

# Markscheme

November 2017

Music

Higher level and standard level

Listening paper

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**General comment to examiners**

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

Each question is worth [20 marks].

**Section A**

This criterion concerns the candidate’s ability to:

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

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

<p>5–8</p>	<p>The answers, which may not always address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.</p>
	<p><b>The answers, which may not always address the question, [...]</b>                  The response indicates an understanding of the question, but only partially addresses it. The response is narrative and/or descriptive in nature.  <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, <i>etc.</i> 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, <i>etc.</i> Critical terminology is appropriately used, although some may be ignored or unaccounted for.</p>

<p>13–16</p>	<p>The answers, which generally address the question, may not always be convincing but show a good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.</p>
	<p><b>The answers, which generally address the question, may not always be convincing [...]</b>                  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.  <b>[...] but show a good level of musical understanding.</b>                  The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion.  <b>There is appropriate use of musical evidence, mostly precisely located.</b>                  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).  <b>There is mostly effective use of musical terminology.</b>                  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>                  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.  <b>[...] and show a very good level of musical understanding, [...]</b>                  The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples.  <b>[...] supported by a most appropriate use of musical evidence, precisely located.</b>                  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.  <b>There is highly effective use of musical terminology.</b>                  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 by 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>

**Note:** Examiners should be aware that there is an error in the bar/measure numbering of *Dances of Galánta*. The indication for bar/measure 95 has actually been placed in bar 96, and all numbers following this are one lower than they should be. Some candidates will have been alerted to this by their teachers, but others will not, and will simply use the bar/measure numbers given in good faith. We have therefore decided to accept both possibilities, and examiners will need to remember that the bar numbers provided by some candidates may be one more than those given in the score. As these differ only by one bar/measure, however, it should be easy to distinguish such “adjustments” of the numbering from actual errors in location.

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

Analyse how Bach uses the principles of *concerto grosso* in the first movement of *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 two most obvious *concerto grosso* principles to consider are (i) textural/timbral: the contrast between the soloist/*concertino* group and the *ripieno*; and (ii) structural: aspects of Vivaldi-like *ritornello* form. The opening section of the movement up to bar 30 provides perhaps the clearest illustration of both, with (i) relatively clear alternations between *tutti* passages (shown in **bold** below) and various combinations of solo forces, and (ii) clear thematic distinctions between *ritornelli* (R1, R2 etc) of various lengths and episodes (E1, E2 etc.), as shown in the table below:

Bar/ measure	Formal type	Key	Instrumentation	Remarks
<b>1</b>	<b>R1</b>	<b>F</b>	<b>Soloists + ripieno</b>	
9	E1	F	Vln solo, continuo	
<b>11</b>	<b>R2</b>	<b>F</b>	<b>Soloists + ripieno</b>	<b>Based on R1</b>
13	E2	F	Ob/vln soli, continuo	Based on E1
<b>15</b>	<b>R3</b>	<b>C</b>	<b>Soloists + ripieno</b>	<b>Based on R1</b>
17	E3	C	Recorder/ob soli, continuo	Based on E1
<b>19</b>	<b>R4</b>	<b>C</b>	<b>Soloists + ripieno</b>	<b>Based on R1</b>
21	E4	C	Tr/ob soli, continuo	Based on E1
<b>23</b>	<b>R5</b>	<b>C</b>	<b>Soloists + ripieno</b>	<b>Based on R1 (b. 3 onwards)</b>
29	E5	F	All 4 soloists, continuo	Based on E1

The end of the movement from b. 103 onwards also brings back a clear statement of the opening *ritornello* in the original key, albeit interrupted by an interpolation of material from the middle of the movement (first heard in b. 50). Between these outer sections, however, things get rather more complicated. There is one other clear passage of “episode” material played by the *concertino* group (bb. 60–67), but for the rest the distinction between solo and *ripieno* becomes blurred – with all instruments participating continuously in the musical discourse – and the thematic motifs are almost exclusively derived from the *ritornello* material, with little further reference to the “episode” sections. As Martin Boyd puts it: “The participation of the *ripieno* instruments is so thorough-going that it becomes no longer possible to attempt an analysis in terms of ritornello-episode or tutti-solo.”

Most candidates are likely to be able to identify some of more obvious *concerto grosso* features described above, and those aware of the historical context may note specific aspects of Bach's use of them – eg, the way the differing lengths of the *ritornello* theme echo Vivaldi's general practice, while the more heterogenous solo group departs from it. Stronger candidates, however, will be aware of the ways in which the work also departs structurally and thematically from *concerto grosso* practice, and illustrate their answer with relevant passages from the main body of the movement.

It should however be pointed out that, despite the obstacles the work places in the way of a straightforward *ritornello*-form analysis, this has nevertheless been attempted, and obviously some candidates may draw on such a pre-existent analysis in their answer. For reference purposes, therefore, one such analysis of the remainder of the movement – based on Siegbert Rampe's – is appended below. Although it should be stressed here that (to quote the standard Section B rubric): There are many possible interpretations of the structure of this extract. Here is one of them:

Bar/ measure	Formal type	Key	Instrumentation	Remarks
<b>31</b>	<b>R6</b>	<b>D min</b>	<b>Soloists + ripieno</b>	
33	E6	D minor	Soloists + ripieno	Based on cycle of 5ths
<b>36</b>	<b>R7</b>	<b>D min</b>	<b>Soloists + ripieno</b>	
40	E7	D min–G–C–F	Soloists + ripieno	
<b>48</b>	<b>R8</b>	<b>F</b>	<b>Soloists + ripieno</b>	
50	E8	Various	Soloists + ripieno	Sequence of dominant 7ths in different keys
<b>56</b>	<b>R9</b>	<b>B-flat</b>	<b>Soloists + ripieno</b>	
60	E9	B-flat to C min	Soloists	Various combinations
<b>68</b>	<b>R10</b>	<b>C min</b>	<b>Soloists + ripieno</b>	
72	E10	Various	Soloists + ripieno	Based on E8
<b>75</b>	<b>R11</b>	<b>G min</b>	<b>Soloists + ripieno</b>	
77	E11	G min	Soloists + ripieno	Based on E6
<b>80</b>	<b>R12</b>	<b>G min</b>	<b>Soloists + ripieno</b>	<b>Cf. R7</b>
84	E12	G min	Soloists + ripieno	
<b>94</b>	<b>R13</b>	<b>A min</b>	<b>Soloists + ripieno</b>	
96	E13	A min	Soloists + ripieno	Based on E6
<b>99</b>	<b>R14</b>	<b>A min</b>	<b>Soloists + ripieno</b>	
<b>103</b>	<b>R15</b>	<b>F</b>	<b>Tutti, octaves</b>	<b>Final statement</b>
107	E14	Various	Soloists + ripieno	Based on E8
<b>115</b>	<b>R16</b>	<b>F</b>	<b>Soloists + ripieno</b>	



For reference purposes, the opening *ritornello* theme (bars 1–8) is shown below:

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

Discuss how the theme introduced from bar/measure 50 (*andante maestoso*) of *The Dances of Galánta* is treated in the rest of the work. Your discussion may include (but is not limited to) such musical features as rhythm, melody, harmony, texture and orchestration.

*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.*

There is a wealth of material to choose from here, and there are various ways in which candidates might structure their discussion of it. As a means of introducing their answer candidates may choose to describe the transition into the theme of the *Andante maestoso* at bar/measure 50 by referring to the conclusion of the embellished clarinet cadenza in bar/measure 49 with a simple statement of an E minor scale.

The theme introduced at bar/measure 50 is the principal thematic material of a five-part rondo (bars/measures 50–235), and is also brought back by Kodály near the end of the second section of the work (566–572).

Example 1 – Zoltán Kodály, *Dances of Galánta*, bars/measures 50–65:

Andante maestoso ♩ = 76

Clarinet in A

54 Cl.

60 Cl.

[pochiss. sosten.]

poco cresc.

dim.

p

The following, which gives examples of the way the thematic material (or theme) introduced at bar/measure 50 (*Andante maestoso*) of *The Dances of Galánta* is treated in the rest of the work, is intended simply as a convenient reference guide, and is in no way intended to suggest a model answer, or provide a full-scale analysis. However, the question does at least require a response to the treatment of thematic material, which invites thinking about how Kodály has treated the thematic material introduced at bar/measure 50 in the rest of the work.

### Theme (bb. 50–65)

#### Part I (bb. 50–57)

E minor (ending on dominant), solo clarinet + strings and horns

- The theme of a five-part rondo is introduced by the first clarinet in bar/measure 50 accompanied by the rest of the orchestra in E minor. This theme appears several times throughout the work and is separated by episodes inspired by Hungarian folk music. The theme is split into two 8-bar sections/phrases. In the first statement of the theme the accompaniment is thinly scored so that it does not obscure the melody. Yet, it is more insistent than a simple, homophonic progression.
- From bars/measures 50–55 the violin and the viola set up an off-beat accompaniment characteristic of the *verbunkos* style with the cello and double bass providing the downbeat at the beginning of each bar/measure together with a pedal note on E in the third and fourth horns. The strings play a chord of E minor for 3 bars/measures and then progress towards the dominant, B in b. 57.
- At bar/measure 56 the violin and viola further accentuate the *verbunkos* style through the use of a rising syncopated rhythm, emphasising the major tonality but the final chord of bar/measure 58 beat 4 acts like a dominant chord propelling the melody into D major. This is enhanced by a brooding crescendo leading to an abrupt accent on the fourth beat of bar/measure 57.

*Part 2 (bb. 58–65)*

D major→A minor (ending on dominant), solo clarinet + strings and horns

- The second half of the melody, bars/measures 58–65, makes further use of Scotch snaps and in bars/measures 58–61 the violin, viola, cello and double bass reinstate their earlier accompaniment figure but it is two bars shorter; the pedal in the horns is replaced by a fleeting countermelody by the first bassoon (bars/measures 60–63 doubled by the cello at bar/measure 62–63) and the cellos and double bass move by leaps of fourths and fifths rather than by step, suggesting the use of a circle of fifths. The chords played in the string parts are less conventional, with the use of suspension in bar 58 in the violin; in bar 59 the chord above the bass note is a major augmented 5<sup>th</sup> chord and in bar/measure 61 it is an F major 7<sup>th</sup>.
- At bars/measures 62 the violin and viola introduce a simple 2-bar/measure accented, off-beat rhythmic accompaniment on beats 2 and 4, before revisiting the syncopated idea used at bars/measures 56–57 to support the conclusion of the introductory statement of the theme by the clarinet at bars/measures 65 beat 3.

**First restatement: bb. 66–93***Part 1 (bb. 66–73)*

A minor, melody in upper strings and woodwind, accompaniment in lower strings, horns, clarinets

- The principal theme is then played again with a lead-in by first flute, second clarinet, first and second violin and viola.
- Texture is different in bars/measures 66–73 to the original statement of the theme in bar/measure 50. The flute, second clarinet, first and second violin and viola have the melody.
- The rhythm of the horn chords in bars/measures 66–69 uses a syncopated figure giving a sense of drive before going into an off-beat rhythm in bar/measure 70 reminiscent of the in bar/measure 63.
- In bars/measure 66–69 the oboes introduce a grace note embellished chord before taking up the melody in bar/measure 70 as the second clarinet drops out and joins the first clarinet on a pedal chord.

*Part 2 (varied), bb. 74–81*

G major→[dominant preparation for C], melody in violin I, clarinet 1, cello, accompaniment in remaining strings, horns, woodwind

- First four bars of melody are essentially transposition (up a fourth) of bb. 58–61 (with the Scotch snap in the last bar evened out), but then two new ideas are introduced – a twice-repeated figure revolving round E-flat (b. 78), and an expressive figure in even quavers/eighth notes (b. 79) – before the phrase ends with the repeated notes of 72–73 transposed down a major second.
- Melody is transferred to violin I, clarinet I, cello; rest of strings, woodwinds (minus flutes) and horns provide chordal accompaniment
- Begins on D major (as dominant of G) and ends with dominant preparation for C major.

*Part 2 (varied), bb. 82–93*

C major→G (as dominant of C minor), melody in lower strings and woodwind, accompaniment in higher strings, woodwind, bass

- In bars/measures 82 to the end of the section at bar/measure 93, Kodály creates a different texture, in which the bass and second bassoon play bass notes alternating with off-beats from the flutes and, at the same time, the violins play chords in a Scotch snap rhythm, while the clarinet, first bassoon, viola and cello play an expanded version of the second part of the principal theme.
- Theme in bars 82–84 is subjected to only minor changes (b. 83), but b. 85 then reintroduces the material of b. 53 (transposed), while in b. 86 a variant of b. 64 is followed by a descending scalar figure in the next bar and, in b. 88, by an extended passage based on b. 86 revolving round G and D. Chords of A-flat major, F minor and G major above this give a strong sense of a dominant preparation in a harmonic minor/“Gypsy” mode.

**Second restatement – Bar/Measure 151–172***Part 1 (bb. 151–158)*

A minor, melody in octaves in higher strings and woodwind, accompaniment in lower wind and strings, horns and timpani

- The second restatement of the principal theme of the *Andante maestoso* returns to the key of A minor.
- Unlike the original statement the full orchestra play here, accompanied by the horns using the syncopated rhythmic figure used in bars/measures 66–69, although now extended to six bars/measures long. The harmony presented by the horns contrasts with the strong down beat of the cello and bass accompaniment and the timpani rolls.
- The melody appears in unison played by the upper strings and wind instruments minus bassoon.
- The texture is quite simple with only three different elements.
- There is a slight variation in the melody with the addition of two sixteenth notes in the rhythm rather than the Scotch snap in the original statement and the grace note at the end of bar/measure 155.

*Part 2 (varied) bb. 159–172*

G major→whole tone/augmented sixth chord on B-flat

- The second part of the theme is initially different in that Kodály changes the rhythm of the original statement from a series of eighth notes to a dotted quarter note/crotchet followed by a triplet. The syncopated pattern in the horns is now replaced by pulsing eighth notes.
- From b. 163 the theme begins to depart from the original version more radically. Kodály reintroduces the material of b. 78, repeats it a third higher, and follows this with a rhythmically more active variant of b. 79, which then settles down to a version of the repeated-note figure from bb. 80–81.
- The material of bb. 163–164 is then repeated (transposed) by violin II and cello, again landing on a figure centred on D over a whole-tone harmony in bb. 169–172.

### Third restatement – Bars/Measures 229–235

Full orchestra, modal melodic line (similar to F melodic minor + C-sharp)

- The third restatement of the theme is only seven bars/measures long
- The melody appears rhythmically altered from the original statement in the upper strings, cello, first flute, first and second oboe and first and second clarinet, accompanied by an off-beat rhythmic pattern in the horns and trumpets over rolled timpani on pedal B-flat.
- The theme is also altered modally to fit in with the underlying B-flat dominant harmony. The texture is further simplified in bar/measure 232, where the accompaniment drops out, before the melody passes to the lower instruments in b. 233. In the final two bars of this section the clarinets, first bassoon, viola and cello play a more extended version of the material from b. 79 in unison, slowly working their way down to a pause on D.

### Final restatement – Bars/measures 566–572

G# minor, flute/oboe/clarinet solos + tremolo strings

- The principal theme re-enters as a real contrast to the accelerando in the second section of the work. The furiously accelerated mood of the piece is abruptly halted as the principal theme returns.
- The melody rings out above the shimmering accompaniment in the strings and begins with a G# minor triad.
- Melody is presented by the flute, then passed to the oboe in bar/measure 569 before the clarinet takes over at bar/measure 571, taking the theme towards another scalar cadenza.
- Melody essentially follows the same basic overall contour as when originally stated in b. 50 (initial notes of phrases gradually fall by thirds), though it is rhythmically changed, becoming especially more active towards the end as the cadenza approaches.
- It has been suggested that this section functions as linking material between the coda and the principal thematic material which has been absent for much of the second half of the piece.

**Note:** although it is **not** an essential requirement for study of the piece, some candidates may be aware of the nineteenth-century piano versions of Hungarian dance/folk melodies which Kodály used as a basis, and might argue that the “treatment” of the theme includes the changes made to his source material. In fact the question is quite explicitly asking about the treatment of the theme *in the rest of the work*, and examiners will have to use their own judgement as to how successfully any such candidate has argued for the inclusion of this material. In case such responses should arise, the original version of the melody has been given for reference purposes below.

Example 2 – Original melody derived from the piano transcription (after Sárosi, 1983:26):



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

Compare and contrast the melodic characteristics of the prescribed works, emphasizing any significant musical links.

**(HL only)**

*The answers should refer to the prescribed works.*

*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.*

*The comparing and contrasting of significant musical links must focus on melodic characteristics.*

Candidates have a multitude of possible examples and comparisons to choose from here, and it is impossible to predict all the likely forms their responses might take. The examples that follow are therefore designed simply to give examiners some sense of the types of melodic features candidates might fruitfully explore, and are certainly not intended to provide a kind of ‘checklist’ against which their performance should be measured.

Obviously the melodic character of the two works is a reflection not only of their historical period but also of their purpose and intended audience. Kodály’s work is a 20th century score for concert hall performance before a large public, based around a sequence of dance melodies deriving from Hungarian folk sources, and its main emphasis is on showcasing these melodies rather than offering elaborate, sustained musical discourse. Bach’s 18th-century concerto is a more intimate and “learned” work for aristocratic and (in part) informed listeners, in which melodies are consciously constructed from motifs and subjected to intensive development throughout. Nevertheless, the melodic characters of the two pieces reveal a surprising number of similarities as well as differences in various aspects:

### Melodic construction

- With some exceptions (*eg*, b. 1ff), Kodály's folk-derived melodies are generally closed forms in themselves, lasting for several bars and built up from a number of balancing phrases (*eg*, 50ff, 16 bars, 8 x 2). Bach also occasionally presents themes of this kind, *eg*, the opening ritornello of I (8 bars, 2 x 4).
- However, these kinds of extended, closed melodic forms are rarer in Bach's case. The melody of the second movement, for example, is mostly a continuous flow of 2-bar units repeated in different instruments, often imitatively, with occasional cadence points.
- **Phrase lengths** melodies in both works are generally regular (mostly multiples of 2), but Kodály's work contains some irregular examples, *eg*, the two phrases of the melody at 96ff (7 + 5½ bars).
- **Repetition** is found in the melodic material of both composers, whether of short **motifs** (*eg*, Bach I, 36–37 and the rather similar "turning" figure at Kodály 377ff) or of longer sections (*eg*, Bach I, bars 1–2, or Kodály 96–102 and 103–108, where the second phrase is essentially a repetition of the first).
- However, repetition of longer melodic phrases is more common in Kodály's work than in Bach's. Contrastingly, although internal repetition of motifs is found in Kodály's melodies (*eg*, the triplet turning figure in b. 50), independent development of motifs outside their melodic context (as at b. 19ff) is rather rarer and less consistently rigorous than in Bach's case.
- Both composers use transposed repetitions (**sequences**) in their melodic construction, *eg*, Bach I, b. 32ff and Kodály, b. 50ff (bb. 50–51 essentially repeated third lower in 52–53, and third lower still in 54–55).

### Melodic contour

- **Conjunct** melodic movement is prevalent throughout both works, and countless examples could be given. The use of **scalar/scalic** material is particularly common (*eg*, Bach I, b. 4; Kodály b. 246).
- However, the intervallic content of Kodály's scalar passages may differ from Bach's through use of **modal** material rather than the traditional major and minor scales – *eg*, the so-called "gypsy scale" (or harmonic minor) with its characteristic augmented second (b. 64). Kodály also uses scales for rhetorical embellishment – *eg*, the sweeping upbeat gesture at 65 – in a "Romantic" manner that is not found in Bach.
- More generally, the melodic contour in both works may also be influenced by the scalar types and attitude to tonality proper to their style and period. *Eg*, the movement to the dominant at the end of the trumpet theme at bb. 1–7 of Bach's 3<sup>rd</sup> movement is conventional for a fugue subject. Conversely, the fall to A in the 5<sup>th</sup> bar of Kodály's opening theme rather suggests a Dorian mode on A, pointing to the work's folk origins.
- Larger, **disjunct** intervals are found in both works, and in both cases they are usually consonant – *eg*, Bach I b. 7, Kodály bb. 223–225 (perfect fifth). Usually such intervals also form part of the underlying harmony, and in some cases the melody is essentially an **arpeggiation** of this harmony – *eg*, Bach I, 50–56 (*ripieno* violins); Kodály 34–36 (solo clarinet). The triadic figures at Bach III, 34ff (solo violin) bear comparison with those at 142ff of Kodály and might indeed be cited as a "significant musical link".
- More **dissonant** disjunct intervals occur in both works, *eg*, the sevenths in the recorder at b. 77ff of Bach I, and in the clarinet melody at b. 346 of Kodály. However the oscillating sevenths in the Bach example are derived from the harmony and always resolved, whereas no such resolution is found in the Kodály. Elsewhere in the latter (b. 169, violins) unresolved dissonant intervals such as diminished fifths arise in the melody through arpeggiation of a **whole-tone** harmony that would not have been available to Bach.

### Stylistic features

- Various kinds of **ornamentation** are found in both works: **trills**, including cadential trills (Bach II, 64–65; Kodály 322); **turns** or turning figures (Kodály, 131, 349); **acciaccaturas** (Kodály 377). A full comparison is nevertheless not really feasible, as in Baroque times Bach's work would have been additionally embellished in performance with unscripted ornamentations; moreover, candidates' editions of the score may differ in this respect.
- However, Kodály sometimes uses ornaments in isolation as a kind of standalone colouristic effect rather than as melodic embellishments (eg, the trills at 307, or the turns in the oboe at 129). This device is not really used by Bach, though a similar effect to Kodály's trills is briefly achieved by the trumpet's inverted pedal at I, 31.
- Melody may be influenced by **instrumental possibilities** in both works. The limitations of the Baroque trumpet provide an obvious example in the Bach (triadic arpeggiations in the lower register, I, 1–2), while the fast semiquaver scalar runs at 443 onwards in the Kodály are an obvious emulation of gypsy violin style, and his two major clarinet cadenzas (33–49; 573–8) fully exploit the wide range and agility of the modern instrument.
- The type of melodic line found, eg, in the solo violin at b. 12ff of Bach I, based on an implied 2-part texture and hovering between melody and arpeggio figuration, is not found in Kodály's work.
- The type of procedure used in b. 242 of Kodály, where the basic melodic line is enriched by interpolated notes ("divisions"), is not found in Bach's work.
- Some of the melodic character of Kodály's material displays other **folk-like characteristics** (besides those mentioned above) which are not encountered in Bach's stately and more "aristocratic" style. For example, it is hard to imagine Bach using the simple repeated-note figures of 56–77 *etc.* to end phrases, or including anything akin to the melody at 443ff, with its "cheeky" octave leaps and acciaccaturas.

It is sometimes difficult to discuss melody without mentioning other musical elements, and for example elements of duration, harmony, texture and instrumentation all figure in places in the above examples. Having said this, however, candidates' discussions should still be firmly centred around melody, and other extraneous features should only be mentioned in passing where necessary, rather than the other way around.



## 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	<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> 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. The response rarely (or never) refers to the musical excerpt.
2	<b>The work sometimes displays adequate aural perception. The candidate has identified some musical elements, including a few of the significant ones.</b> The response indicates a basic understanding of the musical excerpt: a limited number of key elements are identified and listed, but without explanation. Where musical evidence is given, it is imprecise and broad or general.
3	<b>The work displays partially effective aural perception. The candidate has generally accurately identified musical elements, including some of the significant ones.</b> 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. Sometimes, but not consistently, these are accurately located, relevant and explained.
4	<b>The work displays mostly effective aural perception. The candidate has accurately identified musical elements, including many of the significant ones.</b> 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. Musical evidence used is accurately located to support the response.
5	<b>The work consistently displays highly effective aural perception. The candidate has accurately identified musical elements, including nearly all of the significant ones.</b> 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. Musical evidence is consistently accurately located to support/substantiate the points made.

**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>                      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><b>The work demonstrates limited and ineffective perception of principal structural features.</b>                      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><b>The work demonstrates partially effective perception of principal structural features.</b>                      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><b>The work demonstrates mostly effective perception of principal structural features.</b>                      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><b>The work consistently demonstrates highly effective perception of principal structural features.</b>                      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	<b>The work displays little knowledge and use, if any, of musical terminology.</b> 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	<b>The work displays some knowledge of musical terminology but its use is inaccurate at times.</b> 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	<b>The work displays satisfactory knowledge and use of musical terminology.</b> 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	<b>The work displays good knowledge and use of musical terminology.</b> A variety of musical terminology is used appropriately. All terminology is relevant, accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i>
5	<b>The work consistently displays very good knowledge and use of musical terminology.</b> 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><b>The work demonstrates little and inaccurate knowledge of the musical context.</b>                      The response relays irrelevant knowledge, or inaccurately applies remembered content. References to the musical context are few and generally incorrect.  <b>The candidate has used little reasoned argument.</b>                      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><b>The work demonstrates some knowledge of the musical context.</b>                      Comments on the musical context are generally correct, but answers merely exhibit recall of prior knowledge and little engagement with the musical excerpt.  <b>The candidate has sometimes used reasoned argument.</b>                      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><b>The work demonstrates adequate knowledge of the musical context.</b>                      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.  <b>The candidate has used partially effective reasoned argument.</b>                      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><b>The work demonstrates good knowledge of the musical context.</b>                      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.  <b>The candidate has used mostly effective reasoned argument.</b>                      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><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.  <b>The candidate has consistently used highly effective reasoned argument.</b>                      Responses are clearly focused. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> Nearly all of the main points are substantiated, and the response argues towards a reasoned conclusion.</p>

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

3. SL

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

**Quartet, Op 22, Movement I by Anton von Webern**

(Identified piece, score provided)

**Musical elements**

- Non-tonal
- Atonal/atonality
- Pitch relationships
- Contrapuntal/canonic
- Imitative
- Small motifs/figures
- Dynamics extreme and contrasting
- Tempi variable with use of rit... *calando*
- Timbre is very changeable through use of *Klangfarbenmelodie*
- The instrumental combination is unusual and provides immediate contrast with classical models
- Use of *pizzicato* and *arco* also creates timbral contrasts on individual notes rather than phrases
- Wide dissonant intervals are frequent (eg, dim. 8ves, maj. 7ths)
- Non-harmonic (except for harmonic intervals, eg, in the piano) but there is no harmonic basis to the style
- The texture is characterised by frequent use of rests or silence as an element in its own right.

**Musical structure**

The structure can best be described in terms of the inter-relationships arising from the use of the series or tone row. However, the classical design in the background is evident as shown below. Students are not expected to undertake a thorough analysis of the use of the tone row although it is reasonable to expect at least some references to it and its use. (*These notes are written with that in mind and for the benefit of the examiners, and try to reflect what might be reasonably expected in student responses*). Identification of forms of the row may not be reasonably expected, although credit should be given where reference is made to them, even as a general observation.

Although the movement follows the ternary design of classical sonata form, it is not actually in sonata form since tonality – the core of the form – is distinctly avoided.

Importantly, the texture is canonic and development is contrapuntal rather than tonally related.

**Introduction:** Bars 1–5 (00:00–00:11)

The introduction breaks the tone-row down into 3-note segments (e.g. sax, bb. 1-2), and the section consists of a fragmented texture in which the instruments play short motifs answering one another and interlocking. Each motif is answered in its **inversion** as can be seen in the exchange between the tenor saxophone and violin in bars 1–2. The material for the movement is introduced. There are many rests and frequent changes of dynamic, for example from **fp** to sudden **pp** on the second note of tenor saxophone in bar 4. There is also frequent change of **timbre** by means of the individual entries of the instruments but also in terms of their **tessitura** and, for instance, use of *arco* and *pizzicato* in close proximity. Instrumental colour and the use of timbre are important features. The frequent changes of **timbre** are complemented by the changes of **time signature**. None the less, a regular 16th-note/semiquaver pulse is established, affected at times by **ritardandi** and **a tempo** markings that signal important phrase ends or beginnings.

There is also no sense of tonal centre. There is a **ritardando** at bar 6 which also affects a sense of any established pulse.

**Exposition:** Bars 6–15/00:12–00:32 [repeated 00:33–00:53] (**P** and **I** forms of the row)

The saxophone enters a *tempo* with the inversion of its opening bar but the previous D-flat is notated **enharmonically** as C-sharp. The saxophone has the most continuous melodic line as if it were a form of **cantus firmus** (bars 6–15). Although there are no truly established tonal relationships, there is an abundance of **pitch relationship** such as the tritonal relationship between the starting C-sharp and closing G-natural in this passage.

Chords are created as in the piano (bars 12, 14 and 15), but they do not function tonally. Each combination forms a discord such as a diminished octave or major seventh but they are played **p**. The texture is like a fractured counterpoint which arises out of a core three-note motif. The form is more like a continuous piece of Baroque counterpoint than a classical sonata. Overall, the section is written as a **mirror canon** (canon by inversion) which reflects the overall principle of *symmetry* also present in the work as a whole.

**Development:** Bars 16–27/00:54–01:24

The use of **compound intervals** is evident from the beginning violin leap from the high B-flat down to its open string G *pizz*. The **retrograde** and **retrograde inversion** are introduced alongside the prime form of the row. **I+P** can be seen in bar 16, for example; **I** in the saxophone part at bar 19; **R** + **RI** in the piano at bar 21 and in the saxophone and clarinet at bar 24. The dynamics range from **p** to **ff** and introduce another level of extreme contrast. From bar 20, the instruments play together in closer metrical proximity than before as though to form a musical climax which is marked with the **ff** in bar 23. Webern uses dynamics partly to emphasise significant events in the structure. Without tonality, Webern uses texture, tone colour, interval expansions/displacement from simple to **compound**, close combination of parts in *stretto* and contrasting dynamics and rhythm. Silence is also a significant element.

**Recapitulation:** Bars 28–39/01:25–02:46 (including repeat from bar 37)

Here the texture is thinner once again. As to be expected, material from the exposition and introduction is revisited. This can be shown by comparing bar 1 with bar 28, in which the initial interval (minor 3<sup>rd</sup>) is inverted (major 6<sup>th</sup>). The **P** and **I** forms of the row are returned to, but **I** appears also in bar 39 (in the second-time bar).

**Coda:** Bars 40–41/02:47–02:53 (at *pausa*)

The coda is marked by tempo change and pauses, as though to put the brakes on a very slow train. It is marked *calando* to suggest fading away (*morendo*), a “weakening” of pulse and a slowing down. The final three bars include tempo changes within a short period moving from a *tempo*, *rit.*, a *tempo*. The final pitch is enharmonically the same as the D-flat of the beginning, suggesting symmetry once again.

**NB:** The published scores may vary in how the bars are numbered.

The score used for these notes shows bars 36 and 37 as 36a and 37a and the following bars after the repeat sign as 36b and 37b through to bar 41.

The timings are not as important for the question, which includes the score.

### Musical terminology

- Terms relating to atonal serialism – P, I, R, RI or equivalents (eg, O instead of P)
- Series/atonal series/tone row (detailed serial analysis **not** expected, but for reference purposes, prime form is: C#–E–F–D–D#–B–A#–A–G#–F#–C–G; cf. sax., b. 6ff)
- *Klangfarbenmelodie*
- Timbre/tone colour
- Canon/mirror canon/canon by inversion
- Symmetry
- Dodecaphonic/dodecaphony/12-note music/serial/atonal serialism
- Chromatic scale
- Polymetric
- *Calando*
- Exposition, development, recapitulation, coda
- Inversion/chromatic inversion
- Compound interval
- Octave displacement
- Dynamics
- Hocket (may be related to *Klangfarbenmelodie*, if recognised).

### Musical context

- Quartet for tenor saxophone, clarinet, violin and piano.
- Chamber music, early 20th century.
- Written 1930 in the period leading to WW 2 and at a turbulent time in Vienna
- Anton von Webern (1883–1945).
- Webern was a member of the Second Viennese School of composers and pupil (disciple) of Arnold Schoenberg, the third pupil being Alban Berg.
- Webern's use of atonal serialism created music of brevity and detailed expressiveness. His adoption of certain contrapuntal forms and practices arose from his study of medieval music (Flemish) and the Ars Nova.
- Webern's style as represented here can be called "pointillist" after painters such as Seurat. Linked to that style is the use of *Klangfarbenmelodie*, in which individual notes of a melodic line are individually coloured instrumentally rather than entire phrases, as is more traditional.
- Webern's music represents a response to Schoenberg's ideas about the need for music to move away from tonality, which was seen as a spent force since the weakening of tonality as in some works by Wagner and other late Romantics such as Richard Strauss.

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

**String Quartet No 7 in F Major (“Rassoumovsky”), Op 59, No 1, Movement I by Ludwig van Beethoven**

(Identified piece, no score provided)

**Musical elements**

- Broadly diatonic but with significant chromatic diversions harmonically and melodically
- High tessitura in first violin but narrower for other instruments
- F major but begins with some ambiguity with the prominence of C in the bass and avoidance of a clear cadence to F until some time afterwards
- Dynamic contrast used effectively
- Texture varies from full quartet to pairs only
- Some decorative articulation and embellishments
- Principal theme presented in cello as well as upper voice first violin

**Musical structure**

The extract is the exposition of the movement, which is in sonata form.

- 00:00–00:29 **F major – common time (4/4)** – lively tempo (***Allegro***). No introduction. Four four-bar phrases move roughly **sequentially**, with a slow *crescendo*, by step to the **tonic (perfect) cadence** (00:26). The **principal melody** moves mainly by step and is heard first in the ‘cello. The accompaniment is a regular quaver pattern with slow **harmonic rhythm** which leads to the  $V^7 - I$  cadence establishing the key. The first violin imitates the cello’s second phrase, while the cello joins with the homophonic accompaniment. The dialogue between cello and violin could be termed **antiphonal**.
- 00:29–00:47 A **bridge** or **transition** of linking passage featuring **diminished harmony** disturbs the previously certain tonic before returning to it. The writing here is **chordal homophony**, contrasting with the **melody dominated homophony** of the beginning; the rhythm also features longer notes as well as short staccato pairs, particularly the descending figure. **Chromatic intervals** are also evident before the passage reaches the **dominant** again, soft (*p*) and sustained for a full bar.
- 00:47–01:16 The ‘cello and viola sustain a **tonic triad pedal-point** while the two violins are paired mostly in thirds or sixths, playing a **new theme** but one which is also derived from the scale idea in the initial theme. (Some candidates might identify this as the “second subject”, though it’s in the wrong key – however, as few of them will have perfect pitch, and as Beethoven may well have intended the ambiguity, they should be given some credit for this, especially as it evidences some awareness of sonata form.) The theme is echoed by the ‘cello and viola with no pedal. At circa 01:00, the cello and viola resume the ascending scale run from the first theme. The scale is answered by an overlapping related idea including the very high entry by the first violin which collapses in a flurry of triplets, circa 01:07. The scale idea continues as the ‘cello imitates the high violin triplets at circa 01:13, ending with a **cadence to G** (supertonic II sharp  $3^{rd}/V$  of V).
- 01:17–01:36 This section has the character of a **development**, anticipating later events. The ideas already heard are utilised, including the **triplets** and the scale theme; the rising scale idea can also be heard **rhythmically augmented** in the viola and ‘cello



- circa 01:34. Harmonically, the section features dissonances arising from the **diminished 7ths** and fragmentation arising from the separation of the triplet figure.
- 01:36–02:46 The (actual) **second subject**, in the dominant (C major), appears at 01:36 and is decorated with trills; the harmonic movement is broadened by way of both harmonic and melodic dissonance. Around 01:58 it leads to a passage mainly in triplets that may remind candidates of the material heard at 01:17. A particularly striking passage occurs at 02:16 with widely distant chords (A major, G<sup>7</sup>, A major, D minor, B dim. 7th) alternating with contrasted dynamics, before returning to the first subject theme in the dominant (C) at 02:27, which is then further developed. A long **double pedal** on an open 5th is established between viola and ‘cello from circa 02:31, followed by a modulation back to the tonic (F).
- 02:46–02:53 Beginning of **development** section; the principal theme (subject) can be heard briefly before the fade-out.

What is particularly notable in the extract is the foreshadowing of development before the “official development”, but this shows Beethoven following a sonata principle rather than what is generally termed “sonata form”.

Another small point to note is the pairing of ‘cello and viola and the two violins or in different combinations.

### Musical terminology

- Sonata principle/form/exposition
- Imitative/imitation
- Sequence/sequential (not “sequencing”)
- Dissonant/dissonance
- Diminished seventh chord
- Harmonic rhythm
- Antiphonal
- *Legato/staccato/sforzato*
- *Allegro*
- Pedal point
- Homophonic/homophony
- Trill
- Triplets
- *Crescendo/diminuendo*

### Musical context

- String Quartet Opus 59, No 1 in F major.
- Chamber music.
- Composed and dedicated to Beethoven’s patron, the Count Rasmoumovsky, in 1806.
- The quartets Opus 59 and the later works were considered very adventurous and, in some quarters, far too radical. They are distinguished by their boldness of form, harmony, counterpoint and overall management of the medium.
- Early performance of the work given by the violinist Ignaz Schuppanzigh who worked for Rasmoumovsky’s own string quartet at court.
- Ludwig van Beethoven (1770–1827).
- Late Classical Period/early Romantic.


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

**Tiger Rag by LaRocca, Edwards, Ragas, Sbarbaro & Shields**  
 (Unidentified piece, no score provided)

**Musical elements**

- Jazz improvisation
- Solo “breaks” eg, on clarinet and trumpet
- Major key
- Key changes (eg, A-flat, F)
- Improvisation
- Syncopation
- Use of solo “breaks” as a jazz technique
- Dynamic level is fairly constant but changes with texture
- Instrumentation: drum kit – string bass/double bass – trumpet – clarinet – trombone – piano – banjo (heard in chorus) – tuba/ sousaphone (at 00:58)

**Musical structure**

- 00:00–00:02 **Introduction:** B-flat/common time – lively tempo – snare drum introduction  ending with a light cymbal crash. Drum kit then underpins the performance with off-beat pattern.
- 00:02–00:15 **A:** First section by band led by trumpet and trombone with counter-melody on clarinet – trombone has distinctive downward slides/glissandos – 8 bars: 2-bar phrase repeated with different ending, whole 4 bars then repeated again – string bass follows a continuous quaver pattern based around tonic/dominant – trumpet plays lead in...
- 00:15–00:22 **B:** Modulation to dominant (F major) – string bass solo *pizzicato* with punctuating chords from band – bass uses upper register within its runs over four bars – the solo ends with a lead-in from trombone...
- 00:22–00:29 **A:** Repeat of A (once only, 4 bars)
- 00:29–00:58 **C:** Modulation to E-flat major (subdominant) – 4x 4-bar phrases, with third phrase approximate repeat of second – new section but reflecting the solo exchanges in the band from section B – clarinet figures – virtuosic – syncopation evident in the chord exchanges – also some double-tonguing on trumpet – solo riff on trumpet where no others play – cymbal crash – solo clarinet riff – ends with glissando down piano keyboard –
- 00:58–01:27 **D:** Main chorus tune on A-flat (“Hold that tiger...”) with its distinctive syncopated rhythm:



16 bars (4x 4-bar phrases) with short trombone slides on the first beat of each bar – trumpet repeats the first four-bar phrase one scale degree lower, featuring a minor 3<sup>rd</sup> rather than the initial major 3<sup>rd</sup> – the trombone plays a solo link with fast and difficult articulation between the second and third phrases – bass follows a “walking bass” pattern.

01:27–01:55 **D1:** – 16 bars, solo violin improvisation in quasi-“Stephane Grappelli” style over chord progression (“changes”) of chorus (D) – solo piano link after 8 bars –

01:55–[fade] **D2:** beginning of another improvisation over chorus chords, initially featuring solo clarinet – answered with trombone in “call in response” fashion or ‘trading fours’ – [fade out somewhere around 02:11].

### **Musical terminology**

- *Allegro* or other suitable term for the tempo (crotchet/quarter note = ca. 138 bpm)
- Syncopation
- Improvisation
- Breaks/solos
- “Changes” (chord sequences)
- Call and response/exchanges/“trading fours”/antiphonal (not the best term for the style)
- Walking bass
- Pizzicato/plucked/strummed
- Riffs
- Counter-melody
- Slide/glissando (on trombone and piano)
- Syncopation
- Off-beat rhythm

### **Musical context**

- 1917
- Traditional/Dixieland Jazz
- Composers Harry De Costa; Eddie Edwards; Nick LaRocca; Henry Ragas; Tony Sbarbaro; Larry Shields
- The names under “composers” are actually members of The Original Dixieland Jazz Band whose recording in 1917 made the tune famous and who merely copyrighted but probably did not write it
- The performance here is one recorded in the studio in the twentieth century

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

**Tere Sur Aur Mere Geet (traditional)**

(Unidentified piece, no score provided)

**Musical elements**

- Female vocalist, violin, *mridangam* (South Indian/Carnatic percussion)
- Both vocalist and violinist perform with a great deal of embellishment and rhythmic freedom throughout, with the use of slides (glissandi) a particularly conspicuous feature
- In *raga Biha*, according to CD liner notes. Various (often conflicting) theoretical explanations of this are given, and candidates with knowledge of the culture may explore this in some detail. Candidates who lack such specialised knowledge, however, will probably hear the scale as roughly equivalent to diatonic [E-flat] major, though with various distinctive melodic traits such as use of A-natural when ascending to B-flat, and A-flat when descending to G. Such descriptions are also quite acceptable.
- According to liner notes, in 10-beat rhythmic cycle *matha tala*, consisting of *laghu* (4 beats), *drutam* (2 beats) and *laghu* (4 beats). However, basic song is clearly in triple metre, and relationship to underlying *tala* rather unclear. Those unfamiliar with the genre are mostly likely to hear piece in “3/4”, with regular 2- or 4-“bar” phrases, and should not be penalised for so describing it.
- Vocal melody has compass of just over one octave (D–E-flat)
- Medium tempo: one beat of *tala* / “crotchet” of “3/4” = ca. 132.

**Musical structure**

Original song consists of 3 main verses (labelled I, II, III below) of 4, 7 and 7 lines respectively – though in this performance these are expanded in places by the addition/interpolation of short instrumental or vocal improvisations. Verse III is more or less a repeat of Verse II, giving an overall A B B1 form, but because the last 3 lines of verses II and III repeat the material of Verse I, some candidates may hear the structure as A B A1 B1 A2 and should also be given some credit for this. There are also many internal repetitions of phrases (see below) which may give rise to yet further interpretations, and some latitude may therefore be necessary when assessing candidates’ structural analyses of the piece.

*Introduction*

00:00 Violin plays **arpeggio** open fifth on Sa (E-flat)/Pha (B-flat) in **double stopping**, supported by single stroke of *mridangam*.

*Verse I*

00:02 “**Tere sur aur mere git**”: Vocalist enters with first line of song: 2 phrases (**A+B**), each of 2 “bars” of “3/4”. Starts unaccompanied (**monophonic**); in second phrase, violin joins melody with slight discrepancies (**heterophonic**); *mridangam* enters under last note with pattern leading into to first beat of **tala**.

00:08 “**Tere sur aur mere git**”: Vocalist repeats first line of song to same melody: **A** accompanied only by *mridangam*; in **B**, violin joins in, doubling vocal melody. (Note: some candidates might describe texture here as “homophonic” since it consists of “melody and accompaniment”. This is inaccurate and should not be credited.)

00:14 “**Dono mil kar banegi prit**”: Third line of song. First half is new phrase **C**, rising to high Sa (E-flat); second half is similar to **B**, with violin providing heterophonic echoes and downward **glissando** into next phrase.

- 00:19 “**Tere sur aur mere git**”: Final line of song, same basic melody as lines 1 and 2 (**A+B**).
- 00:25 **Instrumental improvisation**: Violin solo with *mridangam* accompaniment. Violin sustains long G (*Ga*) for 2 “bars”, then launches into improvisation based on phrases **C, B, A, B** of song. Whole section 11 “bars” long: vocalist can be heard breathing (or making false entry?) one bar before end.
- Verse II*
- 00:40 “**Dhadakan me tu hai samaya hua**”: New, more rhythmically active 2-bar vocal phrase (**D**) alternating between notes *Mi – Pa* (A-natural – B-flat), accompanied by livelier *mridangam* patterns. Followed by variant of phrase **B** in which percussion almost drops out completely.
- 00:45 **Vocal improvisation**: Interpolated 2-bar **melismatic** vocalise on final “ah” sound, beginning with ascending *Sa – Ga – Pa* (E-flat – G – B-flat) pattern using wide **vibrato**. Skipping *Ri* (F) and *Mi/Ma* (A/A-flat)) is apparently characteristic of this *raga* in its ascending form.
- 00:48 “**Khayalo me tu hi chhaya hua**”: New 2-bar phrases **E** (based around repeated *Da/C*) and **F** (florid figure rising to top *Sa/E-flat*), accompanied heterophonically by violin.
- 00:54 **Instrumental improvisation**: Phrase **F** then echoed by violin in 2-bar solo, with vocalist re-entering towards end in preparation for next phrase.
- 00:57 “**Dhadakan me tu hai samaya hua**”: Varied reprise of phrases **D + B**; begins with vocalist and violin (some brief double stopping) only, with *mridangam* entering towards end.
- 01:02 “**Khayalo me tu hi chhaya hua**”: Phrases **E + F** repeated with slight variants.
- 01:08 “**Duniya ke mele me laakho mile**”: Phrase **D** followed by new phrase **B2** (variant of **B**, with A-natural replaced by C) containing vocal **embellishments**, then...
- 01:13 “**Magar tu hi tu dil ko bhaya hua**”: ...by **C2** (variant of earlier phrase) and variant of **B**.
- 01:18 “**Mai teri jogan tu mera mit**”: First two phrases of song as at beginning (**A+B**); violin uses double stopping (low B-flat/G) in accompaniment to B. Followed by...
- 01:24 “**Dono mil kar banegi prit**”: ... phrases **C + B** and...
- 01:29 “**Tere sur aur mere git**”: ... by **A + B** again. *Mridangam* accompaniment **pattern** here features regular, single strokes on one drumhead only.
- 01:34 **Instrumental improvisation**. Violin solo with *mridangam*, based on phrases **A, B, C2, B, A, B + 4 extra “bars”** (total 12). Underlying **tala** of 4 + 2 + 4 beats can possibly be heard most clearly at beginning of this section.

Verse III (essentially reprise of Verse II)

- 01:55 “*Mujhako agar bhul jaaoge tum*”: Return of phrases **D + B**
- 02:00 “*Mujhase agar dur jaaoge tum*”: Phrases **E + F**
- 02:05 “*Meri muhabbat me tassir hai*”: Phrase **D + B2** in voice, though – interestingly – violin begins with a repeat of phrase **F**, creating a brief moment of **polyphony**.
- 02:11 **Vocal improvisation**: Another 2-bar vocalise similar to 00:46, but this time accompanied by violin throughout.
- 02:14 “*Meri muhabbat me tassir hai*”: Phrases **D + B2**, kicked off with double stop in violin.
- 02:18 “*To khich ke mere paas aage tum*”: Variant of **C + B**, with another double stop (02:23)
- 02:24 “*Dekho hamari hogi jit*”: Phrases **A + B**
- 02:29 “*Dono mil kar banegi priti*”: Phrases **C + B**
- 02:34 “*Tere sur aur mere git*”: Phrases **A + B**
- 02:39 Vocalist sustains final note (G/Ga) which then slides down to sa [E-flat] and fades out; violin echoes gesture and sustains E-flat while *mridangam* ends piece with short *ritardando* and final stroke.

### Musical terminology

- *mridangam*, *raga*, *tala*, etc. (or acceptable equivalents if terms not known to candidate)
- monophony, heterophony, polyphony (but **not** homophony)
- melisma(tic)
- glissando, embellishment, vibrato
- double stop(ping)
- *ritardando*

### Musical context

- South Indian (Carnatic) music
  - Song originally from the soundtrack to the film “Goonj Uthi Shehnai” released in 1959
  - However, in this version it is treated in traditional Carnatic style, without Western harmony, but instead with violin providing heterophonic accompaniment and improvisations, and *mridangam* playing *tala* patterns. The piece is not, however, simply a traditional, improvised *raga* performance.
  - Some candidates may have in-depth knowledge of Carnatic music and go into much more detail than this markscheme. This should be credited, but candidates without specialist knowledge should still be given some credit if they identify close relatives within the same broad culture (eg, “tabla” for *mridangam*) or provide Western equivalents while acknowledging that these are only approximations (eg, “major”, “3/4”).
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