

# Music

## Higher level and standard level

### Specimen listening papers and scores booklet

The specimen questions for Section A in this booklet are not based on the prescribed works for May 2015 or November 2015, or any examination session after 2015. The questions refer to prescribed works used in previous years.

**For first examinations in 2015**

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**Music**  
**Higher level and standard level**

Specimen paper

**Score booklet**

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**Instructions to candidates**

- Do not open this booklet until instructed to do so.
- This booklet contains the score required for the listening paper, section B.

First movement from *Symphony No. 1, Op. 25 "Classical"* by S Prokofiev

**Allegro** ♩ = 100

**Flute** I II  
*con brio*  
*ff* *p*

**Oboe** I II  
*ff*

**Clarinet** I II  
*con brio*  
*ff* *p*

**Bassoon** I II  
*ff*

**Trumpet** I II  
*ff*

**Horn** I II  
*ff*

**Timpani**  
*ff*

**Violin I**  
*Allegro* ♩ = 100  
*con brio*  
*ff* *p* *leggiere*

**Violin II**  
*ff* *p* *mp*

**Viola**  
*ff* *p* *ff* *p* *p*

**Cello**  
*ff* *con brio* *p* *ff*

**Bass**  
*ff*

6

1

Fl.

Ob.

Cl.

Bn.

Tr.

Hn.

Timp.

Vln I

Vln II

Vla.

Vc.

Cb.

*mp* *pp* *mp* *pp* *ff*

*mp* *pp* *mp* *pp* *ff*

*p* *ff*

*a 2* *mp* *pp* *mp* *pp* *f* *ff*

*mp* *pp* *mp* *pp* *ff*

*mp* *pp* *mp* *pp* *ff*

*pp* *mp* *pp* *mp* *pp* *ff* *piu leggero*

*p* *p* *p* *p*

*p* *f* *p*

*mp* *pp* *mp* *pp* *f* *ff*

*mp* *pp* *mp* *pp* *f* *ff*

12

FL.

Ob.

Cl.

Bn.

Tr.

Hn.

Timp.

Vln I

Vln II

Vla.

Vc.

Cb.

*mp* *pp* *mp*

*p*

*a 2* *mp* *pp* *mp*

*mp* *pp* *mp*

*mp* *p* *p*

*p*

*mp* *pp* *mp*

*mp* *pp* *mp*

*mp* *pp* *mp*

18

Fl. *pp* Solo

Ob. *mf* *f* *p*

Cl. *f* *a 2* *p*

Bn. *a 2* *mf* *f* *p*

Tr.

Hn. *mf* *f*

Timp. *f*

Vln I *f* *p* *pp*

Vln II *f* *p*

Vla. *mf* *p* *pp* *p*

Vc. *mf* *f* *pp* *pizz.* *arco* *p*

Cb. *mf* *f* *pp* *pizz.* *p*

Detailed description: This page of a musical score covers measures 18 through 22. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Trumpet (Tr.), and Horn (Hn.). The brass section includes Trombone (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf*, *f*, *p*, *pp*, and *ppp*, along with performance instructions like *pp* Solo, *a 2*, *pizz.*, and *arco*. Measure 18 is marked with a circled '2' and a *pp* Solo instruction for the Flute. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

24

Fl. *p* *f* *p* Solo *p* *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bn. *p* *f*

Tr. *mp* *f*

Hn. *mp* *f*

Timp. *mf*

Vln I *p* *f* *p* *pizz.*

Vln II *p* *f* *p* *pizz.*

Vla. *p* *f* *p*

Vc. *p* *f* *pizz.* *pp*

Cb. *p* *f* *p* *pp*

*arco*

*3*

*3*

*3*



Musical score for measures 30-33. The score includes parts for Flute (FL), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Trumpet (Tr.), Horn (Hn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 30: Flute (FL) has a measure rest. Oboe (Ob.) and Clarinet (Cl.) play a melody starting with a *p* dynamic. Bassoon (Bn.) has a measure rest. Violin I (Vln I) and Violin II (Vln II) play a rhythmic pattern starting with *p*. Viola (Vla.) has a measure rest. Violoncello (Vc.) and Contrabass (Cb.) play a bass line starting with *p*.

Measure 31: Oboe (Ob.) and Clarinet (Cl.) continue their melody with a triplet. Bassoon (Bn.) enters with a melody starting with *p*. Violin I (Vln I) and Violin II (Vln II) continue their pattern. Viola (Vla.) has a measure rest. Violoncello (Vc.) and Contrabass (Cb.) continue their bass line.

Measure 32: Oboe (Ob.) and Clarinet (Cl.) continue their melody. Bassoon (Bn.) continues its melody. Violin I (Vln I) and Violin II (Vln II) continue their pattern. Viola (Vla.) has a measure rest. Violoncello (Vc.) and Contrabass (Cb.) continue their bass line.

Measure 33: Oboe (Ob.) and Clarinet (Cl.) continue their melody with a *mp* dynamic. Bassoon (Bn.) continues its melody with a *p* dynamic. Violin I (Vln I) and Violin II (Vln II) continue their pattern. Viola (Vla.) has a measure rest. Violoncello (Vc.) and Contrabass (Cb.) continue their bass line.

36 4 a.2

The musical score is arranged in two systems. The first system includes Flute (FL), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Trumpet (Tr.), Horn (Hn.), and Timpani (Timp.). The second system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Woodwinds:**  
- **Flute (FL):** Starts with a circled '4' and 'a.2'. Measures 36-38 feature a melodic line with accents and a triplet in measure 37. Dynamics range from *f* to *mp*.  
- **Oboe (Ob.):** Enters in measure 39 with a melodic line, marked *f*.  
- **Clarinet (Cl.):** Plays a rhythmic accompaniment of eighth notes, marked *f*.  
- **Bassoon (Bn.):** Enters in measure 37 with a melodic line, marked *f*.  
- **Trumpet (Tr.):** Remains silent throughout the measures.

**Brass:**  
- **Horn (Hn.):** Plays a sustained melodic line with a slur across measures 36-40. Dynamics include *mf*, *dim*, *mp*, and *p*.  
- **Timpani (Timp.):** Remains silent throughout the measures.

**Strings:**  
- **Violin I (Vln I):** Mirrors the Flute's melodic line, marked *f*.  
- **Violin II (Vln II):** Plays a rhythmic accompaniment of eighth notes, marked *f*.  
- **Viola (Vla.):** Plays a rhythmic accompaniment of eighth notes, marked *f*.  
- **Violoncello (Vc.):** Enters in measure 37 with a melodic line, marked *f*.  
- **Contrabass (Cb.):** Enters in measure 37 with a melodic line, marked *f*.

Dynamic markings throughout the score include *f*, *mf*, *dim*, *mp*, and *p*. Performance instructions include accents (>), slurs, and a circled '4' at the beginning of the first system.

42 (5) a2 p (p) f

Ob. a2 p f

Cl. # p f

Bn. p f pp

Tr.

Hn. fpp

Timp.

(5) Vln I p mp mf f pp con eleganza sul punto del arco

Vln II p mp mf f

Vla. div. V p mp mf f unis.

Vc. p f

Ob. p f pizz. pp

(6)

49

7

Fl. *f*

Ob.

Cl. *f*

Bn. *pp* *f* *pp*

Tr.

Hn. *mf*

Timp.

Vln I *pp* *pp* sul punto del arco

Vln II *f*

Vla. *mf* *f*

Vc. *mf*

Cb. arco *mf* pizz. *pp*

Detailed description: This page of a musical score covers measures 49 to 52. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The string section includes Trumpet (Tr.), Horn (Hn.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion part includes Timpani (Timp.). Measure 49 is marked with a circled '7'. In measure 50, the Flute and Clarinet play a melodic line marked 'a 2' and 'f'. The Bassoon plays a rhythmic pattern of eighth notes, starting 'pp' and becoming 'f' in measure 50. The Horns play a melodic line marked 'mf'. The Violin I part has a melodic line marked 'pp' in measure 50 and 'pp sul punto del arco' in measure 51. The Violin II part has a melodic line marked 'f' in measure 51. The Viola and Violoncello parts have melodic lines marked 'mf' in measure 50 and 'f' in measure 51. The Contrabass part has a melodic line marked 'arco' and 'mf' in measure 50, and 'pizz.' and 'pp' in measure 51.

57 (8) Solo *pp*

FL  
Ob.  
Cl.  
Bn.  
Tr.  
Hn.  
Timp.  
Vln I  
Vln II  
Vla.  
Vc.  
Cb.

63

FL

Ob.

Cl.

Bn.

Tr.

Hn.

Timp.

Vln I

Vln II

Vla.

Vc.

Cb.

*f subito*

*pp*

*f subito*

*f*

*pp*

*f*

*f*

*pp*

*f subito*

*f*

*f*

*arco*

*pizz.*

*f*

*pp*

9

70

Fl. a2 *f* *ff*

Ob. *f* *ff* a2

Cl. *pp* *f* *ff* a2

Bn. *f* *f* *subito* *ff*

Tr. *f* *mp*

Hn. *f* *mp*

Timp. *f* *mp*

Vln I *pp* *f* *subito* *ff* pizz.

Vln II *f* *ff* pizz.

Vla. *pp* *f* *div.*

Vc. *pp* *f*

Cb. *f* arco

10

10

Detailed description: This page of a musical score covers measures 70 to 74. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn) and percussion (Timpani) are in the upper half, while the string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is in the lower half. The score includes various dynamics such as *pp*, *f*, *ff*, *subito*, *mp*, and *arco*. Performance markings like *pizz.* and *div.* are present. A circled number '10' appears above the Flute staff in measure 72 and above the Violin I staff in measure 74. A double bar line with repeat dots is located at the end of measure 74.

77

Fl. *ff*

Ob. *ff* *a2* *f* *ff*

Cl. *ff* *a2* *ff*

Bn. *ff*

Tr. *f* *mf mp* *ff*

Hn. *mf mp* *ff*

Timp. *f* *mp*

Vln I *arco* *ff*

Vln II *arco* *ff*

Vla. *f* *non div.* *ff*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

Detailed description: This is a page of a musical score for an orchestra, starting at measure 77. The score is written for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Trumpet (Tr.), Horn (Hn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The Flute, Oboe, Clarinet, and Violin parts feature dynamic markings such as *ff* (fortissimo) and *f* (forte). The Horn and Trumpet parts include *mf mp* (mezzo-forte mezzo-piano) and *ff*. The Bassoon part has a *ff* marking. The Timpani part has *f* and *mp* markings. The Viola part has a *f* marking and a *non div.* (non-diviso) instruction. The Violoncello and Contrabass parts have *ff* and *f* markings. The score includes various musical notations such as accents (>), slurs, and dynamic hairpins. There are also some performance instructions like *arco* for the Violin parts.



82 (11) a2

FL. *ff* *ff* *ff* G.P.

Ob. *ff* *ff* *ff* G.P.

Cl. a2 *ff* *ff* *ff* G.P.

Bn. *ff* *ff* *ff* G.P.

Tr. *ff* *ff* *ff* a2 G.P.

Hn. *ff* *ff* *ff* G.P.

Timp. *f* *f* *f* *f* *ff* G.P.

Vln I (11) *ff* *ff* *ff* G.P.

Vln II *ff* *ff* *ff* G.P.

Vla. *ff* *ff* *ff* G.P.

Vc. *ff* *ff* *ff* G.P.

Cb. *ff* *ff* *ff* G.P.



**Music**  
**Higher level**  
**Listening paper**

Specimen paper

2 hours 30 minutes

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**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2. Answer question 3.  
Clean scores of the prescribed works must be used.
- Section B: answer either question 4 or question 5. Answer both question 6 and question 7.  
The score required for question 4 is in the score booklet provided.  
Questions 4 to 7 correspond to tracks 1 to 4 on the compact disc provided.  
You may listen to the tracks as many times as you wish.
- The maximum mark for this examination paper is **[100 marks]**.

The specimen questions for Section A in this booklet are not based on the prescribed works for May 2015 or November 2015, or any examination session after 2015. The questions refer to prescribed works used in previous years.

## Section A

Answer **either** question 1 **or** question 2.

Answer question 3.

Question 1 refers to the work ***Symphony No. 41 in C Major, K. 551 “Jupiter”*** by **W A Mozart**.

Question 2 refers to the work ***El Salón México*** by **A Copland**.

Question 3 refers to both works.

Justify your answers with reference to the works by Mozart and by Copland.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the works/excerpts.

### Either

**1. *Symphony No. 41 in C Major, K. 551 “Jupiter”* by W A Mozart**

In movement four (“Molto Allegro”) locate the principle themes found in the exposition and discuss Mozart’s treatment of these themes in either the development (bar/measure 158–224) or the coda (bar/measure 356–end).

[20]

Or

**2. *El Salón México* by A Copland**

Demonstrate the rhythmic sophistication found in Copland’s *El Salón México* by discussing **at least four** elements/features in the passage between rehearsal numbers 11–27 (bar/measure 103–267).

[20]

**3. *Symphony No. 41 in C Major, K. 551 “Jupiter”* by W A Mozart and *El Salón México* by A Copland**

Through the link of thematic development, compare Copland’s *El Salón México* to **any one** movement (**with exception of the fourth movement**) of Mozart’s “*Jupiter*” symphony.

[20]

## Section B

Answer **either** question 4 **or** question 5.  
Answer **both** question 6 **and** question 7.

Answers should include relevant **musical**:

- elements: such as (but not limited to) duration, pitch, tonality, timbre/tone colour, texture, dynamics
- structure: such as (but not limited to) form, phrases, motifs
- terminology and its appropriate use
- context: such as (but not limited to) cultural, historical and stylistic context.

Justify your answers with reference to evidence from the excerpts.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) where a score is provided; and by using timings (minutes and seconds) where no score is provided.

### Either

4. ***First movement from Symphony No. 1, Op. 25 “Classical” by S Prokofiev***  
(score provided)

With clear reference to the score provided, analyse, examine and discuss in detail what you hear in this excerpt.

[20]

### Or

5. ***Short Ride in a Fast Machine by J Adams***  
(no score provided)

Analyse, examine and discuss in detail what you hear in this excerpt.

[20]

6. **Unidentified Piece**  
(no score provided)

Analyse, examine and discuss in detail what you hear in this excerpt.

[20]

7. **Unidentified Piece**  
(no score provided)

Analyse, examine and discuss in detail what you hear in this excerpt.

[20]

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**Music**  
**Standard level**  
**Listening paper**

Specimen paper

2 hours

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**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2.  
Clean scores of the prescribed works must be used.
- Section B: answer either question 3 or question 4. Answer both question 5 and question 6.  
The score required for question 3 is in the score booklet provided.  
Questions 3 to 6 correspond to tracks 1 to 4 on the compact disc provided.  
You may listen to the tracks as many times as you wish.
- The maximum mark for this examination paper is **[80 marks]**.

The specimen questions for Section A in this booklet are not based on the prescribed works for May 2015 or November 2015, or any examination session after 2015. The questions refer to prescribed works used in previous years.

## Section A

Answer **either** question 1 **or** question 2.

Question 1 refers to the work ***Symphony No. 41 in C Major, K. 551 “Jupiter”*** by **W A Mozart**.

Question 2 refers to the work ***El Salón México*** by **A Copland**.

Justify your answers with reference to the works by Mozart and by Copland.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the work/excerpt.

### Either

**1. *Symphony No. 41 in C Major, K. 551 “Jupiter”* by **W A Mozart****

In movement four (“Molto Allegro”) locate the principle themes found in the exposition and discuss Mozart’s treatment of these themes in either the development (bar/measure 158–224) or the coda (bar/measure 356–end).

[20]

Or

**2. *El Salón México* by **A Copland****

Demonstrate the rhythmic sophistication found in Copland’s *El Salón México* by discussing **at least four** elements/features in the passage between rehearsal numbers 11–27 (bar/measure 103–267).

[20]



## Section B

Answer **either** question 3 **or** question 4.  
Answer **both** question 5 **and** question 6.

Answers should include relevant **musical**:

- elements: such as (but not limited to) duration, pitch, tonality, timbre/tone colour, texture, dynamics
- structure: such as (but not limited to) form, phrases, motifs
- terminology and its appropriate use
- context: such as (but not limited to) cultural, historical and stylistic context.

Justify your answers with reference to evidence from the excerpts.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) where a score is provided; and by using timings (minutes and seconds) where no score is provided.

### Either

3. **First movement from Symphony No. 1, Op. 25 “Classical” by S Prokofiev**  
(score provided)

With clear reference to the score provided, analyse, examine and discuss in detail what you hear in this excerpt.

[20]

### Or

4. **Short Ride in a Fast Machine by J Adams**  
(no score provided)

Analyse, examine and discuss in detail what you hear in this excerpt.

[20]

5. **Unidentified Piece**  
(no score provided)

Analyse, examine and discuss in detail what you hear in this excerpt.

[20]

6. **Unidentified Piece**  
(no score provided)

Analyse, examine and discuss in detail what you hear in this excerpt.

[20]

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# Markscheme

## Specimen

### Music

#### Higher level and Standard level

#### Listening paper

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

<p>5–8</p>	<p>The answers, which may not always address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.</p>
	<p><b>The answers, which may not always address the question, [...]</b>                  The response indicates an understanding of the question, but only partially addresses it. The response is narrative and/or descriptive in nature.  <b>The answers show some level of musical understanding.</b>                  The response contains some prior knowledge, but demonstrates merely recall of information, rather than application of prior knowledge and engagement with the question through reasoned discussion and evaluation.  <b>There is some use of musical evidence, though this is not located precisely enough.</b>                  Musical evidence is presented on occasion, but used without explanation or not relevant to the question under discussion. Where musical evidence is given, it is imprecise with regards to bar/measure number(s), rehearsal number(s) and/or instrument(s).  <b>There is some use of musical terminology.</b>                  Musical terminology is applied and on occasion is relevant and appropriate with regards to the material under discussion, while there is also some inaccurate use of terminology and/or vague statements.</p>
<p>9–12</p>	<p>The answers, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology.</p>
	<p><b>The answers, which generally address the question, [...]</b>                  The response indicates an understanding of the demands of the question. The response contains some critical discussion, analysis, evaluation, examination, etc. However, answers lack clarity and development.  <b>[...] show an adequate level of musical understanding.</b>                  The response appropriately applies and sometimes explains prior knowledge in relation to the question and the material under discussion.  <b>There is use of musical evidence, though this is not always precisely located.</b>                  Throughout the answer musical evidence is used, which is sometimes, but not consistently, accurate, relevant and explained in relation to the question. Evidence is sometimes, but not consistently, located by using bar/measure number(s), rehearsal number(s) and/or instrument(s).  <b>There is partially effective use of musical terminology.</b>                  The use of musical terminology is mostly relevant and accurate, but does not consistently support the discussion, analysis, evaluation, examination, 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><b>The answers, which generally address the question, may not always be convincing [...]</b></p> <p>The demands of the question are understood and addressed. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> Most of the main arguments are substantiated and lead towards suitable conclusions in the context of the question.</p> <p><b>[...] but show a good level of musical understanding.</b></p> <p>The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion.</p> <p><b>There is appropriate use of musical evidence, mostly precisely located.</b></p> <p>The musical evidence used is relevant and accurate and supports the context of the response. Musical evidence is usually located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p><b>There is mostly effective use of musical terminology.</b></p> <p>A variety of musical terminology is used, which is usually relevant and accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i></p>
<p>17–20</p>	<p>The answers, which consistently address the question, are convincing and show a very good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.</p>
	<p><b>The answers, which consistently address the question, are convincing [...]</b></p> <p>Responses are clearly focused and show a high degree of awareness of the demands of the question. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> The main points are well substantiated, and the response argues towards a reasoned conclusion.</p> <p><b>[...] and show a very good level of musical understanding, [...]</b></p> <p>The responses accurately interpret and synthesizes prior knowledge to illustrate points with relevant examples.</p> <p><b>[...] supported by a most appropriate use of musical evidence, precisely located.</b></p> <p>Musical evidence is relevant, accurate and the best choice for the context of the response. Musical evidence is consistently located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s). Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p> <p><b>There is highly effective use of musical terminology.</b></p> <p>The use of musical terminology is skillful, accurate, sophisticated, wide ranging, and highly effective in supporting the discussion, analysis, evaluation, examination, <i>etc</i> of the question and the material under investigation. Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p>

1. ***Symphony No. 41 in C Major, K. 551 “Jupiter”*** by W A Mozart
2. ***El Salón México*** by A Copland
3. ***Symphony No. 41 in C Major, K. 551 “Jupiter”*** by W A Mozart and ***El Salón México*** by A Copland

**Question 1 or question 2 (SL and HL)**

The answers should refer to the appropriate 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.

**Question 3 (HL only)**

The answers should refer to both prescribed works. The comparing and contrasting of significant musical links must focus on thematic development.

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

## 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><b>The work displays insufficient and weak aural perception. The candidate has identified musical elements poorly, including very few, if any of the significant ones.</b></p> <p>There is little understanding of the musical material under investigation: the response makes irrelevant points or inaccurately labels and locates musical elements. Of the key elements very few, or none, are not recognized.</p> <p>The response rarely (or never) refers to the musical excerpt.</p>
2	<p><b>The work sometimes displays adequate aural perception. The candidate has identified some musical elements, including a few of the significant ones.</b></p> <p>The response indicates a basic understanding of the musical excerpt: a limited number of key elements are identified and listed, but without explanation.</p> <p>Where musical evidence is given, it is imprecise and broad or general.</p>
3	<p><b>The work displays partially effective aural perception. The candidate has generally accurately identified musical elements, including some of the significant ones.</b></p> <p>The response indicates an understanding of the musical excerpt: throughout the answer important musical elements are identified and presented in relation and reference to the musical excerpt.</p> <p>Sometimes, but not consistently, these are accurately located, relevant and explained.</p>
4	<p><b>The work displays mostly effective aural perception. The candidate has accurately identified musical elements, including many of the significant ones.</b></p> <p>The response shows a good/solid understanding of the musical excerpt: the chosen elements are relevant, accurate and appropriate with regards to the excerpt and presented through engagement with and in reference to the musical excerpt.</p> <p>Musical evidence used is accurately located to support the response.</p>
5	<p><b>The work consistently displays highly effective aural perception. The candidate has accurately identified musical elements, including nearly all of the significant ones.</b></p> <p>The response displays a high degree of awareness and understanding of the musical excerpt: the answer gives a detailed account of highly important and relevant musical 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><b>The work demonstrates little perception of principal structural features.</b></p> <p>The response is an inaccurate narration of structural events, which are never or rarely substantiated with musical evidence. The response consists mostly of generalizations or poorly substantiated assertions.</p> <p>When evidence is given, it is inaccurate, superficial and imprecise.</p>
2	<p><b>The work demonstrates limited and ineffective perception of principal structural features.</b></p> <p>The response constitutes merely a narration or description of some structural events, or simply labelling structure with no justification or explanation.</p> <p>Musical evidence is presented on occasion, but may not be accurately located.</p>
3	<p><b>The work demonstrates partially effective perception of principal structural features.</b></p> <p>The response indicates understanding by appropriately identifying and sometimes explaining and justifying main as well as less significant structural events.</p> <p>Throughout the answer musical evidence is used, which is sometimes, but not consistently, located accurately, relevant and explained.</p>
4	<p><b>The work demonstrates mostly effective perception of principal structural features.</b></p> <p>The response applies prior knowledge to identify and understand the main, and on occasion less important, structural events of the excerpt.</p> <p>The musical evidence used is relevant and accurately located to support the response.</p>
5	<p><b>The work consistently demonstrates highly effective perception of principal structural features.</b></p> <p>The response displays a high degree of awareness and understanding of important structural events. Answers accurately apply prior knowledge to provide a detailed account of the principal structural features through locating, defining, explaining, labelling, <i>etc.</i></p> <p>The musical evidence is consistently accurately located to support/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><b>The work displays little knowledge and use, if any, of musical terminology.</b></p> <p>Musical terminology may not be used at all in the answers. Where musical terminology is applied, it is generally not relevant and/or inaccurate, although a rudimentary understanding of terminology in relation to the material/topic in question may surface on occasion.</p>
2	<p><b>The work displays some knowledge of musical terminology but its use is inaccurate at times.</b></p> <p>Musical terminology is applied on occasion and some, but not all of it, is relevant and accurate with regards to the context, while there is also some inaccurate use of terminology and/or vague statements.</p>
3	<p><b>The work displays satisfactory knowledge and use of musical terminology.</b></p> <p>The use of musical terminology is mostly relevant and accurate, but does not consistently or effectively enough support the discussion, analysis, evaluation, examination, <i>etc.</i> Critical terminology is appropriately used, although some may be ignored or unaccounted for.</p>
4	<p><b>The work displays good knowledge and use of musical terminology.</b></p> <p>A variety of musical terminology is used appropriately. All terminology is relevant, accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i></p>
5	<p><b>The work consistently displays very good knowledge and use of musical terminology.</b></p> <p>The use of musical terminology is skillful, accurate, wide ranging, and highly effective in supporting the discussion, analysis, evaluation, examination, <i>etc</i> of the question and the material under investigation.</p>

**D Musical context**

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

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

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

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

**First movement from *Symphony No. 1, Op. 25 “Classical”* by S Prokofiev (Identified piece)**  
(score provided)

**Musical elements**

- mostly in 2/2 time
- in D major
- non-traditional key changes
- simple diatonic harmony (for the most part)
- medium sized symphony orchestra
- clear textures
- sonata form exposition
- varied use of string techniques
- profuse use of contrasting dynamics.

**Musical structure**

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

Bar 1 Opening flourish on the D major arpeggio, *ff*.

Bar 3 First theme (first subject) in violin I, supported by other strings, *p*, which then modulates into the relative (b) minor. In bar/measure 11 this material is then repeated a tone lower (C major).

Bar 19 New section of first theme back in D major in the flutes, imitated through the woodwind instruments, accompanied by strings with a sparse texture, repeated in b minor, and E major (different orchestration each time), with bridge passage.

Bar 46 New theme (second subject) in A major (dominant) in violins 1 accompanied by a single bassoon, with use of acciaccaturas. Sparse texture and widely spaced tessituras.

Bar 74 Full orchestral passage (exposition coda) based on ascending A major triad, and ending in the dominant key (A major).

**N.B.** Some candidates may present a valid argument that this is the beginning of the bridge passage.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): terraced dynamics, imitation, sonata form, exposition, modulation, appoggiaturas, acciaccaturas, articulations.

**Musical context**

- Early 20<sup>th</sup> century (1917).
- Precursor of Neoclassicism.
- Russian.

**4. SL****5. HL (Note: This section refers to question 4 at SL and question 5 at HL.)*****Short Ride in a Fast Machine* by J Adams (Identified piece)**

(no score provided)

**Musical elements**

The track consists of a number of passages with thick, chordal textures, set against the consistent tapping of a wood block and other instruments playing various subdivisions, which overlap and create shifts of patterns against the beat, giving rise to irregular and fast-changing rhythms.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them. However, candidates are **not** expected to give such detail.*

- 0:00 The wood block starts alone, playing fast crotchet beats, quickly joined by ostinato on the clarinets and then four trumpets playing a major triad with added 6<sup>th</sup> on the strong beat. Introduction of other instruments – woodwind, lower brass.
- 0:14 New chord (one tone lower) intermeshed with the opening chord, followed by flute and piccolo flourishes and addition of snare drum.
- 0:34 Rhythm briefly becomes more regular before developing into polyrhythms.
- 0:39 The flute and piccolo flourish is extended.
- 1:02 New section, with new major chord, bass drum and strings, with a gradual addition of instruments, notes and increasingly complex harmonic material building to a climax – French horns have hunting calls/rips.
- 1:40 New section, lower pitched wood block with tambourine, and the bass section seemingly in a different time signature, with trumpet stab chords slowly increasing in frequency. Chords with added notes, and a building of dissonant texture.
- 2:31 New bass theme repeated in lower instruments of the orchestra.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): rhythmic ostinato, cross rhythms, regular pulse, metric displacement, motivic, homophonic chords, layering, polyrhythm, polymeters, dissonance.

**Musical context**

- American.
- John Adams – born in 1947.
- Minimalist.
- This piece dates from 1986.
- Commissioned for the *Great Woods Festival* and premiered by the Pittsburgh Symphony Orchestra. Hence the original title “*Fanfare for Great Woods*”.
- Some candidates may relate this excerpt to film music.

## 5. SL

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

**No Strings (I'm Fancy Free) by I Berlin, performed by F Astaire (Unidentified piece)**  
(no score provided)

**Musical elements**

- in 4/4 time
- big band with saxophone, woodwinds, strings, double bass, drums and vocal soloist
- modified structure form based on the “Tin Pan Alley structure” (aaba) also known as the “32-bar/measure form”.

**Musical structure**

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

**Introduction.**

0:00 Short 4-bar introduction on E $\flat$  with chromatic bass motif and solos in clarinet and saxophone.

**Strophe A. Instrumental (aaba) in E $\flat$  major.**

0:05 (a) Antecedent: muted trumpets with flute flourishes (8 bars).

0:14 (a) Consequent: muted trumpets with strings countermelody (8 bars).

0:24 (b) Beginning in g minor and moving to the dominant of E $\flat$ . Saxophones accompanied by violin countermelody (8 bars).

0:33 (a) Brass section with countermelody on the violins (8 bars with 2 extra modulatory bars).

**Strophe B. (aa<sup>1</sup>) in C major.**

0:44 (a) Antecedent: voice with accompaniment almost only by strings (8 bars).

0:54 (a<sup>1</sup>) Consequent: (8 bars).

**Strophe A<sup>1</sup>. Vocal (aaba) in C major.**

1:03 (a) Antecedent: voice takes the melody. All the vocal phrases are complemented by muted instruments.

1:12 (a) Consequent.

1:22 (b) Beginning in e minor and moving to the dominant of C.

1:31 (a) Consequent.

**Strophe A<sup>2</sup>. Instrumental and tap dancing (aaba) in E $\flat$  major.**

1:40 (a) Antecedent: muted trumpet improvisation solo based on same melody and chord progression of previous strophes but in a different key. Tap dancing is central to this section.

1:49 (a) Consequent: beginning in g minor and moving to the dominant of E $\flat$ .

1:58 (b) The accompaniment is limited to strings pizzicati on the beats to allow the complicated rhythms of the dancer to become more prominent.

2:07 (a) Return of muted trumpet.

**Coda. In F major.**

2:17 Reintroduction of the full band. Melody on the winds with countermelody on the strings (8 bars). Final tap dancing flourish (4 bars).

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): triplets, dotted rhythms, syncopation, modulation, mute, counter melody, improvisation, tap.

**Musical context**


- Irving Berlin.
- American.
- From 1935 film “Top Hat” with co-star Ginger Rogers.



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

***Ya Teira Tiri (“Fly, o Bird”)* by S Al-Qabbani, performed by Z Al-Jundi (Unidentified piece)**  
(no score provided)

**Musical elements**

- different rhythms from a variety of drums and tambourines
- solos from the ney (flute) and kanun (zither)
- accompanying western string instruments
- highly ornamented vocal and instrumental lines
- a female soloist and a group of singers
- the maqam (mode) used is similar to the western melodic minor, though with quarter tones
- melody throughout has narrow tessitura and is generally conjunct
- typical underlying  rhythm for the region
- in 4/4 time
- four bar/measure phrases.

**Musical structure**

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

- 0:00 Instrumental introduction – use of tabla, tambourine and larger drum – rhythm is syncopated at times.
- 0:08 Introduction of the ney (flute) on the melody, with motivic answers from western string instruments in octaves. Some of the melodic material is presented with use of sequence, ending the section together in octaves.
- 0:30 Female voice enters with the first verse, using similar material to the introduction, with the ney heterophonically following the vocal line, which is embellished with ornamentation.
- 1:06 Chorus of male and female voices singing an octave apart enters, repeating the material found in the verse. Rhythmic patterns are varied in the accompaniment.
- 1:42 The kanun enters, again with the same material, but highly ornamented. Toward the end of the extract the strings and ney join the melody at the unison and the octave.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): heterophonic, mode, sequence, motivic, ornamentation, unison, octave.

**Musical context**

- Modern rendition of well-known Qadd.
  - A Qadd is an old popular Syrian song genre.
  - Composed by S Al-Qabbani (1835–1902).
-