

# Markscheme

May 2016

Music

Higher level and standard level

Listening paper

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**General comment to examiners**

Please note that the markscheme is provided as guidance for marking. There are many potential and valid ways in which to approach the questions and examiners need, therefore, to use their judgment when attributing marks to a candidate's answers.

Each question is worth [20 marks].

**Section A**

This criterion concerns the candidate's ability to:

- question 1 or question 2 – analyse and examine essential musical elements (including form and structure) within one of the two prescribed works
- question 3 (HL only) – compare and contrast the two prescribed works, emphasizing the presence of any significant musical links.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–4	<p>The answers, which generally do not address the question, show a minimal level of musical understanding. There is limited use of musical evidence, though this is poorly located, or none at all. There is limited use of musical terminology or none at all.</p> <p><b>The answers, which generally do not address the question, [...]</b></p> <p>There is little understanding of the demands of the question. The response consists mostly of generalizations or poorly substantiated assertions.</p> <p><b>[...] show a minimal level of musical understanding.</b></p> <p>The response relays irrelevant knowledge, or inaccurately applies remembered content.</p> <p><b>There is limited use of musical evidence, though this is poorly located, or none at all.</b></p> <p>Musical evidence is never or rarely used. When evidence is given, it is inaccurate, superficial and imprecise with regards to bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p><b>There is limited use of musical terminology or none at all.</b></p> <p>The responses communicate without the use of musical terminology, or where musical terminology is applied, it is generally not relevant and/or inaccurate. However, a rudimentary understanding of terminology in relation to the material/topic in question may surface on occasion.</p>

<p>5–8</p>	<p>The answers, which may not always address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.</p>
	<p><b>The answers, which may not always address the question, [...]</b>                  The response indicates an understanding of the question, but only partially addresses it. The response is narrative and/or descriptive in nature.</p> <p><b>The answers show some level of musical understanding.</b>                  The response contains some prior knowledge, but demonstrates merely recall of information, rather than application of prior knowledge and engagement with the question through reasoned discussion and evaluation.</p> <p><b>There is some use of musical evidence, though this is not located precisely enough.</b>                  Musical evidence is presented on occasion, but used without explanation or not relevant to the question under discussion. Where musical evidence is given, it is imprecise with regards to bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p><b>There is some use of musical terminology.</b>                  Musical terminology is applied and on occasion is relevant and appropriate with regards to the material under discussion, while there is also some inaccurate use of terminology and/or vague statements.</p>
<p>9–12</p>	<p>The answers, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology.</p>
	<p><b>The answers, which generally address the question, [...]</b>                  The response indicates an understanding of the demands of the question. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> However, answers lack clarity and development.</p> <p><b>[...] show an adequate level of musical understanding.</b>                  The response appropriately applies and sometimes explains prior knowledge in relation to the question and the material under discussion.</p> <p><b>There is use of musical evidence, though this is not always precisely located.</b>                  Throughout the answer musical evidence is used, which is sometimes, but not consistently, accurate, relevant and explained in relation to the question. Evidence is sometimes, but not consistently, located by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p><b>There is partially effective use of musical terminology.</b>                  The use of musical terminology is mostly relevant and accurate, but does not consistently support the discussion, analysis, evaluation, examination, <i>etc.</i> Critical terminology is appropriately used, although some may be ignored or unaccounted for.</p>

<p>13–16</p>	<p>The answers, which generally address the question, may not always be convincing but show a good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.</p> <p><b>The answers, which generally address the question, may not always be convincing [...]</b></p> <p>The demands of the question are understood and addressed. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> Most of the main arguments are substantiated and lead towards suitable conclusions in the context of the question.</p> <p><b>[...] but show a good level of musical understanding.</b></p> <p>The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion.</p> <p><b>There is appropriate use of musical evidence, mostly precisely located.</b></p> <p>The musical evidence used is relevant and accurate and supports the context of the response. Musical evidence is usually located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p><b>There is mostly effective use of musical terminology.</b></p> <p>A variety of musical terminology is used, which is usually relevant and accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i></p>
<p>17–20</p>	<p>The answers, which consistently address the question, are convincing and show a very good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.</p> <p><b>The answers, which consistently address the question, are convincing [...]</b></p> <p>Responses are clearly focused and show a high degree of awareness of the demands of the question. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> The main points are well substantiated, and the response argues towards a reasoned conclusion.</p> <p><b>[...] and show a very good level of musical understanding, [...]</b></p> <p>The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples.</p> <p><b>[...] supported by a most appropriate use of musical evidence, precisely located.</b></p> <p>Musical evidence is relevant, accurate and the best choice for the context of the response. Musical evidence is consistently located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s). Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p> <p><b>There is highly effective use of musical terminology.</b></p> <p>The use of musical terminology is skillful, accurate, sophisticated, wide ranging, and highly effective in supporting the discussion, analysis, evaluation, examination, <i>etc.</i> of the question and the material under investigation. Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p>

Note: The following indicative content is for guidance only, and by no means meant to suggest that candidates should be marked according to the extent that their answer resembles these suggestions. It is quite possible for candidates to come up with good responses other than these, which should be credited accordingly.

### 1. ***An American in Paris* by George Gershwin**

With reference to the score, discuss the use of motifs and their development in *An American in Paris*.

*The answers should refer to the prescribed work.*

*Answers should address the question and be consistent and convincing in their display of musical understanding. Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the works/extracts. Musical terminology should be effective in its use.*

**Note: although the question refers specifically to ‘motifs’, examiners will find that many answers refer instead to extended ‘themes’. Similarly, rather than the ‘development’ of these, many candidates will discuss their reappearances or reorchestration. Although these do not correspond exactly to the specific concepts mentioned in the rubric, they are not really so far removed from them as to constitute complete irrelevances. Examiners, therefore, should give some credit for the discussion of these ideas; at the same time (other things being equal), candidates who have understood the terms more accurately should be rewarded more generously.**

There is a wealth of material to choose from here, and there are various ways in which candidates might structure their discussion of it. The following, which groups various examples according to the way motifs are used in them, is intended simply as a convenient reference guide, and is in no way intended to suggest a model answer, or provide an exhaustive list:

Themes may be built up from motifs, eg:

- Opening theme consists of 1-measure motif repeated 6 times (motif “A”, mm. 1–6) followed by new 2-measure motif (“B”) and its continuation in mm. 7–10.

Themes may be broken down into motifs which are used independently, eg:

- Motif “B” at Rehearsal 25, Rehearsal 26/3ff, Rehearsal 27, etc.
- Rehearsal 45/9 (“blues theme”) – second measure of theme treated as independent motif at *Grandioso* (Rehearsal 54/7), repeated in sequence and then in diminution.

Motifs may be manipulated in various ways:

- Augmentation, eg motif “A”, Rehearsal 21 (vln. 1); opening of “maxixe” theme (Rehearsal 20/3–4) as upper line of chord sequence at Rehearsal 43.
- Diminution, eg Rehearsal 46/7, heard again in shorter note values at Rehearsal 53; Rehearsal 45/9 (“blues theme”), treated in similar fashion at Rehearsal 53/3.
- Inversion, eg motif “B” at *A tempo*, Rehearsal 8/10.
- Changed intervals, eg motif “B” heard with leap of perfect fourth expanded to minor sixth (Rehearsal 30/2).
- Combinations of above; eg motif “A” augmented and melodic outline altered slightly to produce new idea at *Giocoso* (Rehearsal 3/5); opening repeated notes of motif “B” given new rhythm, subsequent melodic leap expanded from perfect fourth to perfect fifth (Rehearsal 10). This latter becomes new idea in turn, repeated eg at Rehearsal 18.

Motifs may be developed, *eg*:

- Motif “B” at Rehearsal 2/3ff; reduced to 1-bar motif, opening melodic interval reduced from perfect fourth to major second, generating new idea which is then shortened and repeated in quasi-3/8 cross-rhythm at Rehearsal 3.
- Rehearsal 63/9: opening of “Charleston theme” reduced to pattern of open fifths, initially 10 quaver/eighth-note beats long, but then progressively reduced to 9, 8, 7, 6, 5, 4 and finally 3 beats.

Motifs may be used to create new themes, *eg*:

- Motif “A” used in augmentation to produce new *Calmato* theme at Rehearsal 23.
- Variant of motif “B” repeated sequentially at Rehearsal 13 (clarinet) to produce new melody.

Motifs may be combined contrapuntally (see question 3, section 4).

Motifs may be used rhythmically rather than melodically, *eg*:

- Flutes/picc. Rehearsal 47/1: rhythm heard again at Rehearsal 63/16 (strings and lower brass) and Rehearsal 65 (lower instruments).
- Viola/percussion *etc*, 50/8: rhythm appears again at *Con moto* (52/3), 53/4, 54/7, 55/2 *etc*.

2. **Petite Messe Solennelle by Gioachino Rossini**

Compare and contrast bars/measures 8 to 20 with bars/measures 21 to 32 of the *Agnus Dei* with reference to the way Rossini uses his musical material.

*The answers should refer to the prescribed work.*

*Answers should address the question and be consistent and convincing in their display of musical understanding. Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the works/extracts. Musical terminology should be effective in its use.*

The differences between the two passages can most easily be seen in a graphic presentation (candidates may, indeed, choose to present their answer in some similar form):

<b>Agnus dei, bars/measures 8–20</b>	<b>Agnus dei, bars/measures 21–32</b>
Measure (m.) 8: instrumental introduction; piano sets up characteristic accompaniment figure in <b>E minor</b> with one harmony per bar (I-IIb-V <sup>7</sup> over pedal E in bass).	m. 21: piano sets up accompaniment figure in <b>E minor</b> as before (m. 21 = m. 8), but instrumental introduction is <b>one bar shorter</b> , and in m. 22 harmony changes to <b>dominant 7th on G</b> .
m. 10 beat 3: contralto enters with phrase <b>beginning on B</b> , which <b>falls to E</b> in m. 11 as accompaniment cadences in <b>E minor</b> .	m. 22 beat 3: contralto enters with transposition of earlier phrase <b>beginning on G</b> , which <b>falls to C</b> in m. 23 as accompaniment cadences in <b>C major</b> .
m. 11 beat 3: accompaniment harmony <b>changes to E dominant 7th</b> , which cadences in <b>A minor</b> in m. 12. Over this, contralto has new phrase, beginning on low E and rising to A.	m. 23 beat 3: accompaniment harmony <b>remains on C major</b> , but in m. 24 this cadences in <b>F minor</b> . Over this, contralto has phrase rhythmically identical to that at m. 11, but with very different melodic contour.
m. 12 beat 3: harmony changes to <b>F major</b> , which cadences in <b>C major</b> in m. 13. Contralto has new phrase for <i>qui tollis peccata mundi</i> , beginning with 16th-note upbeat and ending with <b>octave fall E – E</b> .	m. 24 beat 3: harmony changes to <b>A-flat major</b> , which cadences in <b>E-flat major</b> in m. 25. Contralto has rhythmically identical variant of earlier phrase for <i>qui tollis</i> , which ends with <b>octave fall E-flat – E-flat</b> .
m. 13 beat 3: accompaniment harmony changes to third inversion of <b>E dominant 7th</b> , which cadences in <b>A minor</b> in m. 14. Contralto has new figure for <i>miserere</i> , revolving round note “E” in dotted rhythms.	m. 25 beat 3: accompaniment harmony changes to third inversion of <b>E-flat dominant 7th</b> , which cadences in <b>A-flat minor</b> in m. 26. Contralto has transposition of earlier <i>miserere</i> figure (semitone lower).
m. 14 beat 3: accompaniment harmony changes to <b>F# dominant 7th</b> in second inversion, which cadences in <b>B major</b> in bar 15. Contralto has new phrase for <i>miserere nobis</i> , falling from <b>initial F# to low B</b> .	m. 26 beat 3: essentially same as passage at m. 14 beat 3ff, <b>transposed down a semitone</b> .
m. 15 beat 3: long phrase for contralto revolving around notes B – C – A, over chromatically descending bass line in accompaniment, cadencing (via interrupted cadence) in <b>C major</b> in m. 17.	m. 27 beat 3: essentially same as passage at m. 15 beat 3ff, <b>transposed down a semitone</b> .



<p>m. 17 beat 3: IV – Ic – V<sup>7</sup> – I cadence in <b>E minor</b>, over which contralto sings final phrase <i>miserere nobis</i>, with highly expressive, wide-ranging melisma in m. 19.</p>	<p>m. 29 beat 3: essentially same as m. 17 beat 3ff transposed down a semitone, except for beats 3–4 of m. 30, where contralto has different melismatic pattern based on an arpeggio <b>B-flat dominant 7th</b> (or dominant minor 9th).</p>
<p>m. 19: 2-bar phrase for choir <i>a capella</i>, repeating words <i>Dona nobis pacem</i>, <i>sotto voce</i>. Passage ends in <b>E minor</b>.</p>	<p>m. 31: same as m. 19ff, transposed down a semitone. Passage thus ends in <b>E-flat minor</b>.</p>

**Note: not all candidates will necessarily be equipped with the theoretical skills required to provide harmonic/tonal analysis of the kind shown above. In such cases (or, indeed, in any case where a candidate has made observations not included in the above scheme) you should reward appropriately whatever valid points about similarities and differences the candidate has been able to make.**

3. **An American in Paris by George Gershwin and Petite Messe Solennelle by Gioachino Rossini**

Compare and contrast the use of counterpoint in the two prescribed works, emphasizing any significant musical links.

**(HL only)**

*The answers should refer to both prescribed works. The comparing and contrasting of significant musical links must focus on motifs and themes.*

*Answers should be consistent and convincing in their display of musical understanding, and should be backed up by clearly located evidence. Musical terminology should be effective in its use.*

**Note: it is possible that some candidates may not fully understand the meaning of the term ‘counterpoint’ and discuss other features of these works than the kind shown below. You may therefore need to exercise some flexibility when marking such responses. If the concept they discuss instead (e.g. ‘countermelody’) seems at least to come under the general umbrella term of ‘counterpoint’, or relate to it in some other plausible way, then some credit should be given for their discussion. As with Q1 however (see above), candidates who do understand the term more comprehensively, and provide convincing examples of it, should be rewarded more highly.**

Possible “comparisons and contrasts” might include:

- Rossini uses counterpoint partly because this would have been expected of a 19th-century sacred work, especially in the choral parts. The big fugues on *Cum sancto spiritu* and *Et vitam venturi*, for example, are traditional ways of ending the *Gloria* and *Credo* movements respectively. However, there are also places where Rossini seems to make a conscious decision to use counterpoint, such as in the archaic-sounding *Christe eleison* with its double canon, or the Bach-like keyboard writing of the *Prélude religieux* with its quasi-fugal exposition (measure 17ff).
- By contrast there was no similar expectation that Gershwin should use counterpoint in a 20th-century, jazz-inspired secular work. His decision to use it is a conscious choice, probably arising from his wish to be taken seriously as an “art music” composer.
- Rossini’s use of counterpoint is learned and conventional, demonstrating his skill in the handling of traditional forms, and observing traditional rules of tonal writing. *Eg* measures 3–8 of *Christe*, where dissonances (G – F, D – C) are both prepared and resolved.
- Gershwin however takes full advantage of the twentieth century’s more relaxed attitude to harmonic writing to combine themes with relative indifference to traditional rules. *Eg* at Rehearsal 1/5, where the chromatic countermelody in flutes results in harsh semitone dissonances with the bass line.
- Besides temporary, “incidental” uses of counterpoint (*eg* the freely canonic section of the *Gratias agimus*, measure 107ff), Rossini also uses large-scale set forms such as fugue and canon (see above).
- Gershwin does not use large-scale contrapuntal forms like Rossini – his passages of counterpoint are generally short, lasting only a few bars.
- In his contrapuntal writing, Rossini uses thematic material specific to the section of the piece in question.
- By contrast, Gershwin uses counterpoint specifically to combine different motifs from various parts of the piece, in a manner recalling Wagnerian opera or the romantic tone-poem. *Eg* Rehearsal 21, which combines: opening motif of work in augmentation (violins and oboes), together with same motif in original note values (measure 3ff, bass instruments); pentatonic motif from Rehearsal 4 (flutes + picc); triplet idea in parallel triads from Rehearsal 17 (cl, vla,

vcl); clarinet motif from Rehearsal 13 (measures 3–4, 6–9) and “taxi horn” motif of Rehearsal 5/7 (measure 5, tr, cl and vla).

“Significant musical links” might include:

- Both composers use the contrapuntal device of canon. Rossini’s *Christe eleison* is written as a canon at the octave, four in two (contralto follows bass two measures later, soprano follows tenor two measures later). Gershwin also makes use of canon at Rehearsal 9/5 (opening theme imitated at the octave, crotchet/quarter note later) and Rehearsal 11 (theme in trombones imitated 2 measures later, perfect fourth higher).
- Both composers’ counterpoint contains dissonance, albeit handled in different ways (see examples above).
- Themes are transferred to different registers in both composers’ contrapuntal passages. *Eg*, typically for a fugue, the opening theme of Rossini’s *Cum sancto spiritu* is heard in succession in soprano, contralto, tenor and bass. Similarly, Gershwin’s opening motif, initially heard as the upper melodic line, is used as a bass theme at Rehearsal 21/3 and Rehearsal 22.

## Section B

### A Musical elements

This criterion concerns the candidate's ability to perceive the musical elements, such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture and dynamics, and their significance. Articulation and other expressive and production techniques might also be discussed.

Note: Structure is assessed in a separate criterion.

Marks	Level descriptor
<b>0</b>	The work does not reach a standard described by the descriptors below.
<b>1</b>	<p><b>The work displays insufficient and weak aural perception. The candidate has identified musical elements poorly, including very few, if any of the significant ones.</b></p> <p>There is little understanding of the musical material under investigation: the response makes irrelevant points or inaccurately labels and locates musical elements. Of the key elements very few, or none, are recognized.</p> <p>The response rarely (or never) refers to the musical excerpt.</p>
<b>2</b>	<p><b>The work sometimes displays adequate aural perception. The candidate has identified some musical elements, including a few of the significant ones.</b></p> <p>The response indicates a basic understanding of the musical excerpt: a limited number of key elements are identified and listed, but without explanation.</p> <p>Where musical evidence is given, it is imprecise and broad or general.</p>
<b>3</b>	<p><b>The work displays partially effective aural perception. The candidate has generally accurately identified musical elements, including some of the significant ones.</b></p> <p>The response indicates an understanding of the musical excerpt: throughout the answer important musical elements are identified and presented in relation and reference to the musical excerpt.</p> <p>Sometimes, but not consistently, these are accurately located, relevant and explained.</p>
<b>4</b>	<p><b>The work displays mostly effective aural perception. The candidate has accurately identified musical elements, including many of the significant ones.</b></p> <p>The response shows a good/solid understanding of the musical excerpt: the chosen elements are relevant, accurate and appropriate with regards to the excerpt and presented through engagement with and in reference to the musical excerpt.</p> <p>Musical evidence used is accurately located to support the response.</p>
<b>5</b>	<p><b>The work consistently displays highly effective aural perception. The candidate has accurately identified musical elements, including nearly all of the significant ones.</b></p> <p>The response displays a high degree of awareness and understanding of the musical excerpt: the answer gives a detailed account of highly important and relevant musical elements. The investigated elements add valuable information to the musical discussion, analysis and evaluation of the excerpt.</p> <p>Musical evidence is consistently accurately located to support/substantiate the points made.</p>

**B Musical structure**

This criterion concerns the candidate’s ability to perceive principal structural features, such as, but not limited to, form, phrases, motifs.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	<p><b>The work demonstrates little perception of principal structural features.</b></p> <p>The response is an inaccurate narration of structural events, which are never or rarely substantiated with musical evidence. The response consists mostly of generalizations or poorly substantiated assertions.</p> <p>When evidence is given, it is inaccurate, superficial and imprecise.</p>
2	<p><b>The work demonstrates limited and ineffective perception of principal structural features.</b></p> <p>The response constitutes merely a narration or description of some structural events, or simply labelling structure with no justification or explanation.</p> <p>Musical evidence is presented on occasion, but may not be accurately located.</p>
3	<p><b>The work demonstrates partially effective perception of principal structural features.</b></p> <p>The response indicates understanding by appropriately identifying and sometimes explaining and justifying main as well as less significant structural events.</p> <p>Throughout the answer musical evidence is used, which is sometimes, but not consistently, located accurately, relevant and explained.</p>
4	<p><b>The work demonstrates mostly effective perception of principal structural features.</b></p> <p>The response applies prior knowledge to identify and understand the main, and on occasion less important, structural events of the excerpt.</p> <p>The musical evidence used is relevant and accurately located to support the response.</p>
5	<p><b>The work consistently demonstrates highly effective perception of principal structural features.</b></p> <p>The response displays a high degree of awareness and understanding of important structural events. Answers accurately apply prior knowledge to provide a detailed account of the principal structural features through locating, defining, explaining, labelling, <i>etc.</i></p> <p>The musical evidence is consistently accurately located to support/substantiate the point.</p>

### C Musical terminology

This criterion concerns the candidate's knowledge of musical terminology and its appropriate use.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	<p><b>The work displays little knowledge and use, if any, of musical terminology.</b></p> <p>Musical terminology may not be used at all in the answers. Where musical terminology is applied, it is generally not relevant and/or inaccurate, although a rudimentary understanding of terminology in relation to the material/topic in question may surface on occasion.</p>
2	<p><b>The work displays some knowledge of musical terminology but its use is inaccurate at times.</b></p> <p>Musical terminology is applied on occasion and some, but not all, of it is relevant and accurate with regards to the context, while there is also some inaccurate use of terminology and/or vague statements.</p>
3	<p><b>The work displays satisfactory knowledge and use of musical terminology.</b></p> <p>The use of musical terminology is mostly relevant and accurate, but does not consistently or effectively enough support the discussion, analysis, evaluation, examination, <i>etc.</i> Critical terminology is appropriately used, although some may be ignored or unaccounted for.</p>
4	<p><b>The work displays good knowledge and use of musical terminology.</b></p> <p>A variety of musical terminology is used appropriately. All terminology is relevant, accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i></p>
5	<p><b>The work consistently displays very good knowledge and use of musical terminology.</b></p> <p>The use of musical terminology is skillful, accurate, wide ranging, and highly effective in supporting the discussion, analysis, evaluation, examination, <i>etc</i> of the question and the material under investigation.</p>

**D Musical context**

This criterion concerns the candidate’s ability to place each extract in its musical context, such as, but not limited to, cultural, historical and stylistic context.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The work demonstrates little and inaccurate knowledge of the musical context. The candidate has used little reasoned argument.
	<p><b>The work demonstrates little and inaccurate knowledge of the musical context.</b></p> <p>The response relays irrelevant knowledge, or inaccurately applies remembered content. References to the musical context are few and generally incorrect.</p> <p><b>The candidate has used little reasoned argument.</b></p> <p>The response consists mostly of superficial generalizations or poorly substantiated assertions. The answer recalls and lists rudimentary information.</p>
2	The work demonstrates some knowledge of the musical context. The candidate has sometimes used reasoned argument.
	<p><b>The work demonstrates some knowledge of the musical context.</b></p> <p>Comments on the musical context are generally correct, but answers merely exhibit recall of prior knowledge and little engagement with the musical excerpt.</p> <p><b>The candidate has sometimes used reasoned argument.</b></p> <p>The response is narrative and/or descriptive in nature.</p>
3	The work demonstrates adequate knowledge of the musical context. The candidate has used partially effective reasoned argument.
	<p><b>The work demonstrates adequate knowledge of the musical context.</b></p> <p>Comments on the musical context are generally correct. The response uses and sometimes explains prior knowledge in relation to the context of the musical excerpt.</p> <p><b>The candidate has used partially effective reasoned argument.</b></p> <p>The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> However, answers may lack clarity and development.</p>
4	The work demonstrates good knowledge of the musical context. The candidate has used mostly effective reasoned argument.
	<p><b>The work demonstrates good knowledge of the musical context.</b></p> <p>The comments on the musical extract’s place in its musical context are appropriate and relevant. Contextual conclusions are largely supported and justified by musical evidence.</p> <p><b>The candidate has used mostly effective reasoned argument.</b></p> <p>The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> Some of the main points are substantiated and the response draws some conclusions.</p>

	<p>The work consistently demonstrates very good knowledge of the musical context. The candidate has consistently used highly effective reasoned argument.</p>
5	<p><b>The work consistently demonstrates very good knowledge of the musical context.</b> The extract is correctly placed in an appropriate context and its place in this context is discussed with convincing justifications. The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples.</p> <p><b>The candidate has consistently used highly effective reasoned argument.</b> Responses are clearly focused. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> Nearly all of the main points are substantiated, and the response argues towards a reasoned conclusion.</p>



When marking candidates' answers to questions in section B, examiners must refer to the HL and SL external assessment criteria available in the music guide.

3. SL

4. HL (Note: this section refers to question 3 at SL and question 4 at HL.)

**Symphony No 4 in B-flat major, Op 60, Movement III (Menuetto: Allegro vivace) by Ludwig van Beethoven**

(Identified piece, score provided)

**Musical elements**

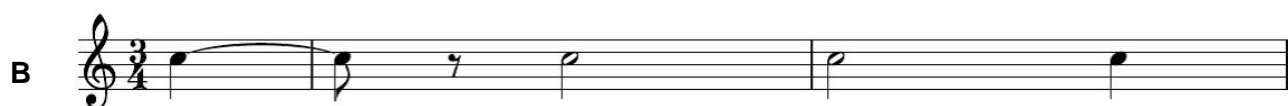
- Standard “classical” orchestra, though only one flute and other wind frequently play in unison (“zu 2”).
- B-flat major, but modulates frequently, especially after double bar.
- 3/4 metre and very fast tempo (*Allegro vivace*, whole measure = 100) – typical features of “scherzo” type.
- Texture mostly homophonic, though with some hints of counterpoint, eg between upper parts and bass from measure 35.
- Wide-ranging dynamics, with some sudden contrasts (eg from *ff* to *p* at beginning).

**Musical structure**

Typical classical scherzo in (rounded) binary form. Two sections, each repeated: first modulates to dominant (F major), second returns to tonic (B-flat major). The following is one possible segmentation:

*A section (measures 1–20)*

- m. 1–4.2: Theme in B-flat major, full orchestra, *ff* Melody (Violin I) starts on upbeat: 2 bars ascending, zig-zagging arpeggiation over tonic chord, 2 bars descending arpeggiation over dominant. Characteristic rhythmic patterns of melody (A) and accompaniment (B) group notes into pairs of quarter-note beats, anticipating cross-rhythms later in movement:



- m. 4.3–8: Clarinet and bassoon play ascending arpeggio on F dominant minor ninth, *p*. Answered by strings with descending arpeggio on same chord, *p*.
- m. 9–12.2: Similar to mm. 5–8, but based on C dominant minor ninth (sequence). Strings and woodwind overlap for two beats at beginning of section, to create smooth transition.
- m. 12.3–16: Perfect cadence in F major (mm. 12–13); harmonic progression then reinforces cadence in this key. Melody (1st violin, bassoon, flutes), essentially based on ascending F major scale, elaborated by other chord notes. Rhythmic ambiguity suggested by opening is developed here: melodic notes grouped in pairs in an extension of rhythm A, supported by sustained minim/half-note chords in an extension of rhythm B – suggesting 2/4 cross-rhythm. Starts *p*, crescendos to *f*.

mm. 17–20: Closing figure for full orchestra, *ff*, based on notes of F major chord.

*B Section (bars 21–90)*

- m. 20.3–26.1: Unprepared switch to D-flat major. Version of theme + accompaniment from m. 1–4 played *p* by strings, flutes and oboes. Second, descending phrase of theme then echoed by 2nd violins alone in m. 24–5, starting on beat 2 rather than beat 1, and extended downwards by viola in m. 25–26.1. Rhythmic displacement of theme, plus grouping in pairs of notes in rhythm A, again suggest 2/4 metre going across bar.
- m. 26.2–30.1: Essentially sequential; melodic line echoes m. 22.2–26.1, with first two-note upbeat motive one scale step lower, rest of material one scale step higher. First two measures accompanied by perfect cadence in D-flat.
- m. 30.2–34: Melodic line of previous section again repeated in altered form; two-note upbeat motive one scale degree higher, rest same but with D-flat changed to D-natural. Harmonised with chord I in D-flat followed by B-flat dominant 7th. Ends with further echo of 2-note upbeat motive, harmonised with B-flat dominant 7th chord, leading to perfect cadence in...
- m. 35–38: E-flat minor. 2/3-part texture: lower part of sustained pitches in high register (E-flat, F, two bars each) for bassoon and cello, upper part(s) of ascending pairs of notes/intervals in rhythm A – 2 measures for violin I, answered by 2 measures for flute, violin II and viola. *Sempre p*.
- m. 39–42: Essentially same as above transposed down perfect fifth (sequence).
- m. 43–48: Lower part continues sequential pattern established by previous two sections, but pitches now sustained only one measure each. Upper part also truncated: 1-measure patterns in Violin I now answered by 2-measure patterns in other instruments as before. Underlying harmonic progression of whole section from upbeat to m. 34 onwards actually disguised cycle of fifths presented in form of perfect cadences: (B-flat) – E-flat – (F) – B-flat – (C) – F – (G) – C – (D) – G – (A). Next term in series is...
- m. 49–51.2: D minor, but in following measure Beethoven breaks from cycle with F dominant 7th chord sustained for three measures. Over this he creates build-up with rising figures for upper strings based on chord notes, again grouped in twos in rhythm A, *crescendo*.
- m. 51.3–55.2: Essentially same as m. 1–4 with some changes of octave in orchestration; the recapitulation or reprise of the “rounded” binary form.
- m. 55.3–59.3: Essentially reprise of mm. 4.3–8.3, although string answer does not overlap with beginning of the next wind phrase as before.
- m. 59.3–63.3: Transposition of previous 4 bars up a whole tone (sequence).
- m. 63.3–65: Transposition of previous 2 bars down perfect fifth, with woodwind joining strings.
- m. 66–69.2: F major 1st inversion sustained in strings; above this woodwind run up and down notes of F dominant minor 9th. *Crescendo* towards end.
- m. 69.3–73.3: Essentially repeat of previous four bars, though preceded by chord II<sup>7b</sup> of B-flat minor on upbeat, *sf*.
- m. 73.3–77: Begins as 69.3–70.1, but pattern then interrupted on second beat by sequence of tutti chords in B-flat *f/ff*, beginning in rhythm B. Last chord leads to...

- m. 78–86: Fortissimo tutti passage: 2 measures on tonic with arpeggio theme from m. 1 in bass, followed by 2 measures on dominant with similar theme in vln. 1 – all repeated twice. Division of themes into pairs of beats in rhythm A gives distinct hemiola effect.
- m. 87–90.2: Essentially m. 17–20 transposed into B-flat major.

### **Musical terminology**

- Scherzo (NOT a minuet; has no characteristics of this genre. However, since both the score and the rubric contain the indication ‘Menuetto’, examiners should exercise caution when pointing this out to students, rather than simply marking it wrong without further ado)
- (Rounded) binary form
- Arpeggio/broken chord
- Cross-rhythm
- Rhythmic displacement
- Transposition
- Sequence
- Cycle of fifths
- Recapitulation/reprise
- Hemiola

### **Musical context**

- Composed by Ludwig van Beethoven (1770–1827) in 1806
- Late representative of Austro-German “classical” style, looking back to Haydn on one hand, but also offering forward-looking innovations such as adoption of Haydn’s “scherzo” idiom rather than the earlier minuet.

4. SL  
5. HL (Note: this section refers to question 4 at SL and question 5 at HL.)

**Les Noces, Scene 1: The Tresses (At the Bride's House) by Igor Stravinsky**  
(Identified piece, no score provided)

### Musical elements

- For soloists (in extract only soprano is heard), chorus (female voices only heard) and unusual ensemble of four pianos and percussion.
- Modal rather than conventionally tonal, with melodic motifs tending to revolve around tonal centres (E at opening) and use of foreign pitches/bitonality in harmony.
- Metre changes regularly, but changes are difficult to detect aurally and it would be unreasonable to expect candidates to identify most of them.
- Tempo also changes from section to section, but as metronome marks are all multiples of 40 there is apparent continuity of tempo from one section to next; again, it would be unreasonable to expect candidates to detect all changes.

### Musical structure

Extract essentially consists of number of short sections, repeated in sometimes unpredictable combinations to create a mosaic-like pattern. The following is one possible analysis:

- A1 (00:00): Moderate tempo (eighth note = 80). Loud, chiming opening with cymbal clash introduces strident melody for solo soprano, essentially based on note E and two lower pitches (B, D), but richly embellished with grace note ornamentation. Pianos basically double melody in octaves, adding further grace note embellishments and occasional dissonances – whole texture could be described as example of heterophony. Suspended cymbal plays irregular pattern of splashes using wooden stick; xylophone doubles note D whenever it occurs in melody.
- B1 (00:20): Tempo doubled in score, but aural effect is that shorter durations are used. Soprano continues declaiming melody revolving around same three pitches as before. Two pianos double this in octaves and add grace-note embellishments as previously, while other pianos add new, motoric ostinato accompaniment figure (based on repeated open fifth B-flat/F, thereby creating bitonal/bimodal clashes with melody line). Cymbal (damped) plays on first beat only.
- C1 (00:28): Female voices of chorus enter loudly with angular melody – upper part falls a semitone (F# – E#), then down an augmented octave (E# – E-natural). Pianos accompany first two notes *fortissimo* with chords in high register, then descend to *piano* E natural in lower register, under which motoric B-flat/F ostinato can be heard pulsing in bass.
- B2 (00:30): Literal repeat of 00:20 (though with different text, and without cymbal stroke at beginning).
- C2 (00:38): Repeat of 00:28 (with different text).
- C3 (00:40): C2 immediately repeated, with solo soprano taking over melodic line, though here anticipating first note of next bar on final beat. C2 then repeated again (00:42) with solo soprano, but instead of motoric pulsing figure in the bass as previously, descending scale for all four pianos leads into...

- D1 (00:44): Female voices of chorus take over again, with repeated pattern consisting of loud outburst (F# – F natural) followed by succession of quiet repeated notes (E) in even pulse (derived, therefore, from “C” material). Loud outbursts accompanied by *sff* piano chords and drum strokes preceded by grace notes; quiet repeated notes by sustained chord in pianos II-III, and a pattern of chords alternating between right and left hand in piano I, accompanied in rhythmic unison by drums. Pattern repeated twice, lasting 11 beats first time and 12 beats second time (example of additive construction).
- E1 (00:50): Idea D1 starts to repeat again, but at end vocal part rises minor third and falls again, accompanied in rhythmic unison by piano chords. (00:52): Pattern D1 begins as before, but now launches immediately into a rising and falling melodic phrase, accompanied again with piano chords in rhythmic unison. (00:54): Solo soprano echoes chorus’ rising and falling phrase, though altered slightly melodically, and accompanied by bare octaves in all pianos.
- D2 (00:56): Similar to 00:44, except that pattern is now repeated five times in all, with varying numbers of beats each time (11–12–5–6–7). (These irregularities probably arise from rhythm of (Stravinsky’s own) Russian text, which is set syllabically – though again the sequence of values consists of two additive series.)
- A2 (01:07): Initial tempo returns; sounds very similar to opening of piece, though melody and rhythm are actually considerably altered, and layout of piano accompaniment is also changed in detail (extract fades out here).

### Musical terminology

- Modal(ity)
- Tonal centre
- Bitonal(ity)
- Ornamentation, grace notes
- Heterophony
- Ostinato
- Motoric (rhythms)
- Additive construction
- Rhythmic unison
- Syllabic

### Musical context

- Ballet score (“dance cantata”) by Igor Stravinsky (1882–1971), to his own libretto about a Russian peasant wedding.
- Commissioned by Diaghilev 1913 for his *Ballet Russe*; score completed 1917, but not performed until 1923. Along with opera *Renard* (1916) one of last works of Stravinsky’s so-called “Russian” period.
- Style intermediate between pre-war ballets (eg *Le Sacre du printemps*) and later “neo-classical” pieces: folk-like modal materials, polytonality and rhythmic vitality hark back to the former, but pared-down scoring and brittle, ascetic sonorities, as well as rigid, mosaic-like construction, look forward to the detachment of Stravinsky’s later manner.

5. SL  
 6. HL (Note: this section refers to question 5 at SL and question 6 at HL.)

**Cool Operator by Tampa Red**

(Unidentified piece, no score provided)

**Musical elements**

- Uses 12-bar blues progression (though with sevenths sometimes added to all three basic chords)
- Moderate tempo (crotchet/quarter note = ca 102)
- Simple time (4/4 – 2/4)
- Twelve-string guitar and vocals (two male voices)
- Phrases echoed either vocally or on the harmonica/mouth-organ
- Call and response patterns typical of blues
- Level dynamic throughout
- Some textural changes, particularly in last chorus

**Note: the structure of this piece can be viewed in two different ways. The analysis below is based on the cycles of the 12- or 16-bar blues progressions, known as ‘choruses’ in this style of music. However many candidates will more readily perceive the piece as divided up into ‘verse’ and ‘chorus’ sections, which correspond to ‘Part 1’ and ‘Part 2’ of the ‘choruses’ in the description below. The segmentation into ‘verses’ and ‘choruses’ is quite acceptable, although of course any student who applies the more stylistically appropriate term ‘chorus’ in the way shown below should be correspondingly rewarded.**

**Musical structure**

- 00:00 Short introduction with audible count by performer – 4/4 steady tempo/blues tempo – harmonica/mouth organ plays opening four notes (F – A – B-flat – C...) forming an anacrusis/up-beat – last four bars of blues progression in F (V<sup>7</sup> - IV - I, + V<sup>7</sup> preparation) strummed on steel-strung guitar– harmonica continues with decorative improvisation to the start of the chorus. Four bars long.
- 00:11 Chorus 1: 12-bar blues form extended to 16 bars by remaining on chord I for 8 bars instead of 4 at beginning. Part 1 – male singer enters as the guitar strums on single chord (I) providing a homophonic accompaniment with swing or shuffle rhythm (or triplet long/short) – harmonica provides occasional brief answering phrases – the vocal is a repeated phrase over the single chord strum. Eight bars long (2x4).
- 00:30 Chorus 1 Part 2 (remainder of extended blues form)– consists of chord: IV (2 bars), I (2 bars), V (1 bar), IV (1 bar), I (2 bars). Second vocal harmonises – harmonica adds brief phrases – harmonica-led cadential link to the reprise (last four bars similar to introduction).
- 00:48 Chorus 2 Part 1 – 8 bars on chord 1, as before.’ Harmonica is more active second time – “comment” phrases reflect the underlying “call and response” patterns.
- 01:06 Chorus and link to verse – same as previous.
- 01:24 Chorus 3 – conventional 12-bar blues form, consisting of 4 bars chord I, then same progression as in Part 2 of previous two choruses. , Expanded to 12 (3x4) bars (4 bars of chord I added at beginning). Both singers harmonising – long notes on “cool operator...” and some syncopation on “cool – cool – cool...” but with

continued guitar accompaniment – harmonica adds answering phrases and provides cadential link to...

01:51...fade Chorus 4 – same 12-bar format as chorus 3. Instrumental break + vocals (no lyrics) – the harmonica rests, its role now taken by a kazoo/gazzoo (sound should be differentiated) which improvises over the guitar and bass – Although the underlying structure is blues, the material is varied considerably in this episode. Beginning of a further verse can be heard briefly at the end, before the fade-out.

### **Musical terminology**

- Delta blues
- 12-bar blues
- “blue note”
- Steel-strung guitar
- Dotted rhythm pattern on lead guitar
- Improvisation (vocally and harmonica)
- Call and response (voice and harmonica)
- Vocals sometimes “parlando” (half-spoken)
- Kazoo/gazzoo/mirliton
- Melody-supported homophony
- Syncopation
- Anacrusis
- Up-beat

### **Musical context**

- Hybrid blues style, though most noticeably located in “Delta Blues” tradition.
- Origins of blues probably around 1890; Charles Peabody mentioned appearance of blues music at Clarksdale, Mississippi; Gate Thomas reported similar songs in Texas, ca 1901-2. Observations coincide with memories of Jelly Roll Morton, Ma Rainey and WC Handy, who first heard blues in New Orleans (1902), Missouri (1902) and Titwiler, Mississippi (1903) respectively. Though not all these locations situated in Mississippi Delta, all (except southern Texas) connected with river.
- First published song to use term “blues” Antonio Maggio's *I got the Blues* (1908), followed by Hart Wand's *Dallas Blues* and WC Handy's *The Memphis Blues* (both 1912). Earlier pieces used blues form(s)/format(s)/progressions, but did not include word in title or lyrics.
- Could be early 20th-century, but actually actually this is a later studio-produced recording with some overdubbing and other post-production techniques.
- A form of folk music originating in USA, being the foundation of future jazz.
- Blues emerged from conditions of slavery.
- Studio performance but music commonly performed live in bars and clubs.

6. SL  
7. HL (Note: this section refers to question 6 at SL and question 7 at HL.)

**Kebyar Trompong (traditional)**

(Unidentified piece, no score provided)

**Musical elements**

- For Balinese *gamelan* ensemble (*semar pagulingan* type), which typically includes: keyed bronze metallophones struck with hard mallets (*gangsa*, *jublaga*, *jegog*, *kantilan*); other keyed metallophones with resonators, struck with soft mallets (*gender*); rows of knobbed gongs, played as melody instruments (*trompong* or *reyong*); various other gongs, suspended or hand-held, used to punctuate melody; wooden flutes (*suling*); drums (*kendang*) and (on this recording) bowed string instrument (*rebab*). (Candidates would not be expected to know these precise names, and any reasonable way of describing the instruments would be acceptable).
- Typical Balinese pentatonic scale (*pelog selisir*), in this case approximately F# – A# – B – D# – E, but not equi-tempered.
- Main part of piece (after intro) organised metrically into groups of four or eight beats – although until about 00:18, although pulse is perceptible, metre is not always easy to recognise.
- Tempo and dynamics of music constantly fluctuate – typical of *kebyar* style music.
- Texture consists either of solo or unison playing, or heterophonic passages in which main melody is presented in elaborated form by other instruments.

**Musical structure**

Difficult to perceive overall structure, though in general terms there is a series of contrasts between loud tutti passages and quieter sections featuring solo rebab, which some candidates might compare with a baroque concerto. The following is one possible analysis:

- 00:00 Quiet introduction for solo *gender* in low register, rhythmically free.
- 00:03 “Tutti” section. Full ensemble of metallophones enter loudly, playing unison, syncopated melody at medium tempo with accompaniment of gongs, drums and occasional *trompong* chords. Tempo decelerates up to about 00:08, then begins to accelerate again up to 00:11, where melody briefly comes to rest on single repeated pitch.
- 00:13 “Tutti” section. Full ensemble enters again in loud unison, playing groups of four/eight notes in very fast tempo which gradually slows down. Basic pattern repeated twice; as third repetition begins...
- 00:18 Transition. High-pitched solo string instrument (*rebab*) can be heard above ensemble. Instruments drop out, and dynamics decrease to enable solo melody to be heard, until by...
- 00:20 “Solo” section. Only *gender*, gongs and drums can be heard accompanying *rebab*, which has long melody lasting for rest of extract. Melody largely in conjunct motion, with span of just over octave; does not seem to have obvious overall structure, but certain melodic motifs do reappear (eg patterns descending from approx. A# to low B at ca 00:32 and ca 01:18). Texture heterophonic: *gender* doubles and embellishes *rebab* melody, gongs play on certain key pitches.
- 00:27 Other metallophones re-enter quietly with ostinato figure mainly consisting of oscillating pairs of adjacent pitches, in groups of eight in an even pulse.



- 00:36 Brief “tutti” passage. Drums begin to crescendo; both tempo and dynamics then increase markedly between ca 00:42–00:44, after which...
- 00:44 Another “solo” section. Music suddenly becomes quiet again. Texture is similar to 00:27; drums begin to crescendo at ca 00:51, dynamics and tempo both increase markedly from 01:00 up to... 01:06, where metallophones conclude phrase loudly with syncopated pattern.
- 01:06 Another brief “tutti” passage. Metallophones conclude phrase loudly with syncopated pattern, start new phrase out fast, but then decelerate/decelando again until...
- 01:11 “Solo” section. *Rebab* is left playing alone, to be joined again by other instruments playing softly. Texture similar to 00:20.
- 01:32 Dynamics and tempo both begin to increase again. Wooden flute (*suling*) can be heard joining ensemble at ca 01:33, ending with trill.
- 01:36 “Tutti” section. Metallophones begin playing loudly again, then suddenly break off.
- 01:42 “Solo” and “tutti”. Metallophones enter again softly. Tempo begins to increase drastically, dynamics follow suit until metallophones suddenly break off.
- 01:59 “Solo” and “tutti”. Quiet dynamics and moderate tempo again. Metallophone ostinato figure starts again ca 02:03. Tempo begins to slow down, and dynamics to decrease, from ca 02:04 onwards; a long-drawn-out ritardando ends with...
- 02:12: Single pitch on *rebab* accompanied by low gong stroke, which then fades into silence.

### Musical terminology

- (Balinese) *gamelan*
- *Kebyar* style
- Metallophones (or actual names if known to candidate: *gangsa*, *jublaga*, *jegog*, *kantilan*, *gender*, *trompong*, *reyong*, *gong*)
- Membranophone (*kendang*)
- Aerophone (*suling*)
- Chordophone (*rebab*)
- Pentatonic
- Temperament, pitch
- Ostinato
- Syncopation
- Conjunct melody
- Heterophony

### Musical context

Gamelan music from Bali, in the *kebyar* style developed during the early 20th century – a fast-moving type characterised by the use of syncopation and frequent changes of tempo, dynamics, instrumentation and musical material. For those unfamiliar with this music, the following websites may be helpful:

[http://en.wikipedia.org/wiki/Gamelan\\_gong\\_kebyar](http://en.wikipedia.org/wiki/Gamelan_gong_kebyar)

<http://www.balibeyond.com/gamelanbalidoc.html>

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