

Markscheme

November 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 1 of the 2 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>The answers, which generally do not address the question, [...]</p> <p>There is little understanding of the demands of the question. The response consists mostly of generalizations or poorly substantiated assertions.</p> <p>[...] show a minimal level of musical understanding.</p> <p>The response relays irrelevant knowledge, or inaccurately applies remembered content.</p> <p>There is limited use of musical evidence, though this is poorly located, or none at all.</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>There is limited use of musical terminology or none at all.</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>The answers, which may not always address the question, [...] The response indicates an understanding of the question, but only partially addresses it. The response is narrative and/or descriptive in nature.</p> <p>The answers show some level of musical understanding. 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>There is some use of musical evidence, though this is not located precisely enough. 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>There is some use of musical terminology. 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>The answers, which generally address the question, [...] The response indicates an understanding of the demands of the question. The response contains some critical discussion, analysis, evaluation, examination, etc. However, answers lack clarity and development.</p> <p>[...] show an adequate level of musical understanding. The response appropriately applies and sometimes explains prior knowledge in relation to the question and the material under discussion.</p> <p>There is use of musical evidence, though this is not always precisely located. 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>There is partially effective use of musical terminology. The use of musical terminology is mostly relevant and accurate, but does not consistently support the discussion, analysis, evaluation, examination, etc. 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>The answers, which generally address the question, may not always be convincing [...]</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>[...] but show a good level of musical understanding.</p> <p>The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion.</p> <p>There is appropriate use of musical evidence, mostly precisely located.</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>There is mostly effective use of musical terminology.</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>The answers, which consistently address the question, are convincing [...]</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>[...] and show a very good level of musical understanding, [...]</p> <p>The responses accurately interpret and synthesizes prior knowledge to illustrate points with relevant examples.</p> <p>[...] supported by a most appropriate use of musical evidence, precisely located.</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>There is highly effective use of musical terminology.</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.

Examiners may find the following resources helpful:

***An American in Paris* by George Gershwin**

Free download (piano transcription), though not available in US for copyright reasons:

http://imslp.org/wiki/An_American_in_Paris_%28Gershwin,_George%29

DMA dissertation (based on 2-piano version):

https://etd.ohiolink.edu/ap/10?0::NO:10:P10_ACCESSION_NUM:osu1298660291

***Petite Messe Solennelle* by Gioachino Rossini**

For examiners who do not have their own copy, three PDF versions are available for download at:

http://imslp.org/wiki/Petite_messe_solennelle_%28Rossini,_Gioacchino%29

All of these are old one-piano editions, though, and the Ricordi should be avoided since it is a rearrangement of the orchestral version. Note also that neither of the other two have bar numbers, which may in any case differ from those in students' copies – some flexibility will therefore be needed over this question when assessing scripts.

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

Discuss how Gershwin creates contrast through his instrumental writing in *An American in Paris*. Support your answer with reference to **at least three** passages from the score.

Note: rehearsal/measure numbers below refer to the Eulenburg edition.

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.

This question was originally designed to elicit responses about the work's "concertante" aspects, but in view of the potential problems that some candidates might have with this term, the wording was rephrased in such a way as to achieve a similar aim using simpler expressions. However, although the implicit suggestion is that candidates seek examples of *instrumental* "contrast", the term is ambiguous, and in practice examiners will find that many candidates have discussed quite different kinds of 'contrast' in their answers. As the rubric is ambiguous here, some considerable latitude may therefore be necessary when assessing candidates' scripts. As a general rule of thumb, candidates should receive credit for discussions of instrumentation, but not for other musical features such as rhythm or thematic content. As far as "contrast" is concerned, examiners may have to use their own judgement in assessing whether the examples given really relate to *musical* contrasts, or refer to other matters (eg programmatic references).

The strongest answers, however, are likely to be those which *do* engage with the concerto-like aspects of the work, at least in part – contrasts between instrumental solos, showcased instrumental groups, and *tutti* passages. The score provides plentiful examples of each category; here are some suggestions (locations are indicated by measure numbers):

- **Instrumental solos:** flute(s), 110, 166, 239, 343, 400, 604; oboes/cor anglais, 204, 338, 365; clarinet(s), 119, 504; bass clarinet, 590; horn(s), 201, 378; trumpet(s), 89, 283, 396, 481; trombone(s) 96, 389, 409, 490; tuba, 578; taxi horns, 30 etc. saxophones, 449 (w. clarinet/bassoon); solo violin, 362, 373, 471, 575; solo viola, 376
- **Instrumental groups (families):** woodwind, 73, 583, 669; brass, 60, 612; trumpets + trombones, 251; saxophones 396; solo string quartet, 412
- **Instrumental groups (mixed):** flute + xylophone, 32; flutes, oboes, xylophone 273; cor anglais + viola, 504; clarinets, violas and cellos, 174
- **Tutti:** 136, 152, 195, 332, 346, 461, 468, 635, 645 onwards.

Candidates are free to select any three passages they wish, so the range of possible answers is very large. As the rubric suggests, however, they are more likely to produce satisfactory responses if they choose passages which provide good examples of **contrast** between various types of instrumental writing and/or various instruments/instrumental groups. Again the score is rich in examples; suitable choices might include eg:

- **110 onwards** – contrast between various solos up to 118, clarinets foregrounded at 119, orchestral build-up to *tutti* at 136, contrasting texture/dynamics with solo flute at 166
- **249 onwards** – alternation between trumpets/trombones and clarinets/oboes up to 268, followed by alternation between violins + muted trumpets/flutes, oboes + xyl, etc
- **338 onwards** – cor anglais, flute and bassoon solos followed by *tutti* at 346; solos for various wind at 354; various solos in *Calmato* section 358 onwards
- **468 onwards** – *tutti* passage followed by another *Calmato* section with solos for various instruments; *Allegro* at 482 highlights trumpets, then trombones (490) and flutes/cor anglais (492); leads to another *tutti* at 494, followed by solistic writing again at 504
- **572 onwards** – *tutti* passage, followed by solos for various instruments at from 575 onwards.

2. *Petite Messe Solennelle* by Gioachino Rossini

Discuss the types of musical texture used by Rossini in **the following three** passages of the *Petite Messe Solennelle*:

- the “Christe eleison” section of the *Kyrie* movement
- the “Cum sancto spiritu” section of the *Gloria* movement
- the “Et vitam venturi” section of the *Credo* movement.

Note: that the bar/measure numbers given below refer to the OUP edition, and may differ slightly from those given in other versions of the score.

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 three extracts have been chosen to steer candidates towards discussion of the three major contrapuntal episodes in the work, and to achieve satisfactory scores candidates would at least be expected to identify the use of counterpoint / contrapuntal textures here (“polyphony / polyphonic textures” would also be acceptable). However they also contain examples of other types of texture, and candidates would also be expected to comment on such textures and the contrasts between them:

- **Christe eleison (Kyrie, measure 36ff.)** – begins with a clear a **cappella contrapuntal** texture in the form of a **canon** at the octave, four in two: contralto follows bass two measures later, soprano follows tenor two measures later. However, from bar 53 the strict canonic imitation begins to be abandoned, and the extract ends (bars 54-57) with a more **homophonic** style of writing.
- **Cum sancto spiritu (Gloria)** – opening 8 instrumental bars are a clear example of **homophony**, with each bar (except for silences in bb. 4 and 8) articulating a single chord. Unaccompanied soprano line (bars 9–12) and the piano figures in bb. 21-24 are **monophonic**, contrasting with the **homophonic** writing of bb. 17-20 and b. 25. This introduction is followed (b. 26) by another major **contrapuntal** section cast in the form of a 4-part **fugue** in F major. However the instrumental accompaniment is **homophonic**, pointing to the harmonic basis of the polyphony, and there are clear passages of **homophony** elsewhere in the extract, as in bb. 202-5, when the opening material is reintroduced from bb. 206-225, bb. 236-9 and (for the most part) from b. 244 to the end. Candidates would not be expected to identify all the technical aspects of the fugue, but in case they have studied the form the basic outline is as follows: Subject introduced soprano with countersubject in alto (26); answer in C major, contralto (33), with countersubject in soprano; with countersubject in alto third entry F major, tenor (40); fourth bass, C major (47). Episode 54–84 followed by middle entries of subject on B-flat (alto, 84) answer on F (tenor, 91), subject on B-flat (bass, 98) and answer on F again (soprano, 105). Further episode, similar to first (112) leads to stretto on dominant pedal (128ff) and build-up to final entries: subject in F (soprano, 162), answer in C (alto, 166), subject in F (alto, 170) and answer in C (174). Episode material reintroduced 178 leading to another dominant pedal, interrupted (206) by return of opening material before continuing with coda (226).
- **Et vitam venturi (Credo)** – once again opening texture is clearly **contrapuntal** and takes the form of a 4-part **fugue** in E major. As well as doubling choral lines, instrumental support again contains **homophonic** features such as block chords in bb. 3-6, and again there are passages of homophonic writing for whole ensemble elsewhere, eg bb. 138-160, 168-190, 199-end, with occasional **monophony** (b. 198). In the event that candidates have studied the fugue form, a basic outline is once again provided for reference: order of entries again soprano (1), alto on dominant (8), tenor on tonic (15), bass on dominant (22). Structure very similar to previous fugue, with: episode (30) followed by middle entries in E (soprano, 50), A (alto, 57), E (tenor, 64) and A (bass, 71); further episode (130); dominant pedal (98); final entries in E (soprano, 113), B (alto, 117), E (tenor, 121) and B (bass, 125); reintroduction of episode material (130); interruption by return of earlier material (206) and coda (218).

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

Compare and contrast harmony in the two prescribed works. In your discussion you could refer to such musical features as chords, chord progressions, key change and modulation, and the control of consonance and dissonance.

(HL only)

The answers should refer to the prescribed works.

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: bar/measure numbers refer to the Eulenburg and OUP editions of the Gershwin and Rossini respectively, as above.

The second sentence of the question is included to give candidates some guidance on the kind of features they should be looking for in their answer. However – as the word “could” indicates – it is not prescriptive, and candidates should not be penalised if they have not discussed all the items on this list, or if they have discussed other matters relevant to the topic. In particular, examiners may find that some candidates do not have a particularly advanced grasp of harmonic analysis, and may not be able to provide examples like those given in the markscheme below. Examiners should therefore exercise some latitude here, and any examples which come under the broad heading of harmony (which here, as the rubric suggests, includes tonality) are likely to be broadly acceptable.

As with other musical elements, many of the differences between the harmony of the two works arise from their different contexts – as a 19th-century Western art music score on the one hand, and a 20th-century score with influences from modern Western art music, jazz and Tin Pan Alley on the other:

- **Rossini** mostly works according to the traditional theory of his period (so-called **common practice**). His harmonies can be classified according to conventional theory, and generally belong to the commoner types such as major / minor triads, sevenths and their inversions. They are also **functional**, *ie* have clear roles to play (tonic, dominant, pivot chord *etc*) in the context of tonal harmonic progressions. For example in b. 2–3 of the *Kyrie*, the chords are all standard types, and the progression is a very common cadential formula: **i – ii⁷b – V – i** in A minor.
- **Gershwin** also occasionally uses classified chords and functional harmony in this way – particularly in the second half of his work, where popular song / jazz styles based on traditional tonal harmony are more prevalent. For example the “blues” theme (Fig. 45 b. 392) begins with a cadential progression that is rather like an elaborated version of the above Rossini example, and the chords used can all be classified according to traditional tonal theory. However, these chords are generally more complex than Rossini’s, and some are chromatically altered: **I – (v⁹e with flattened A and C) – ii⁷ – (vi⁷c – ii⁷b with flat G) – V¹³ (minus C and B-flat) – I** in B-flat major.
- However **Gershwin** also uses classified chords in a non-functional way. For example at b. 16 the chords in the lower voices are all conventional major triads, but they do not form part of a tonal harmonic progression. Instead they move in **parallel** through different keys (“side-slipping / stepping” – a favourite device of Gershwin’s) to create **bitonal** clashes with the melody – a 20th-century effect not available to Rossini.
- **Gershwin** also uses non-functional harmonies which cannot be classified according to common practice theory, and reflect the influence of 20th-century composers. The score contains many examples. Some are **diatonic**, *eg* the chords at b. 204ff, which arise from contrary motion of **parallel** seventh chords above **parallel fifths** (both forbidden in common practice, of course), or the harmony based on fourths and fifths at b. 249. Others are **chromatic**, *eg* the **parallel**

“Petrouchka” chords at b. 369ff, which all consist of two major triads a tritone apart, or derive from other scales such as the **whole-tone** (b. 71ff.) Such examples, which occur especially in the first half of the work, reflect influences of 20th-century art music (eg Debussy, Stravinsky).

- **Rossini’s** harmony is basically **diatonic**, but – typical for a late 19th-century composer – he also regularly uses more **chromatic** harmony. Sometimes he uses classified chromatic chord types – such as **diminished sevenths** (*Crucifixus* bb. 1, 6, 8, 10, 11 etc), **half-diminished sevenths** (“*Tristan chords*”, *Credo* bb. 1–3), **augmented triads** (*Credo* bb. 19, 45, 71, 127), **augmented sixths** (*Gratias*, bb. 1–2) or **Neapolitan sixths** (*Agnus Dei*, b. 29). Elsewhere there are also chromatic passing notes, or chromatic motion between more common types of harmony. All of these however typically form part of functional harmonic progressions, and the chromaticism generally occurs as part of a logical stepwise movement of individual voices (eg *Gratias* b. 59ff).
However, there are some occasional instances where Rossini’s harmonic movement is more unconventional – eg *Kyrie* b. 76 (E-flat major – E dom. 7th) or *Gloria* 51–4 (alternating F and D-flat major triads).
- **Gershwin’s** style is also basically **diatonic**, but he uses **chromatic** harmony more frequently and more freely than Rossini. Sometimes chromatic notes are used in a similar way to the above Rossini example, ie as part of an overall functional harmonic progression with stepwise movement in individual voices – the already-quoted “Blues” theme (b. 392ff) is an example. Elsewhere the use of chromaticism is bolder and outside the orbit of common practice (eg in the case of the bitonal “Petrouchka” chords referred to above, b. 369ff). There are also specific chromatic inflections of notes, often clashing with the accompanying harmony (“blue notes”), that derive from jazz practice (trumpet b. 397). However, generally speaking Gershwin’s harmony still has a tonal basis (eg superimposition of different keys, as in the “Petrouchka” chords) and is not really freely chromatic or “atonal”.
- Typically for his time, Rossini generally **modulates** from one key to another in a very logical and systematic way (eg *Kyrie*, measure 10 onwards – A minor to C major via pivot chord, ivb of A minor = iib of C). He tends therefore to modulate to closely related keys (here the relative major), but there are exceptions. Chromatic movement of parts sometimes results in remote key changes (*Kyrie* 78ff – A minor to B-flat dom 7th; *O salutaris* 132-3 – D dom 7th to E-flat minor), while apparently distant keys may be linked by enharmonic changes (*Laudamus te*, 39-40, F-flat minor – E minor; *Credo* 78-9, G# minor – E-flat minor; *Agnus dei* 34, G-flat becomes F#), modulation to the flattened submediant (*Crucifixus*, 13-14, 37-8), or use of (enharmonic) pivot notes (*Et resurrexit* 3 – dominant of A-flat (E-flat) becomes mediant of B (D#); *Et vitam venturi* 198 – mediant of E becomes tonic of G#; *Prélude religieux* 150-1 – mediant of F# (A#) becomes dominant of E-flat (B-flat); *O salutaris* 48ff – tonic of E-flat becomes mediant of C-flat, then (as B natural) mediant of G, which in turn becomes mediant of E-flat again).
- **Gershwin** often **modulates** from one key to another very abruptly, without any transition, eg at b. 28ff – abrupt switch from F major to a D-flat dom. 7th (measures 4-5) is followed by extended section based on D-flat pedal; at b. 44 this suddenly switches to D natural and the whole passage is repeated a semitone higher. All these three keys are, moreover, unrelated to one another.
- **Rossini’s** harmony employs both **consonance** and **dissonance**, but again according to the rules of common practice. Whether dissonance occurs from the use of dissonant harmonies (sevenths, ninths etc – plentiful examples throughout), **suspensions** (eg 4 / 3 as in bb. 186–9 of *Et vitam venturi*) or **passing notes** in the melody (plentiful examples throughout), it is generally resolved in accordance with conventional theory.
- **Gershwin** sometimes resolves dissonant harmonies onto consonant ones, as in the V¹³ – I cadence (bb. 395-6) at the end of the above-mentioned “blues” theme (though the voice-leading is unconventional). However, typically for a 20th-century work he uses dissonance more freely, and without any need for resolution – again, the score provides plentiful examples.
- Typically for its time, the **harmonic rhythm** of **Rossini’s** work is generally quite slow. Often there are only one (*Domine Deus*, 1–10) or two (*Laudamus te*, 7ff) chords per bar, and sometimes the same harmony may extend over several bars (*Et resurrexit*, 3–9), particularly when the tonic chord is repeated to signify the end of a movement (*Credo*, 220–230).
- There are also passages of quite slow harmonic movement in **Gershwin’s** work. The “Charleston” theme (b. 482) has a slow harmonic rhythm (eg first four bars all on same chord)

because it follows a 12-bar blues format, and like Rossini's *Credo* the work ends with a long passage essentially based on the tonic chord (b. 669ff). Elsewhere however the rate of harmonic change can be much more hectic than anywhere in Rossini's work – *eg* at b. 461, where the accompaniment consists of half-diminished seventh ("Tristan") chords side-slipping chromatically in a fast semiquaver rhythm, again pointing out the difference between Gershwin's time and Rossini's.

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
0	The work does not reach a standard described by the descriptors below.
1	<p>The work displays insufficient and weak aural perception. The candidate has identified musical elements poorly, including very few, if any of the significant ones.</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 not recognized.</p> <p>The response rarely (or never) refers to the musical excerpt.</p>
2	<p>The work sometimes displays adequate aural perception. The candidate has identified some musical elements, including a few of the significant ones.</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>
3	<p>The work displays partially effective aural perception. The candidate has generally accurately identified musical elements, including some of the significant ones.</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>
4	<p>The work displays mostly effective aural perception. The candidate has accurately identified musical elements, including many of the significant ones.</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>
5	<p>The work consistently displays highly effective aural perception. The candidate has accurately identified musical elements, including nearly all of the significant ones.</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 element. 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/substantiated 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>The work demonstrates little perception of principal structural features.</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>The work demonstrates limited and ineffective perception of principal structural features.</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>The work demonstrates partially effective perception of principal structural features.</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>The work demonstrates mostly effective perception of principal structural features.</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>The work consistently demonstrates highly effective perception of principal structural features.</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/substantiated 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>The work displays little knowledge and use, if any, of musical terminology.</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>The work displays some knowledge of musical terminology but its use is inaccurate at times.</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>The work displays satisfactory knowledge and use of musical terminology.</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>The work displays good knowledge and use of musical terminology.</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>The work consistently displays very good knowledge and use of musical terminology.</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>The work demonstrates little and inaccurate knowledge of the musical context.</p> <p>The response relays irrelevant knowledge, or inaccurately applies remembered content. References to the musical context are few and generally incorrect.</p> <p>The candidate has used little reasoned argument.</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>The work demonstrates some knowledge of the musical context.</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>The candidate has sometimes used reasoned argument.</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>The work demonstrates adequate knowledge of the musical context.</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>The candidate has used partially effective reasoned argument.</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>The work demonstrates good knowledge of the musical context.</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>The candidate has used mostly effective reasoned argument.</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>
<p>5</p>	<p>The work consistently demonstrates very good knowledge of the musical context. 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>The candidate has consistently used highly effective reasoned argument. 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.)

Romanian Folk Dances, Movement IV (*Buciumeana*), Movement V (*Poargă românească*) and Movement VI (*Mărunțel*) by Béla Bartók

(Identified piece, score provided)

Musical elements

- Elements of the Gypsy scale (No. 4: A, B-flat, C#, D, E, F, G, (G#), A)
- Major scale (No. 5)
- Lydian Mode (No. 6)
- Limited melodic range
- Strings + clarinets and flutes
- Meter changing (No. 5)

Musical structure

IV Buciumeana (Dance from Bucsum)

- m. 1: Chordal accompaniment (A major). Downbeat avoided with the use of tied notes between 3rd and 1st beat.
- m. 3: Entrance of violin solo presenting the theme. This theme is organized in 4-measure phrases as follows: a a b b. The phrases combine triplets, dotted-eighths plus sixteenth notes, and groups of sixteenth notes. Melodically speaking, the phrases always end on the tonic (A). The section also presents instances of dissonance such as “false relations” (eg m. 15 G vs. G#), chromaticism (mm. 7–8, violin I), or tritones (m. 15 B-flat vs. E).
- m. 19: Section similar to the section 3–18. However, here the melody is doubled by flutes and violin I (both in octaves). Clarinets join but only providing harmonic accompaniment.

The movement ends in a chord of A major which could be considered the tonic of the Gypsy scale on A or the dominant of D, which explains the *attacca* (see below).

V Poargă Românească (Romanian Polka)

- m. 35: A series of off-beats present the tonic chord of D major.
- m. 39: A section characterized by a melodic line (violins and to certain extent flutes) formed of 4 phrases (each of 3 measures as follows: a a b b). Each of these phrases is composed of three measures (2 measures in 3/4 and the last measure in 2 / 4, with exception of the very last measure that remains in 3/4). The melodic profile in these phrases is based on arpeggios: D major in the first pair and G major (or subdominant of D) in the second pair of phrases. The arpeggios are also accompanied by *appoggiaturas* and *sforzandi* that change the accent of the melody.
- m. 51: Similar material to section 39–50. However, the melodic line is taken by bassoons, violas and cellos.

The movement ends in a chord of the dominant (A major) which explains the *attacca* (see below).

VI Mărunțel (Fast Dance)

m. 63: Movement characterized by a melodic line (violins) formed by 4 phrases (each of 4 measures as follows: a b a b). The melodic profile in these phrases is based on the Lydian mode on D (D major with G#). A series of *sforzandi* place the end of the phrases on the weak beat. The accompaniment is based on accented syncopation and *crescendi*.

The piece ends in a chord of the dominant (A major) because there is an *attacca* to another movement.

Musical terminology

- Gypsy scale
- Lydian mode
- Appoggiatura
- Sforzando
- Transposition
- Tonic
- Dominant
- Arpeggio
- Meter changes
- Mixed meter (no. 5)
- *non div. (isi)*
- Pedal point
- *attacca*

Musical context

- Béla Bartók (1881–1945), Hungarian composer and ethnomusicologist
- Dances based on melodic dances the composer recorded on a field trip in Transylvania
- Bartók added harmonic accompaniment
- originally composed for piano (1915) but orchestrated in 1917

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

Oboe Concerto in D minor, Movement 1 (*Andante e spiccato*) by Alessandro Marcello
(Identified piece, no score provided)

Examiners can find scores for marking purposes at:

http://imslp.org/wiki/Oboe_Concerto_in_D_minor_%28Marcello,_Alessandro%29 or

http://petrucci.mus.auth.gr/imglnks/usimg/c/c2/IMSLP148686-WIMA.89db-marcello_score.pdf

Musical elements

- Key D minor
- General harmonic scheme – D minor – A – F – A – minor – G-minor – D minor
- Transitory modulatory passages achieved through frequent use of sequence (NB – no credit should be given for use of the term “sequencing”, I suggest)
- Common time – 4 / 4
- Sequences and rhythmic patterns (*eg* semiquaver / 16th notes movement, steady quaver / 8th note passages)
- Dynamics are terraced
- Two violins, viola, oboe and cello / harpsichord continuo
- Perfect cadences (authentic)
- Suspension (4–3)
- Ornamentation includes *eg* turn, trills mordents
- Some suggestion of improvisations and embellishments / decoration
- Unison passages
- Triadic and scalar figures

Musical structure

The following analysis of the structure of the extract is one interpretation.

- A (00:00): Ritornello (tutti / ripieno). Mostly ripieno – oboe / string exchanges – D minor – Allegro – oboe enters at 00:10 and the ritornello ends at 00:19.
- B (00:19): Oboe solo – sequential / D minor.
- C (00:34): Tutti entrance - repeats cadential approach of previous section – modulation to relative major (F) at end of section by way of the dominant (V / C) at 00:49 approached with a dissonant quaver movement. Strings begin the section but the oboe enters circa 00:42.
- A (01:03): Ritornello – in Relative Major (F).
- B2 (01:12): Oboe solo – modulation to A minor.
- A (01:37): Ritornello which emphasises the cadence to A minor (V – I).
- B3 (01:43): Oboe solo – modulation to subdominant (G minor), approach to tonic (D minor).
Fades from 02:13 to 02:15.

Musical terminology

- Terraced dynamics (In this recording, the dynamic contrasts are not especially clear, although just about enough to be noted, so could allow in the marking)
- Textural changes
- Solo
- Ritornello form
- Ripieno / tutti
- Allegro (Moderato)
- Improvisatory / improvisational ornamentation, eg turn, trills
- Homophonic / some counterpoint
- Concerto / solo concerto / concertante
- Basso continuo
- Figured bass / thorough bass
- Functional harmony
- Cycle / circle of fifths
- Harmonic sequence

Musical context

- Alessandro Marcello (1684–1750)
- Baroque period / Venice
- Solo Concerto: strings, oboe, continuo
- Court music / secular
- Admired by JS Bach who transcribed this work

5. SL

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

***L'oiseau rare* by Pierre Crepillon (Breton traditional)**

(Unidentified piece, no score provided)

Musical elements

Some of the content is mentioned under “structure” as defining the strophes so some repetition in student responses might be reasonably expected.

- Minor modality
- Triple time (perhaps compound duple)
- Moderato (any term acceptable in the range excluding “very slow” or “very fast”)
- Principal melody treated in imitation, antiphonal exchange, with ornamentation
- Dotted rhythm
- Ostinato bass but developing
- Electric amplified instruments used alongside the traditional material
- Instrumental colour is important in defining structure; includes reed / double reed – bombarde (traditional breton), bass and rhythm electric guitars, bodhrán (perhaps) or deep hand drum, cymbal from small kit, accordion / squeeze-box type instrument
- Syncopation
- Repetition and some development of certain figures from phrases

Musical structure

Generally, the structure is **strophic/episodic** but with **development of figures** from the introductory sections unusual for this genre. An important structural feature is the **repeating bass** with accompanying ideas; but the bass also changes developmentally, its initial **ascending contour** becoming a descending one later.

Overall design:

Introduction

00:00: Introductory section features bass guitar ostinato with a repeating guitar melody closing on a loud chord – ostinato is basically a three note rising pattern (l, t, d, s) in triple time.

A

00:08: A reed or double-reed instrument enters – probably a bombard – main melody begins characterised with a fast dotted rhythm. Antiphonal exchanges between a pair of the same instrument (or possibly same player multitracked). Although stereo panning between the two instruments is used, it may not be clearly audible during playback through a mono boom box or computer speakers.

A2

00:35: An accordion type instrument enters, taking up the principal melody heard before, as the ostinato-based backing continues.

B

01:02: Flute enters – antiphonal exchanges between it and the bombarde – bass, guitar and accordion continue with similar backing.

B2

01:32: Bass and rhythmic element more prominent with reed – bass features a descending pattern over the C minor triad.

B3

01:48: Syncopation noticeable as defining feature of the section – bass has an accompanying drum (probably an Irish bodhrán) – descending bass is important also.

C

02:03: 3/4 metre suddenly switches to 6 / 8 at same tempo (hemiola). Reed locks into a repetitive figure, which is a development from the main melody with some intricate cross-rhythms.

C2

02:25: Fade out (track ends 02:30).

Musical terminology

- Ostinato
- Antiphonal exchange/dialogue
- Imitation
- Dotted rhythm
- Syncopation
- Hemiola rhythm (the syncopation)
- Minor tonality/modality
- Triple time
- Layering
- Development
- Strophic
- Metric modulation
- Multitrack panning (00:11, 00:13, 00:17)

Musical Context

- Breton folk
- Traditional
- Celtic (Irish, Scottish, Cornish, Welsh, Breton)
- Fusion/modern interpretation
- Not a field recording but from studio

6. SL – World music

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

***Brudgummen och bruden* (traditional)**

(Unidentified piece, no score provided)

Musical elements

- Vocal harmony
- Tempo: *Moderato*
- Dynamic contrasts
- Textural contrasts
- Dissonance, especially in vocal ensemble
- Folk instruments – fiddles, guitar, flute, recorder and mandolin
- Solo/group contrasts
- Ornamentation in upper voice
- Drone (not constant)

Musical structure

A

00:00: *A cappella* harmonised verse – some dissonances and vocal embellishments in upper female voice.

A2

00:35: Repeat of verse but with some light instrumental support punctuating the start of each line of verse. Slightly faster tempo – mainly unaccompanied, but also with a degree of *ritardando* or even *tempo rubato*.

B

01:08: Instrumental interlude with two variations of the theme including different rhythmic treatment and embellishments; music of the song repeats and at a quicker tempo contrasting further with the slow unaccompanied beginning; the pipe (recorder) plays a variant of the theme as a countermelody to the fiddle's core melody.

B2

01:46: Solo female singer with continuing variation in the instrumental ensemble – verse presented twice each time with instrumental bridge.

A3

02:22–02:48 (entire):

The *a cappella* version completes the performance – small *ritardando* and held final octave C.

Overall, the design could be described as ternary.

The basic melody is shown for examiner reference but the performance varies.



Musical terminology

- *A cappella*
- Solo
- Harmony / close harmony
- Texture
- *ritardando* / *decelerando* / *allargando*.
- Pedal
- Octave doubling

Musical context

- Swedish folk song with a modern treatment but still sounding very traditional.
 - Title means “Groom and Bride” and is a traditional wedding song, and so “occasional”.
 - The song is traditional but the performance is modern.
-