

Markscheme

November 2015

Music

Higher and standard level

Listening paper

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General comment to examiners

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

Each question is worth [20 marks].

Section A

This criterion concerns the candidate's ability to:

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

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

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

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

1. *An American in Paris* by George Gershwin

Gershwin has been credited as the composer who incorporated jazz into the world of western art music. Discuss at least **three** passages that demonstrate different jazz elements.

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 question specifically makes reference to “different jazz elements”, and stronger answers will use the chosen extracts to illustrate the influence of jazz on a variety of musical levels: melody, rhythm, harmony, timbre, structure, *etc.* Obvious passages to choose include:

- *Andante ma con ritmo deciso* (Rehearsal 45/5ff): jazz instrumentation (saxophones, solo trumpet with felt crown, solo trombone, “drumkit”-like percussion including woodblock and wire brushes on snare drum); flattened pitches (“blue notes”) in trumpet melody (D-flat), also sudden change to tonic minor with trombone entry; style/3-part structure of main melody (to rehearsal 47) “blues-like”; harmony richly chromatic and sensual, but does not follow classic 12-bar form, and phrasing is 4+4+5 measures (middle section (47) is also 5 measures long)
- *Allegro* (Rehearsal 57ff): generically a Charleston; upbeat tempo; again, jazz elements in instrumentation (saxophones, “kit” percussion, trumpet/trombone melodies for muted instruments with accented pitches doubled by open brass); broken-chord, fanfare-like melody with extensive use of syncopation; 12-bar blues harmonic structure with “blue notes” in accompanying harmony (C-natural, F-natural)
- *A tempo* (Rehearsal 61ff): “filler” passage with jazz characteristics; saxophones, brush-on-drum, muted trumpet solo; syncopation (groupings of 3 eighth notes in violins and xylophone and 3+2+3 rhythm in alternate bars for saxophones and snare drums) and “swing” (not notated, but regularly used in performance of saxophone parts); “blue notes” in melody (F-natural, C-natural in muted trumpet and violas) and in side-slipping chord progression, F major to D major, in strings with glissando (measures 2 and 4)
- *A tempo* (Rehearsal 63ff): quasi-reprise of Charleston theme for full orchestra, including saxophones, brush-on-drum; layering of various syncopated rhythms (melody, lower brass/bassoons/viola, horns/clarinets); “blue notes” (C-natural, F-natural); again, beginning of 12-bar blues structure, here broken off in 10th measure.

What candidates consider a “passage” may differ; some, for example, might treat the middle section of the “blues” theme (Rehearsal 47) or its G major reprise (50/5) as separate passages. This should be acceptable, as long as the candidate has used the different passages to illustrate different points, rather than repeated the same ones.

2. *Petite Messe Solennelle* by Gioachino Rossini

With references from at least **three** movements, analyse in detail how Rossini uses musical elements to support and express the text.

The answers should refer to the prescribed work.

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

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

Once again, the question makes reference to “musical elements”, and stronger answers will choose examples carefully to illustrate a variety of these. The score offers candidates a vast range of possibilities, and it is unrealistic to try and pre-empt all of them; here instead are examples of three passages, to illustrate the kinds of points candidates are likely to make:

- *Gloria: Qui tollis*, bar/measure 73ff: expressive cry of “*miserere*” by soprano (dotted rhythm upbeat, rise of semitone, *ff* dynamics) answered by alto (fall of semitone, similar rhythmic pattern and dynamics); accompanying harmony shifts suddenly from C major to G-flat major. Contrasts with humility of *pp* dynamic, falling melody and cadence in F minor of “*nobis*” (measure 75). After repeat of 2-bar pattern, alto leads (measure 77/4) with descending melodic pattern in minor key on word “*miserere*”, with dotted rhythms and poignant use of suspensions and melisma; soprano follows with slow descent in half notes. Both voices come together in plangent double thirds for “*nobis*”, again at lower dynamic (*ppp*). Mood however changes abruptly in measure 81: key switches to F major and dynamic to *sff* or *ff*, as in rhythmic unison voices declaim the words “*Qui sedes*” in rising, fanfare-like broken chord figure with majestic, martial double-dotted upbeats, and (measure 84) join together in unctuous double thirds for “*ad dexteram Patris*”, set melodically with a chromatic embellishment (F#) and expressive triplets in second half of bar.
- *Credo: Crucifixus*, measure 44 – *Et resurrexit*, measure 9: soprano ends phrase with subdued statement in *Andantino* tempo of “*et sepultus est*” on low, monotone E-flat, *pp*, over perfect cadence in “dark” key of A-flat minor in accompaniment. Instrumental dynamics descend to *pppp* in measure 45, as key changes briefly, mysteriously to B-double flat (*ie* A) major (a hint of the enharmonic resurrection in the next movement); soprano enters on D-flat, then falls through the interval of a seventh as the accompaniment cadences on A-flat major. Dominant sevenths arranged in cycle of fifths (F, B-flat, E-flat) bring key back to tonic again, as soprano repeats words on a similar descending phrase, this time descending even lower to a sepulchral final C. Final three measures (49–51) on tonic chord bear very literal expressive marking *morendo*. After pause, “*Et resurrexit*” then signals sudden dramatic contrast: at *Allegro* tempo, sopranos and altos enter *tutti* on unison A-flat, *ff*, followed by a rise of an octave from a low E-flat in dotted rhythm. This then unexpectedly (enharmonically) becomes third (D#) in “bright” key of B major; instruments enter with *sff* tonic chord in that key which persists until measure 9. Both pianos play tremolos, as voices declaim words “*Et resurrexit tertia die*” in strident homophony with majestic doubled-dotted rhythms, sustaining penultimate syllable for two bars as first piano descends through chord in dotted rhythms punctuated by punchy, staccato attacks.

- *Agnus dei*, measures 33–46: *Largo* tempo; begins *ppp* in “dark” key of E-flat minor, with edgy piano accompaniment figure that is feature of movement. Dark-toned solo alto enters on F# over perfect cadence in B major; marked *dolce*, melody is low-lying and expressive, incorporating melisma and frequent embellishment, often chromatic. Sudden *f/ff* dynamics on “*Qui tollis peccata mundi*” prepare for *pp* contrast of imprecatory “*Dona nobis pacem*”, with its expressive rising arpeggio figure and suspension on “*pacem*”. Tension rises from this point, with chromaticism in both melody and harmony and frequent modulation, until (measure 44) phrase ends with unaccompanied 1-bar cadenza for soloist – an anguished *cris de coeur* rising to a high E, then descending chromatically to A with accents on every note as dynamics fall from *forte* to *piano*, before a final melismatic figure which descends as far as low B before cadencing in E minor. By way of complete contrast, chorus then enter *a capella* and *sotto voce* with calm, chorale-like homophonic answer – first cadencing in G, then in E minor – as if to signify peace briefly attained, then again questioned.

3. ***An American in Paris* by George Gershwin and *Petite Messe Solennelle* by Gioachino Rossini**
Select **one** passage from each prescribed work and compare and contrast them through the significant musical link of tonality.

(HL only)

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

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

Aspects students are able to highlight will depend very much on the passages they have chosen, and the number of possible combinations of these is too large to give any all-encompassing predictions of student responses. The following simply gives some general guidelines as to similarities and differences in the two composers' handling of tonality – with the proviso that many other, equally valid points may emerge in students' work:

- Rossini uses almost exclusively the **major and minor** modes of traditional tonal theory, and the associated **functional harmony** of the **common practice** period.
- Gershwin too uses traditional **major and minor** scales, and he also employs traditional harmony in much of the score. Elsewhere however he may treat tonality in less conventional ways – for example, at the beginning of the work, where the melodies are accompanied only by an ostinato bass in *les Six* style; in the “modal” passage at 23ff, where seventh chords in the upper string parts and open fifths in the bass move in contrary motion to one another in “Debussy” style; or at the beginning of the “blues” section (45/4), with its “jazzy” altered sevenths. He also employs other scales such as the **pentatonic** (4) and **whole-tone** (55/2-3).
- Additionally, Rossini makes occasional use of **chromaticism** – both to ornament melodic lines (eg “Jesu Christe”, *Quoniam* 50–51) and in the form of chromatic scalar movement (eg *Credo* 112ff, harmonium).
- Gershwin also makes use of **chromaticism** to ornament melodic lines – the work's opening theme begins with a chromatic grace note (measure 1) – and he too uses chromatic scales as a melodic feature (eg 18/7–8, 28ff). In other places, however, he uses chromaticism in ways which differ from the common practice of Rossini's time – for example in the trumpet solo at 45/9ff, with its “**blue note**” D-flat (mixing minor and major tonality)
- Typically for his time, Rossini generally **modulates** from one key to another in a very logical and systematic way (eg *Kyrie*, measures 10ff – A minor to C major via pivot chord, IVb of A minor = IIb of C). He tends therefore to modulate to closely related keys (here the relative major), but there are exceptions. Chromatic movement of parts sometimes results in remote key changes (*Kyrie* 78ff – A minor to B-flat dom 7th; *O salutaris* 132-3 – D dom 7th to E-flat minor), while apparently distant keys may be linked by enharmonic changes (*Laudamus te*, 39-40, F-flat minor – E minor; *Credo* 78-9, G# minor – E-flat minor; *Agnus dei* 34, G-flat becomes F#), modulation to the flattened submediant (*Crucifixus*, 13-14, 37-8), or use of (enharmonic) pivot notes (*Et resurrexit* 3 – dominant of A-flat (E-flat) becomes mediant of B (D#); *Et vitam venturi* 198 – mediant of E becomes tonic of G#; *Prélude religieux* 150-1 – mediant of F# (A#) becomes dominant of E-flat (B-flat); *O salutaris* 48ff – tonic of E-flat becomes mediant of C-flat, then (as B natural) mediant of G, which in turn becomes mediant of E-flat again)
- Gershwin often **modulates** from one key to another very abruptly, without any transition, eg at 3ff – abrupt switch from F major to a D-flat dom. 7th (measures 4-5) is followed by extended section based on D-flat pedal; at 5/5 this suddenly switches to D natural and the whole passage is repeated a semitone higher. All these three keys are, moreover, unrelated to one another.
- Rossini sometimes uses the traditional techniques of switching abruptly from tonic **major to minor** (eg *Kyrie*, 22; *Domine Deus*, 26, 84; *Qui tollis*, 8; *Crucifixus* 45; *Laudamus te*, 16; *Sanctus* 27) or **vice-versa** (“*tierce de Picardie*”: *Kyrie*, 26; *Qui tollis*, 53, 81; *Prélude religieux* 145; end of entire work)
- Gershwin also occasionally switches suddenly from **major to minor** on the same tonic (47).

- Rossini often uses different keys as a way of **articulating and phrasing** his musical structures. For example, *Quoniam*, measure 26ff – first phrase (26-9) A major, second phrase (30-3) B minor (= sequence). In more general terms, Rossini **repeats previously stated material in different keys** as a way of generating new material (eg opening of *Kyrie* (A minor) and repeat of opening after *Christe* (C minor).
- Gershwin also generates new material by **restating previously heard material in a different key**, as in the passage at 3/5ff mentioned above.
- Gershwin sometimes makes use of two keys simultaneously (**bitonality**). For example, rehearsal 2ff – melody in F major is harmonised with common chords on following roots: D, F#, E, G, B-flat, A, A-flat, G, G-flat, F, of which only the chords on B-flat and F are proper to the F major tonality. Or the “Petrouchka” chords at 43ff, each of which consists of a major triad and its transposition at an augmented fourth. For obvious historical reasons, there is no counterpart to this in Rossini’s work.

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

C Musical terminology

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

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

D Musical context

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

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

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

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

3. SL

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

Violin Concerto No 4 (Winter), Movement 1 (Allegro non molto) from The Four Seasons by Antonio Vivaldi

(Identified piece, score provided)

Musical elements

- Common time
- *Allegro* tempo (quarter note ca 85 on recording)
- F minor
- Terraced dynamics (in score, but additional dynamics heard in performance, including *crescendo* and *diminuendo*)
- Improvisatory elements audible in the performance, *ie* features not in the score – compliant with the style
- Dissonant homophonic textures formed by layered lines
- Figured bass, *eg* bar 2 has 6/4/2 = 3rd inversion of II⁷
- *Basso continuo* harpsichord is audible
- Much of the florid/decorative solo material is either arpeggio or scalar
- Sequence very frequently used
- Some virtuosic writing for solo violin in double stops

Musical structure

The following analysis of the structure of the extract is one interpretation of a structure which does not allow for a simple *solo/ritornello* division, no matter how much we would like it to. Vivaldi integrates his ideas much more subtly.

0:00–0:32/Bars 1–11	A slowly built homophonic <i>ritornello</i> in F minor leading to the dominant C minor
0:32–0:52/Bars 12–18b2	Solo violin passage as a <i>concertino</i> episode with short inclusions of the <i>ritornello</i> punctuating the virtuosic phrases.
0:52–1:03/Bars 18b3–22b2	Bridge based on <i>ritornello</i> – might be called a shortened version of <i>ritornello</i> and has that function in the structure
1:03–1:36/Bars 22b3–33b2	Further theme and solo passage descending sequentially
1:36–1:51/Bars 33b3–38b2	Solo and <i>ritornello</i> elements together – the demisemiquavers derive from the original statement of the <i>ritornello</i> – cadence to E-flat
1:51–2:20/Bars 38b3–47	<i>Ritornello</i> in short form followed by solo passage on E-flat, cadencing in C minor. Theme can be heard returning briefly before fade-out.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to):

- terraced dynamics
- textural changes
- solo
- *ritornello/ripieno/tutti*
- ornamentation/ornament/decorative/embellishments
- virtuoso/virtuosic
- *allegro con moto* (but evident from score)
- improvisatory/improvisational elements
- dissonant/dissonance
- modulation
- homophonic
- concerto/solo concerto
- *basso continuo*
- figured/thorough bass.

Musical context

- Antonio Vivaldi (1678–1741) – “*il prete rosso*”
- Baroque period
- Concerto for strings and solo violin
- Based on sonnet “Winter” by the composer
- Can be understood as a type of programme music
- Composed 1725 in Venice
- As a solo concerto, the work displays also features of the *concerto grosso*, eg the *ritornello*
- JS Bach studied Vivaldi scores

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

Symphony No 4 in G Major, Movement 1 by Gustav Mahler

(Identified piece, no score provided)

Musical elements

- Full orchestra including sleigh bells
- G major but begins on B minor
- Common time (but some changes to triple and duple)
- Moderato/quite slow but with much use of *ritardando*, *rallentando* or *tempo rubato* (not indicated)
- Ostinato patterns
- Some use of *portamento* in string playing
- Rising appoggiaturas a feature
- Scalar passages
- Suggests beginning of sonata structure

Musical structure

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

- 0:00 Introductory bars on woodwinds – flutes and clarinets with sleigh bells (*Schellen*) in minor key; the flutes play effectively a quaver ostinato with *accacciatura*; at a *ritardando* (0:07), violins have Viennese melody accompanied by *pizzicato* strings and now in major key; the ostinato pattern recurs in bassoons and clarinets on the tonic triad (0:17); violas and cellos based on the rising scale figure heard previously; French horn (0:24) answers the rising phrase with a descending one which features short triplet figure, clarinets and bassoons sustaining chords; the triplet figure repeats in woodwinds (oboes and clarinets) as lower strings play the rising scale figure (dotted rhythm), at the end of which the violins repeat the Viennese melody.
- 0:48 The melody is treated in canon briefly between violins and cellos, finishing on a perfect cadence.
- 0:54 Horns have the ostinato sounding on a tonic chord; lower strings play the rising scale figure *staccato*, also featuring the rising *appoggiatura*; some development of the material occurs such as the sequential treatment of the triplet figure.
- 1:23 Clarinets have new theme of two bars which is answered in oboes and horns; the section is short and acts like a bridge episode.
- 1:37 On the dominant; cellos have slow melody which is imitated by oboes and developed. Fade out at 2:12.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to):

- symphonic
- orchestral
- ostinato
- developmental
- scalar
- *portamento*
- *appoggiatura*
- *accacciatura*/grace notes
- anacrusis
- imitative/canonic

- motivic
- augmentation
- countermelody

Musical context

- Gustav Mahler (1860–1911)
- Year of composition – 1899/1901
- Late Romantic symphonic work
- One of Mahler’s so-called “*Wunderhorn*” symphonies (2–4), all of which include or otherwise reference settings by Mahler of texts from *Des Knaben Wunderhorn*, a collection of German folk poetry by Achim von Arnim and Clemens Brentano

5. SL

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

Caravan by Juan Tizol and Duke Ellington

(Unidentified piece, no score provided)

Musical elements

- Orchestral arrangement of a jazz standard
- Mostly C minor tonality, slow harmonic rhythm
- 2/2; main tempo (0:31) half note = ca 52
- Swing, syncopation, polyrhythms
- Jazz harmonies and instrumental colour
- 7th and diminished 7th chords, chromaticism

Musical structure

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

This arrangement uses the AABA 32-bar form of the tune with introductions, tags and vamps added on. Ternary structure, motivic, strong dominant 7th emphasis.

- 0:00 Intro: Thematic material: a plaintive arabesque-shaped melody, played by English horn, starts suspended on the dominant note, after which it slowly descends with chromatic embellishment towards the tonic. Slowly held chords in the strings offer textural support (dynamics *piano*). The statement is rhythmically free. Candeza-like.
- 0:31: Metric, procession-like, pulsating, repetitive patterns (vamp) begin in percussion and brass with recurring accents. 4 measures.
- 0:40 “A” section of tune begins in the strings above the percussion and brass layers. 8 measures.
- 0:59 “A” is repeated by trumpets, adding a new melodic layer with embellishment. 8 measures.
- 1:17 “B” section or bridge. Percussion out. Thinner texture/ layers suspended (woodwinds play melody over string chords accompaniment) produces textural contrast; circle of 5ths progression, syncopated patterns. 8 measures.
- 1:37 “A” section returns and layered textures, full orchestra. 8 measures.
- 1:56 Tag with tail of countermelody. 2 measures.
- 2:01 Orchestra drops out, fast hi-hat patterns in drums introduce new section. 2 measures.
- 2:05 Walking bass riff. Swing band instruments (brass, piano, drums) enter with syncopated, accented accompaniment, played by trombone section.
- 2:10 “A” section begins again with strings. Fades out at 2:31.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to):

- tonal harmony
- dominant 7th and diminished 7th chords
- chromaticism, sequences
- repetitive rhythmic patterns
- polyrhythm
- layered textures
- vamp
- bridge
- exotic sound

Musical context

Caravan was a popular mood piece recorded by a number of big bands in the 1930s (Edgar Hayes, Bunny Berigan, Benny Goodman). It is generally associated with Duke Ellington (who over his career had many different arrangements of the tune). Ellington credits trombonist Juan Tizol as the originator of the musical idea for the piece. Tizol is credited with being one of the first to introduce “Latin style” into jazz with *Caravan*, although this is not apparent in this orchestral arrangement by Richard Hayman (arranger of the Boston Pops orchestra under Arthur Fiedler’s tenure).

6. SL

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

Horse Racing by Chen Jun


(Unidentified piece, no score provided)

Musical elements

- *La*-pentatonic
- Ornamental
- *Tremolandi*
- Textural changes
- Dynamic contrasts
- Solo and ensemble contrasts/backing
- Some light percussion eg woodblock, jingles
- Variations
- Very fast: crotchet = ca 175 (if metre is taken as 4/4)

Musical structure

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

- 00:00 Woodblock (idiophone) plays introductory rhythm with accompanying rising phrase in chordophones – the fast rhythm clearly imitates the horse galloping – short phrase on *erhu* followed by another
- 00:11 Two-bar phrases repeated on *erhu* with punctuating chords from accompanying ensemble instruments; subsequent four bars and then the main theme (00:22) which moves mainly in “crotchets” on a *la*-pentatonic (DFGAC’) scale with an initial octave leap repeating with a *diminuendo*; the introductory short phrases are then used as bridging material before the theme returns and is developed.
- 00:45 A rhythmic variation on the main theme with a horse galloping rhythm
(ta-te-te/long-short-short: ) – the variation ends with a flourish.
- 00:56 The theme plays in the upper register (flute-like instrument, probably a *dizi*) and with plucked accompaniment from the *erhu* as another variation in terms of ornamentation and timbre.
- 01:07 Focus returns to the solo *erhu*, which plays a further variation that is particularly virtuosic – including, for example, fast *glissandi*
- 01:25 Return to the theme in original form and with jingles in the background. (Fades at 1:41)

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to):

- *presto vivace* (or similar)
- dynamic/s
- *forte/piano* (or comparable)
- *legato*
- wide *tessitura*
- virtuosic
- *erhu, dizi*
- *pizzicato*
- variation/s

- timbre/tone colour
- ornaments
- anacrusis
- portamento

Musical context

- Traditional Chinese music
 - Programmatic, as title suggests
 - *Erhu* is solo instrument
 - Music for entertainment
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