

Markscheme

May 2017

Music
















Higher level and standard level







Listening paper


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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	BOD - Benefit of the doubt	Alt+4
	CKS - Clear Knowledge Shown	
CON	CON - Contradiction	
	Cross – Incorrect point	Alt+0
	DES - Descriptive	
	Excellent Point - Excellent Point	
	GA - Good Analysis	Alt+5
GEN	GEN - Generalisation	
	GEXA - Good Example	
	H Line - Underline tool	Alt+2
	IR - Irrelevant	
	NAQ - Not Answered Question	Alt+6
	NMRD - Not much reasoning or discussion	
OK	OK – OK/Answer Acceptable	Alt+9
	On page comment tool	Alt+7
	SEEN_Small – Seen	
	Tick Colourable	Alt+1
	TV - Too vague	

OK	OK – OK/Answer Acceptable	Alt+9
	On page comment tool	Alt+7
REx	REx - Reasonable explanation	
	SEEN_Small – Seen	
SGP	SGP – Some good points	
	Tick Colourable	Alt+1
	TV - Too vague	
UA	UA - Unfinished answer	
	WARG - Well argued	
	WKAR - Weak argument	Alt+8

You must make sure you have looked at all pages. Please put the  annotation on any blank page, to indicate that you have seen it.

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>The answers, which generally do not address the question, [...] There is little understanding of the demands of the question. The response consists mostly of generalizations or poorly substantiated assertions. [...] show a minimal level of musical understanding. The response relays irrelevant knowledge, or inaccurately applies remembered content. There is limited use of musical evidence, though this is poorly located, or none at all. 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). There is limited use of musical terminology or none at all. 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, <i>etc.</i> 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, <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>The answers, which generally address the question, may not always be convincing [...] 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. [...] but show a good level of musical understanding. The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion. There is appropriate use of musical evidence, mostly precisely located. 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). There is mostly effective use of musical terminology. 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 [...] 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. [...] and show a very good level of musical understanding, [...] The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples. [...] supported by a most appropriate use of musical evidence, precisely located. 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. There is highly effective use of musical terminology. 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:

Brandenburg Concerto No 2 in F major by Johann Sebastian Bach

Various editions of the score are available online for free download, eg at:

[http://imslp.org/wiki/Brandenburg_Concerto_No.2_in_F_major,_BWV_1047_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Brandenburg_Concerto_No.2_in_F_major,_BWV_1047_(Bach,_Johann_Sebastian))

Dances of Galánta by Zoltán Kodály

The score of the work is still in copyright and no free download versions as such are available, but a digital copy of the score used André Kastelanitz when conducting the New Philharmonic is available (for viewing, not printing) at:

<http://archives.nyphil.org/index.php/artifact/db9cbad7-6e9c-4dc1-bc81-08439b597b11>

1. **Brandenburg Concerto No 2 in F major by Johann Sebastian Bach**

Discuss how Bach follows the principles of both fugue and *concerto grosso* in the last movement of his Brandenburg Concerto No 2 in F major.

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 fugal elements of the movement are the easier to identify, and most candidates should have no difficulty describing at least some of them. They may not be able to cover them all in the time allowed, but for reference purposes a table is given below outlining the key points. (Some candidates might indeed adopt a graphic presentation of this sort in their answer.) **Note that not all commentators agree on the location of certain formal landmarks** – for example, some situate the beginnings of the middle section and final entries at bars/measures 57 and 107 respectively (the choice depends on whether you consider theme or key as the essential distinguishing feature). There is thus some room for flexibility on the identification of certain formal sections, and examiners should make due allowance for this in assessment.

The identification of *concerto grosso* elements in the movement is rather more problematic and, indeed, slightly contentious. In terms of instrumentation and texture, while there are certainly *concertino* and *tutti* passages (see table), the former are very much in the majority, and for the first 46 bars the *ripieno* strings have nothing to do at all. As for the structure, some commentators describe the movement as a mixture of fugue and *ritornello* form, and point to the *tutti* episodes in measures 47-57, 79-85, 97-107 and 126-136 (highlighted in **bold** in the table below) as examples of the latter. Certainly these all share common, sequential material loosely based on an inversion of the fugue subject, which does not appear elsewhere. There are also *tutti* passages developing fugal materials (eg 72ff), which could be seen as integrating fugue with *concerto grosso* elements. However, not all commentators are convinced that the work displays unambiguous *concerto grosso* characteristics at all. Martin Boyd has suggested that, with the exception of the *basso continuo*, “the orchestral strings [...] could be omitted without any real loss to the fabric of the music”, while others go further, suggesting that the work is a rearrangement of an earlier piece for the *concertino* instruments and continuo only, now lost. Some candidates might be aware of such issues, and should be credited accordingly; on the other hand, a straightforward account of the movement’s *concerto grosso*-like features is also quite acceptable.

It is impossible to predict the form candidates’ responses will take, and therefore the following guidelines should not be taken too literally. However, to score a mark in the 5-8 band or above, there should at least be some engagement with the key terms in the rubric and some associated terminology (eg “ritornello”, “ripieno”), supported with examples. Higher-scoring candidates (9 and above) are likely to go into more detail regarding both aspects of question, for example providing a more detailed analysis of the fugal elements.

The top markbands (13 upwards) are likely to be attained by those candidates who, in addition to the above, discuss in more depth the work’s integration of fugal and *concerto grosso* principles – or lack of it, depending on their point of view.

Bar/ measure	Formal features	Key	Remarks
<i>Exposition</i>			
1	Subject	F major	Subject (S) in trumpet
7	Answer (real)	C major	S in ob, countersubject (CS1) in tr
13	Episode	C major–F major	Tr, ob, continuo
21	Subject	F major	S (vln), CS1 (ob), CS2 (tr), CS3 anticipated in bass
27	Answer	C major	S (recorder). CS1 (vln), CS2 (ob), CS3 continues in bass
33	Episode	C major	Rec, ob, vln
41	Answer	C major	S (tr), CS1 (recorder), CS2 (vln), CS3 (ob)
47	Episode/“Ritornello”	C major	Tutti
57	Answer	C major	S (vln), CS2 (recorder), elements of CS1 in bass
<i>Middle entries/episodes</i>			
66	Subject	D minor	S (ob), CS1 (recorder), CS2 (vln), CS3 in bass
72	Answer	A minor	<i>Tutti</i> : S in bass, CS1 (tr), CS2 (recorder), new material in vln/upper <i>ripieno</i> strings
79	Episode/“Ritornello”	D minor–G minor	Tutti
85	Episode	G minor–B-flat	<i>Concertino</i>
97	Episode/“Ritornello”	B-flat major	Tutti
107	Subject	B-flat major	S (ob), CS2 (tr), elements of CS1 (bass)
<i>Final entries</i>			
113	Subject	F major	S (recorder), CS1 (tr), CS2 (ob), CS3 (bass)
119	Answer	C major	<i>Tutti</i> : S (bass), CS1 (tr), CS2 (rec.), other instr similar material to 72ff
126	Episode/“Ritornello”	F–B-flat–F	Tutti
136	Subject (shortened)	F major	<i>Tutti</i> : S (tr), CS2 (vln), other instr punctuating chords similar to CS1

2. **Dances of Galánta by Zoltán Kodály**

Explore the relationship between the role of the clarinet and the role of the orchestra in Kodály's *Dances of Galánta*.

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 most obvious passages for discussion here are those in which the clarinet appears in a *concertante* role in relation to the rest of the ensemble, i.e. solos and *cadenzas*. Candidates aware of the work's context may relate these, and the style in which the instrument is used in them, to the instrument's traditional role in the gypsy ensemble; however, it should be pointed out that the clarinet part is notated to be performed in a typically Romantic "orchestral style." There are no microtones, lip glissandi or extended techniques requested which one would expect to hear in an authentic "gypsy style" of clarinet playing:

- Bar/measure 31ff: clarinet emerges out of unison with strings for brief solo passage with *cadenza*-like trills and arpeggios, lightly accompanied by string harmonies. Pause marks (fermatas) in score indicate strings are to follow soloist here, as in a concerto. Clarinet continues to be heard clearly above the orchestral figurations from 37 onwards (marked at a higher dynamic throughout), until at...
- Bar/measure 43ff ...clarinet emerges out of orchestral *tutti* for solo *cadenza*, mostly unaccompanied except for string chords near end. Virtuoso in style, again with trills and arpeggios and covering very wide compass – (concert) C6 to D3, almost the lowest note on an instrument in A (some candidates might describe this part of the instrument's range as the chalumeau register).
- Upbeat to bar/measure 50ff: slow clarinet solo, *p*, melodic and expressive rather than virtuosic, lightly accompanied by strings. *Tutti* answering passage at 66 seems to confirm clarinet's solo role, concerto-style; in answering phrase (74) however, clarinet reverts to original role as doubling voice.
- Bar/measure 346ff: brief (4-bar) solo for clarinet; here, however, instrument is not unduly favoured above other instruments, which also have solos (cello + bassoon b. 354, oboe b. 357)
- Bar measure 571ff: cl. has 2-bar solo, echoing previous solos for flute + oboe, leading to 6-bar *cadenza* with trills and arpeggios as before, lightly accompanied by strings and ending on a series of trills, rather like a concerto *cadenza*. Reappearance of clarinet in earlier solo role provides a satisfying sense of "closure" just before orchestral conclusion, almost like a thematic reprise.

It is possible that candidates might also consider some of the clarinet's other roles, such as brief solistic or colouristic entries (106–8), colouristic doubling in unison (20ff) or octaves (303ff, 315ff), providing accompaniment figurations (181ff, 197ff, 213ff), playing in ensemble with other solo winds (123ff), or in dialogue ("call and response") with them (142–150, 384–5, 409–410, 417–420, 567ff). It is unlikely that they will discuss routine, inconspicuous uses of the clarinet, eg as part of big orchestral *tutti*; if they do, examiners will need to use their own judgement in deciding how relevant they are to the question. A decisive feature here may be issues of texture, i.e. how the clarinet (and accompanying instruments) are working together to produce a particular textural type.

Candidates who themselves play the clarinet are, of course, at an advantage here and may include specific technical details. In such cases examiners (unless they are also clarinetists) may not be in a position to verify such claims, and should again employ their own judgement or (as a last resort) the ever-useful "BOD" function.

Once again, the following guidelines on marks should not be applied too rigorously in all cases. However, it is unlikely that candidates will attain 5 marks or more if no precisely located examples of the clarinet/orchestra relationship are given at all. Stronger responses (9 and above) will probably not only provide more examples and examine them in more detail, but select a range of illustrations as the basis for a discussion of different roles played by the instrument within the piece. In addition to the above, particularly strong responses (13 upwards) may examine such features as the “gypsy” connotations of the instrument, or the placing of its *cadenza*-like passages as an aspect of the work’s structure.

3. **Brandenburg Concerto No 2 in F major by Johann Sebastian Bach and Dances of Galánta by Zoltán Kodály**

Compare and contrast the rhythmic character of the prescribed works, emphasizing any significant musical links.

(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.

As one might expect from two such diverse works, the contrasts in the use of rhythm here far outnumber the similarities:

Contrasts

- **Bach's** rhythm tends to be based on simple divisions/multiples of the pulse, combined like “building blocks” to create larger patterns which are, in turn, superimposed to create denser textures. For example, in the first movement the typical patterns used include straight quavers, semiquaver runs, and a characteristic “quaver + 2 semiquaver” pattern (some candidates might describe this as ‘dactylic’; this is acceptable).
- **Kodály** generally uses a wider range of rhythmic patterns, and in freer, more flexible combinations.
- **Bach's** rhythms are exclusively based on multiples/divisions of 2 or 4.
- **Kodály** uses other divisions of the beat, such as triplets (b. 50ff clarinet, b. 229 trumpets), quintuplets (b. 131) and division of the beat into 11 (b. 65)
- **Dotted rhythms** are rare in Bach's work. Apart from the dotted crotchet in the second movement theme (eg b. 2, violin) they are confined to dotted quaver cadential formulae, often trilled (eg violin, movt I b. 9).
- **Kodály** uses dotted (and double-dotted) rhythms more frequently. He also uses “reversed” dotted rhythms (so-called “Scotch snap” patterns), eg in the clarinet solo beginning b. 50. These are not found at all in Bach, but are a characteristic feature of Hungarian folk music.
- Several of **Bach's** themes (eg movt I, b. 1, b. 8; movt II, b. 1) begin with an **anacrusis** (upbeat). **Kodály's** themes generally do not – as is well known, this is typical of Hungarian folk music since Hungarian words are always accented on the first syllable. There are some exceptions – eg b. 393, although here the upbeat has actually been added by Kodály to the original source material deliberately, to give it a *verbunkos* character.
- **Cross-rhythm** occurs briefly in the fugue subject of **Bach's** third movement (eg b. 3–6), where the phrasing in groups of 3+3+2 crotchets crosses the bar line of the 2/4 metre.
- Movement III of the **Bach** ends with a so-called “hemiola cadence” of the kind particularly associated with Handel, where the notes of bb. 63–4 are grouped in a pattern of 2+2+2 crotchets which runs across the 3/4 metre. The option to use hemiola is not available to **Kodály** as he does not use triple metre in *Dances of Galánta*.
- The solo clarinet part of **Kodály's** work contains unmeasured, *cadenza*-like passages (eg b. 45, b. 473) which are not meant to be played with rigid rhythmic accuracy. There is no exact counterpart for this in **Bach's** work, although a certain rhythmic freedom would have been expected of players at various points in the piece, eg the end of Movement II.

However, there are some points of contact nevertheless, for example:

Comparisons (“significant musical links”)

- The combinations of semiquaver runs and quaver+2 semiquaver patterns in the melody beginning at b. 173 of the Kodály bear comparison with the typical patterns used in the construction of Bach’s outer movements in particular.
- Both Bach and Kodály use syncopated rhythms where the attacks are consistently displaced onto the offbeat (eg Bach I, b. 50ff (violins), III, b. 10–11 (trumpet); Kodály, b. 236ff).
- **Bach** twice displaces the entire ritornello theme by two beats as a result of canonic processes in movement 1 (trumpet, bb. 88–9 and 93–4). Kodály does something similar, displacing the lower part by half a beat, at 311–314.

Some candidates might include discussions of such related features as tempo, metre or ornamentation under the general heading of ‘rhythm’. The general consensus of the examining team is that the first of these is not really relevant, but that the others can certainly impact on the rhythmic aspect of the piece. Examiners should exercise their own personal judgement, therefore, as to whether the candidate has argued persuasively for the inclusion of such features, or whether they are simply including irrelevant information.

It is unlikely that candidates will score five marks or more without engaging with the rhythmic aspect of these pieces in some way. Stronger responses (nine marks upwards) are not only likely to provide more detailed comparisons, but to examine them in a systematic manner, and provide a range of examples to illustrate different kinds of rhythmic devices. Good examples of such responses may indeed attain the highest mark bands (13 upwards); however, given that it is so difficult to find convincing “significant musical links” between these two pieces, candidates who demonstrate particular inventiveness in this respect should also be given some credit for this, regardless of the general standard attained by the rest of their response.

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 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 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>The work demonstrates little perception of principal structural features. 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. When evidence is given, it is inaccurate, superficial and imprecise.</p>
2	<p>The work demonstrates limited and ineffective perception of principal structural features. The response constitutes merely a narration or description of some structural events, or simply labelling structure with no justification or explanation. 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. The response indicates understanding by appropriately identifying and sometimes explaining and justifying main as well as less significant structural events. 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. The response applies prior knowledge to identify and understand the main, and on occasion less important, structural events of the excerpt. 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. 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> 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	The work displays little knowledge and use, if any, of musical terminology. 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.
2	The work displays some knowledge of musical terminology but its use is inaccurate at times. 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.
3	The work displays satisfactory knowledge and use of musical terminology. 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.
4	The work displays good knowledge and use of musical terminology. A variety of musical terminology is used appropriately. All terminology is relevant, accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i>
5	The work consistently displays very good knowledge and use of musical terminology. 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.

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	<p>The work demonstrates little and inaccurate knowledge of the musical context. The candidate has used little reasoned argument.</p> <p>The work demonstrates little and inaccurate knowledge of the musical context. The response relays irrelevant knowledge, or inaccurately applies remembered content. References to the musical context are few and generally incorrect. The candidate has used little reasoned argument. The response consists mostly of superficial generalizations or poorly substantiated assertions. The answer recalls and lists rudimentary information.</p>
2	<p>The work demonstrates some knowledge of the musical context. The candidate has sometimes used reasoned argument.</p> <p>The work demonstrates some knowledge of the musical context. Comments on the musical context are generally correct, but answers merely exhibit recall of prior knowledge and little engagement with the musical excerpt. The candidate has sometimes used reasoned argument. The response is narrative and/or descriptive in nature.</p>
3	<p>The work demonstrates adequate knowledge of the musical context. The candidate has used partially effective reasoned argument.</p> <p>The work demonstrates adequate knowledge of the musical context. 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. The candidate has used partially effective reasoned argument. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> However, answers may lack clarity and development.</p>
4	<p>The work demonstrates good knowledge of the musical context. The candidate has used mostly effective reasoned argument.</p> <p>The work demonstrates good knowledge of the musical context. 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. The candidate has used mostly effective reasoned argument. 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>
5	<p>The work consistently demonstrates very good knowledge of the musical context. The candidate has consistently used highly effective reasoned argument.</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. 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.)

Sinfonia in D (G.4) for trumpet, strings and continuo, Movement II (Presto and Adagio only), and Movement III (Allegro) by Giuseppe Torelli (Identified piece, score provided)

Note that many details of the recorded performance differ from the score. In particular, there is no harpsichord in the second movement, while timpani are added to the third. The string passage at the end of the second movement is highly embellished and played with a great deal of freedom.

Note also that examiners will need to use some judgement about whether details copied from the score/rubric are worthy of credit (e.g. 'this is a piece for trumpet, strings and continuo'), or whether they demonstrate some interpretation or analysis (e.g. 'the third movement is in compound time, 12/8').

Musical elements

- Violins I and II, violas with harpsichord continuo (cello and double bass), timpani and solo trumpet
- An early forerunner of concerto form for trumpet, strings and basso continuo
- Major key (Movement II in A, Movement III in D. Note that Movement II has D major key signature, but that actual home key is A major.)
- Opens with an improvised violin solo introduction which is matched in the episode before the fast movement and trumpet entry, but for the whole group. Features suspension at cadence.
- Begins in common time (freely) but then assumes triple (3/4)
- Although not a *concerto grosso* or fully developed *solo concerto*, it shares some characteristics such as the textural contrasts and, terraced dynamics.
- Some improvised embellishments

Musical structure

NB: The score does not represent exactly the solo performance.

A (m. 1–7): (Section repeats.) Violin section has a two-bar figure which features *spiccato* playing (the repeating upper E, for example) and is punctuated with regular I–IV–V–I cadences from the whole ensemble providing a harmonic element as well as textural contrast. Remainder of strings play *pizzicato* throughout *Presto* passage.

A2 (m. 8–14): (Not repeated.) The same material is repeated but a P5th higher on E with the same cadences as before. In both A sections, the answering phrases are contrasted with a “loud–soft” dynamic (“terraced”) in the recording.

B (m. 15–35): The principal figure is treated through sequence, dynamics and key change as the harmonic rhythm increases with the continuing cadential formula from section A. The root movement is in a cycle of 5ths *viz* E–A–D–... which is typical of the Baroque period. Note the harpsichord flourish to close, which is also a feature of the performing style. The ensemble violin (“*ripieno*”) has punctuating off-beat entries adding rhythmic interest to the repetition.

Interlude (m. 36–38):

Adagio with time signature in common time. The interlude modulates to F# minor and also features suspensions and more chromaticism than in the preceding sections. The performance follows the structure but with its own embellishments such as cadential trills.

Allegro: D major 12/8 – The fast movement is sectional but is, as often in Baroque works such as this, an integrated texture based on core motifs.

Broadly, the movement may be shown as follows. The motifs/figures are labelled (a)–(c) in order of appearance on the recording.

A (m. 1–8): Motif (a) on solo trumpet which is echoed antiphonally by *ripieno* violins. The violins continue (a) in regular 12/8, a figure which features repeating high notes (E string, hence “*spiccato*”) while the trumpet plays a countermelody (c) in whole beats preceded by a beat rest, closing on the dominant. Each antiphonal phrase is contrasted by a “loud–soft” dynamic. The solo trumpet also adds mordents and *accacciature* or, more generally, embellishes in the manner of Baroque performance. The perfect cadence marks the end of the section although there is no other separation and the music continues seamlessly.

B (m. 9–14): The figures in A are continued but in the dominant key and with related variants of the trumpet’s countermelody (c) which is doubled also in the string ensemble. Further embellishments are performed by both solo and group.

C/A2 (m. 15–23b3): The principal motif (a) is used in a more consistently antiphonal way in a developmental way. The key is returned to the tonic major. There is a transitional excursion to B minor/relative minor at 19–21. Notably, the antiphonal response by strings (violins) develops the antecedent from the trumpet (2:1 bars). As the antiphonal exchanges progress, the countermelody (b) is present in the string ensemble.

Codetta (m. 23b4–28): The section may be heard as a codetta even though, once again, there is no clear separation. There is, however, a renewed drive to the final tonic cadence which is marked by the reiteration of the principal motif (a) first by violins (bar 22) answered by the solo trumpet and then the “*spiccato*” figure on strings. There is one measure of timpani solo between mm. 26–27 in this performance, and the final cadence is punctuated by timpani and a final roll.

NB: The form of the extract is continuous but made comprehensible by its tonal structure which reflects root progressions from the cycle of fifths as well as the interweaving of the principle motif/figure. The *Allegro* might be thought of as a jig with its constant 12/8 rhythms.

The soloist and upper strings are mainly in dialogue together, while the ensemble sometimes shares their ideas and at other times provides a homophonic harmonic foundation along with the *basso continuo*. That being the case, the short *Allegro* shares common ground with the developing *solo concerto* of the time and the ensemble could also be described as having a solo *concertino* and an ensemble *ripieno* structure.

Musical terminology

- Diatonic
- Compound time
- Concerto/*concertino*

- *Ripieno*
- *Basso continuo*
- Improvisation/improvisatory
- Embellishments/mordent/*accacciatura*/grace notes
- Homophonic
- Triadic
- Tonic/dominant/relative minor/subdominant

Musical context

- The violinist composer Giuseppe Torelli (1658–1709) was active in the orchestra of the Bolognese Basilica di San. Petronio, the architecture and acoustic of which was very suited to brass sounds.
- Torelli wrote several works variously called “sonatas” or “sinfonias” which would have been performed at different points in the Mass.
- Torelli wrote over 36 such works, the style contributing to the emergent forms of *concerto grosso* and *solo concerto*.
- Mainly, *sinfonie* follow the plan slow–fast–slow
- *Sinfonia in D* dates from around 1693
- Torelli was significantly influenced by Gabrieli
- Period of Baroque (c. 1600–1750)

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

Symphony No 8 in C minor, Movement II (Scherzo, Allegro moderato) by Anton Bruckner
 (Identified piece, no score provided)


Musical elements


- Large, late Romantic orchestra (triple wind, generous string and brass sections, timpani) though without “colouristic” instruments such as harp or extra percussion
- Begins C minor, but modulates through various keys and ends in E-flat major
- $\frac{3}{4}$ time (but at beginning difficult to tell whether 6/8)
- *Allegro moderato* marking (on recording crotchet = ca 108)
- *Scherzo* movement

Musical structure

Beginning of scherzo and trio in conventional ABA form; extract is actually “exposition” of a sonata-like structure, modulating from C minor to relative major. Falls clearly into distinct sections, each based on 1- or 2-bar phrases which are mostly repeated (often in **ostinato** fashion) or treated **sequentially** to form larger units:

00:00: 2 bars, 2x 1-bar ideas repeated twice: **A** (horn) and **B** (violins *tremolando*):

A. 

B. 

00:04: 4 bars. **A** and **B** continue, violas and cellos introduce new ostinato motif **C**. *Crescendo–diminuendo*.

C. 

00:11: 4 bars; 2-bar phrase, repeated twice. **Pedal point** in cellos and basses; **tremolando** figures based on dominant seventh **arpeggio** in violins and violas; motif **A** in oboes.

00:17: 4 bars; 2-bar phrase, repeated major second higher (**sequence**). **Arpeggio** on **diminished 7th** chord in even quarter notes (lower strings); rising scalar patterns in *tremolando* violins; new motif based on **diminished 7th** chord in solo clarinet.

00:24: 4x1 bars, each subsequent measure one scale degree higher (**sequence**). **Arpeggios** based on chord notes in even quarters in bass; rising quaver figure in *tremolando* violins and higher wind; new figure in viola (*trem.*) and clarinet. *Crescendo*.

00:30: 6 bars, 3x2. (1.) 1-bar phrase repeated: motif **A** (horns); version of **B** (*tremolando* strings, horns, clarinets and flutes); new figure in oboes and first vln (*trem.*); variant of **C** (trumpet). (2.) Above repeated one scale degree higher (**sequence**). (3.) Begins as repetition one

scale degree higher still, but ends as series of parallel triads (motif **B**) running down scale. *Crescendo – diminuendo*.

- 00:40: 8 bars, 2x2 + 4x1. (1.) 2-bar phrase: **C** in solo horn answered in next bar by oboe and clarinet; version of **B** in *trem.* strings; sustained minor chord in lower instruments. Repeated in major, semitone higher (**sequence**). (2.) 1-bar phrase: motif **C** (horn); pattern **B** (strings); new idea in eighth notes on beats 2+3 (oboe and clarinet). Essentially repeated and varied over chromatically rising bass, **crescendo**.
- 00:52: 4 bars. 1-bar phrase: **A** (horns and trombones), **C** (horns, trumpets, violas and cellos), **B** (woodwind and *trem.* violins) over **pedal note** in bass; A major, *forte*. Repeated 3 times, then transition bar based on **B** leads to:
- 00:59: 4 bars, 4x1. Similar to above, but E major, *fortissimo*. **B** now in horns, clarinets and omnipresent string *tremolando*; **C** in low horns, bassoons, basses and tuba; violin I (*trem.*) has **inverted pedal note**. 3x 1-bar phrases as above, with fourth bar based on **B** as transition to next section.
- 01:05: 8 bars, *diminuendo* followed by *crescendo*. E-flat major. 4x 2-bar phrases, each (except last) consisting of one measure repeated twice. First phrase based on falling scalar figure; (pattern **B**) second and third on variants of it, each starting on a higher degree of the scale; trumpets counterpoint this with fanfare-like arpeggio figures deriving from **C**. Fourth phrase begins same as third, but in second bar continues scalar movement downward, leading to:
- 01:18: 4 bars. Sustained *forte* A-flat minor chord in brass and strings (*trem.*) with long **suspension** on B-flat (horns, vln *trem.*) that only resolves on last beat of final bar. Motif **C** (initial note omitted) repeated four times in trumpets; timpani, bassoons and basses oscillate between A-flat and E-flat, first in characteristic **rhythmic ostinato**, then in even eighth notes.
- 01:26: 8 bars: 2 x 4-bar phrases, *ff*. First 4 bars essentially repeat **B** and **C** four times in E-flat major, with accompaniment based on rhythmic ostinato of previous passage. Second 4-bar phrase reduces motif **C** to first and last two notes, again repeating it four times against repeated statements of **B** and the **rhythmic ostinato**.
- 01:39: Extract closes with *tutti* E-flat major chord over timpani roll. Beginning of ensuing “development” section can be heard as track fades out.

Musical terminology

- *acciacatura/acciatura* (grace note)
- motif
- *tremol(ando)*
- diminished seventh
- sequence/sequential
- inversion
- harmonic parallelism
- (inverted) pedal note
- arpeggio
- chromatic(ism)
- suspension
- (rhythmic) ostinato

Musical context

Written 1887 (revised 1890) by Anton Bruckner (1824–1896), Austrian organist and composer, chiefly remembered for his sacred music and symphonic works. His nine symphonies, epic in scope and Romantic in their expressive language, clearly reveal his admiration for Wagner, but their structural rigour at the same time reflects his strict training and debt to Renaissance church music and the Austro-German classics. Clues to context can be found in: monumental size of orchestral forces; use of valved brass (melodies given to trumpet); expressive, chromatic harmony; constant dynamic changes, particularly *diminuendo* and *crescendo*, the latter often leading to huge orchestral climaxes; and a somewhat “organ-like” deployment of the orchestra, with thick doublings resembling “registration” rather than use of instrumental colour for its own sake – reflecting both Bruckner’s own specific background and the general preferences of Austro-German composers at this period.

NB: A useful score download of the 1892 Eulenburg edition, which is close enough to the performing edition used on the recording (1890 version, ed. Haas) can be found at:

<http://japanese.imslp.info/files/imglnks/usimg/2/23/IMSLP30702-PMLP16220-Bruckner-WAB108FSeu.pdf>

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

7 Days of Falling by Esbjorn Svensson

(Unidentified piece, no score provided)

Musical elements

- F minor in section A with use of modal harmony (F Phrygian over D-flat pedal bass note) in section B
- Use of 4/4 and 3/4 time signatures
- *Andante moderato* (crotchet/quarter note = 104)
- Piano, double bass, drum kit, percussion (including various cymbals, bells, tuned gongs) and electronics
- Use of subtle electronic processing
- Economic writing with distinctive and exploratory use of instrumental colour
- Introduction + ABA form
- Multi-layered texture
- Opening bass solo sets up a riff giving a sense of rhythmic and harmonic drive
- Melodically not complex
- Rhythmically varied and syncopated in places
- Use of pedal notes in section B
- Use of ostinato
- Use of improvisation
- Extensive use of major 7th chords, chromaticisms and upper triad structures. For example G-flat major 13/B-flat and G-flat major 7#11 in bar/measure 26 (01:10–01:12)
- Repetitive yet complex harmonic structure
- 4-bar/measure phrases in section A and 5-bar/measure phrases in section B
- Transition from B into reprise of A using chordal vamp on piano

Musical structure

There are many possible interpretations of the structure of this excerpt. Here is one of them:

- 0:00 **Introduction:** Starts with a repeated 4-bar/measure *pizzicato* harmonic ostinato for double bass. The piano enters on beat 3 of the 4th bar/measure (0:08) during the first time through with syncopated minim/half note block chords. The drums enter at the same place and set up an earthy groove characterized by use of wire brushes, rim-shots and wood block.
- 0:16 **A:** Double bass continues harmonic ostinato with piano introducing the main melody using syncopation, triplet quarter notes; mainly conjunct melody but distinguished by use of larger intervals such as perfect 4ths and 5ths. Left hand continues to support harmonic changes with minim/half note block chords.
- 0:42 After a brief turnaround that exposes the bass harmonic ostinato (0:34) the main melody is repeated by the piano, initiated by a broken chord but this time transposed up an octave.
- 0:43 Using small suspended cymbals the drums add a gentle sustained cymbal crash to the groove using soft mallets (this sounds like it could be electronically modified to increase the duration and quality of sound), adding sonic variation by creating an enveloping metallic wash of sound.

- 0:59 **B:** Piano modulates to modal tonality (F Phrygian over a D-flat bass pedal note) via an abrupt F major chord introducing a new harmonic ostinato based on 5 chords using complex major 7th chords, added 13ths and sharpened 11ths. However, the bass note of the chords in the piano remains constant, almost like a rhythmic pedal note on D-flat. (This chord sequence is repeated 5 times throughout this section.) Double bass fills in with a few *pizzicato* improvisatory notes adding interest and maintaining harmonic stability.
- 1:13 Time signature changes to 3/4 for one bar/measure and then back to 4/4 for four bars/measures; double bass solo begins *pianissimo*, distorted by the use of Fx-pedal for guitar, with a gradual *crescendo* through the phrases. Using one pitch in each phrase, the bass plays *arco*, achieving a surging and dramatic *crescendo/diminuendo* effect, employing a glissando to link each phrase together.
- 1:22 Time signature changes to 3/4 then 4/4 as before. This happens three more times, at 1:32, 1:42 and 1:52
- 2:01 Piano plays a wide-ranging arpeggio leading into double bass solo. Double bass is given lots of solo space to grow in intensity and explore the timbre of the instrument and special electronic effects, creating a haunting, wailing sound quality. Double bass plays solo on one pitch (F above middle C) for 3 bars/measures before piano joins (2:10) with a new chord sequence reminiscent of the harmonic shape used in section A, which acts as transition from a modal tonality back to diatonic F minor/A-flat major bi-tonality. Short piano improvisation over this riff leads to...
- 2.27 **A:** Opening material presented by full band. Double bass has harmonic ostinato, syncopated melody is presented in the piano, and drums provide rhythmic groove
- 2.35 Fade.

Musical terminology

Some of the words that could be relevant to criterion C include but are not limited to: harmonic ostinato, riff, vamp, harmonics, fuzzed line (reminiscent of progressive rock guitar), groove, syncopation, pedal note, electronica, timbre, *arco*, *pizzicato*, vibrato, improvisation, counter-rhythms, harmonic language, jazz, pop, rock, Fx pedal, distortion, reverb, chorus, multi-layered texture, ballad.

Musical context

- A contemporary jazz/pop fusion piece composed by Swedish musician Esbjorn Svensson and played by EST (Esbjorn Svensson Trio).
- Had the unusual distinction of charting on both the top jazz and popular music charts. Praised for its accessibility
- Studio recording.
- Release date: 2003.
- Stylistically, EST borrow from jazz, rock, electronica, contemporary western art music and Americana.
- Contemporary jazz/pop origin suggested by combination of almost pop-like thematic simplicity with intriguing harmonic twists and metric challenges. Harmonic choices mainly diatonic and triadic with many upper extensions and chromatic alterations.
- Appears to have been influenced by pianists such as Bill Evans and Keith Jarrett and the modal jazz music of Miles Davis.

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

Tavsan Hasag by The Ensemble Egschiglen (contemporary interpretation of traditional folk songs and dances from Mongolia)

(Unidentified piece, no score provided)

Musical elements

- Ensemble with plucked, bowed and struck instruments and throat singing. Plucked instruments include swan-necked lute (*Tobshuur*), long-necked spiked lute (*Shanz*) and possibly a bamboo mouth harp (*Khel Khuur*); bowed instruments include horse-head fiddle (*Marin Khuur*), bass horse-head fiddle (*Ikh Khuur*) and struck instruments include hammered dulcimer/zither (*Youchin*) and what sounds like a small tambourine-like instrument or some kind of monastic finger cymbals. [Note: candidates would not be expected to describe these instruments using these specific names.]
- Throat singing or overtone singing (*Khoomii*), involves the production of two distinctly audible pitches at the same time. Various techniques of throat singing are used:
 - ▶ *Chest Khoomii*: a relatively bright basic note which sounds like whistling
 - ▶ *Throat Khoomii*: creates a rough, almost rasping sound
 - ▶ *Kharkira Khoomii*: uses the full resonance of the chest, creating a note an octave lower than that of throat khoomii
- Vocal melody based on interval of a fifth with added “passing notes”, vocal slides, grace notes, harmonics and flourishes.
- Wide vocal pitch range.
- Ostinato patterns.
- 6/8 with steady pulse.
- Tempo: *Allegro moderato*, ca dotted crotchet/quarter note = 72.
- Repetitive motifs and phrases.
- Repetitive rhythmic patterns.
- Harmonic structure based on intervallic cadential relationship between tonic and dominant.
- Drone-like vocal quality.
- Agogic nuance/rhythmic emphasis placed on dotted crotchet/dotted quarter notes on beats 1 and 4 by the *Ikh Khuur*, and quaver/eighth note beats 2, 3 and 5, 6 by tambourine-like instrument during the vocal sections, seems to give a sense of a gentle galloping movement one might experience when riding a horse.

Musical structure

There are many possible interpretations of the structure of this excerpt. Here is one of them:

- 0:00 **Instrumental introduction:** Bass horse-head fiddle (*Ikh Khuur*), hammered dulcimer and tambourine-like instrument play ostinato motif based on interval of a fifth (four bars/measures long).
- 0:08 Horse-head fiddle (*Marin Khuur*) enters with melodic motif (four bars/measure long).
- 0:15 Melodic motif repeated but with variation in timbre and dynamics.
- 0:21 Abrupt silence heralded by accented slap on tambourine-like instrument.
- 0:22 **Verse 1:** Solo male voice enters using *Khoomii* throat-singing technique, with a new melodic motif echoing the initial ostinato motif set up in the introduction by the bass horse-head fiddle. Voice adds various notes and large interval leaps within a pentatonic

framework (approximately F [tonic] – A-flat – B-flat – C – E-flat). Ostinato patterns continue in the instrumental accompaniment (four bars long).

- 0:30 Vocal melody repeated with some variation/melodic embellishments (four bars long).
- 0:37 **Verse 2:** Second solo male voice enters using *Kharkhira Khoomi* chest/throat singing, repeating vocal melody heard in verse 1 but sounding an octave lower, with overtones and with varied timbre (four bars long).
- 0:44 Vocal melody reiterates the 4-bar/measure phrase.
- 0:52 First solo male voice joins in with repeated melodic motif as at 0:22 (four bars/measures).
- 0:58 First solo male voice reiterates the 4-bar/measure melodic motif.
- 1:05 Second solo male voice enters with same melodic motif (minus anacrusis) an octave lower with overtones (four bars long) – repeated at 1:12.
- 1:19 **Verse 3:** Solo female vocalist enters with a delicate high throat singing – sounds almost like a whistle – with new melodic motif almost like a counter-melody or obbligato (almost electronic sounding or reminiscent of theremin sound quality) over the repetitive instrumental accompaniment including the swan-necked lute (*Tobshuur*) (four bars – repeated at 1:26).
- 1:33 Abrupt silence signaled by accent on tambourine-like instrument.
- 1:35 **Verse 4:** first and second male voices sing together mostly in octave unison with overtones – some individual alteration of melodic pitches and embellishments on the original melodic motif; repeated at 1:42.
- 1:49 Another vocal timbre is added to create a melodic motif an octave lower with overtones – giving the impression that three people are singing. Motif is repeated four times and ends rather abruptly, seemingly mid-phrase, by repeating final bar.

Musical terminology

Some of the words that could be relevant to criterion C include but are not limited to: ostinato, throat singing (*Khoomii*), vocal overtones, horse-head fiddle (*Marin Khuur* and *Ikh Khuur*), swan-necked lute (*Tobshuur*), melodic motifs, vocal timbre, vocal tessitura, hammered dulcimer or zither (*Youchin*), melodic repetition, pentatonic, folk music, unison, traditional music, ensemble, virtuosic.

Musical context

- Mongolian folk song. Some candidates may mention other musical cultures which use similar vocal techniques (Tuvan, Tibetan), but examiners will have to use their judgement as to how persuasively they have argued for them.
- Song tells about five Kazakhs who robbed cattle from rich people and distributed them among the poor. Candidates may comment on ‘narrative’ or ‘dramatic’ nature of the piece, with its alternation between different voices.
- Contemporary interpretation and sophisticated arrangement of indigenous folk music
- Likely performed in community gatherings as a means of communicating news or re-telling a story
- Mongolian verb “to sing” is related to their word for “a way of speaking”. Instruments usually have only an accompanying role in folk songs although modern folklore ensembles such as the Egschiglen Ensemble have made attempts to restore and elevate instrumental function

- Mongolian music is comprised of various types of epic and lyrical songs and instrumental ensembles to accompany dancing.
-