks]* to answers which are less well argued, or which refer to only two passages.
Give no more than *[1/3 marks]* to answers which demonstrate a limited understanding of Fanshawe's harmonic language, or where only one passage is used to support the argument.
Give very few marks to answers which show limited understanding of harmony in general, or which make little or no reference to the score.

Kinderscenen, by Robert Schumann

2. Give high marks to answers which identify the key of A major, in spite of the key signature of D major, and which refer to specific chords or progressions.
Give no more than half marks where candidates reach the correct answer but do not support their conclusion with chord analysis.
Also give no more than half marks where candidates reach a wrong answer, but support their conclusion with good arguments.
Give very few marks to candidates who are unable to make a legitimate argument for the key of the piece, or who do not accurately analyse chords or progressions.

Clarinet Concerto in A major, by WA Mozart

3. Give high marks to candidates who clearly identify two passages by bar (measure) numbers, and who present a cogent comparison between the qualities of the clarinet and the voice.
Give fewer marks where candidates make less cogent comparisons, or where only one passage in the score is thoroughly discussed.
Give very few marks where discussions are superficial, and where specific reference to the score is minimal.

Sonata Pian' e Forte, by Giovanni Gabrieli

4. This is an open-ended question which allows for a variety of approaches. Candidates should discuss historical or stylistic issues but they must refer to specific passages in the score.
Give high marks to candidates who articulate two distinct stylistic issues with substantial reference to the score.
Give no more than half marks where candidates identify only one appropriate musical feature, where reference to the score is limited, or where two features are described superficially.
Give few marks where stylistic issues are described without much coherence, or where little or no reference to the score is made.

Part B: Study of World Music – Prescribed Cultures

Music of Indonesia

5a) Give high marks to candidates who discuss their understanding of ‘professional’ and ‘amateur’ in relation to typical Indonesian musical practices. Expect (but do not require) some comparison to western practices, although these should not be the focus of the response. Candidates must cite at least one piece of music they have studied.

Give fewer marks for less complete answers, or where candidates fail to cite a specific example.

Give few marks to vague commentary, or a recitation of memorised information on the music of Indonesia.

5b) There are three parts to this question:

discussion of the importance of ritual in Indonesian musical practice

description of the structure of one example

description of the context of that example.

Give up to *[1/3 marks]* for each aspect of the essay. Within this, give higher marks to more detailed answers.

Music of the Andes

6a) Give high marks for a detailed description of one piece of Andean music, including its musical structure and its function.

Give half marks for a sketchy description of the piece, including both its structure and its function; or for a good description where either structure or function is missing.

Give very few marks for a memorised recital of information about Andean music, with only passing reference to a particular piece of music.

6b) A wide variety of approaches are acceptable.

Give high marks to answers which deal directly with the question in relation to the music of the Andes.

Give no more than half marks where the principal discussion focuses on social and political issues without reference to musical changes.

Give very few marks to answers which simply rely on memorised information.

SECTION TWO

SHORT ESSAYS

(25 marks)

Part A: Study of Music in Western Society

Band 1: 1900–present

- 7a) Candidates are expected to demonstrate familiarity with the concepts both of experimental music and those of more traditional styles from the 20th century. Award high marks when two appropriate pieces of music are chosen and musical features are accurately compared and contrasted. Award half marks when the examples are correct but there is no comparison of the pieces. Award low marks for vague or inaccurate answers.
- 7b) Award high marks for the identification and description of innovative elements in the selected opera. Award low marks for vague or inaccurate answers.

Band 2: 1800–1899

- 8a) Give *[5 marks]* for the identification of appropriate musical examples and up to *[20 marks]* for the description of the terms tone-poem and programme music and their interrelation. 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 effect of industrial revolution on piano construction. 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 use of musical elements that contribute to the unity of mood. Award low marks for vague or inaccurate answers.
- 9b) Give *[5 marks]* for the appropriate identification of a musical example and up to *[20 marks]* for the description of the contrasting elements of the themes. 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 its characteristics. 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.

Part B: Study of World Music

- 11.** Answers to this question may take different approaches according to the culture studied. Award high marks when the answer presents a convincing argument well supported by musical examples. A maximum of half marks when the answer does not include musical examples. Low marks for vague or inaccurate answers.
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