

Markscheme

May 2019

Music

Higher level and standard level

Listening paper

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IMPORTANT INFORMATION FOR EXAMINERS

- These marking notes are intended for guidance only and should not be treated as a checklist. Examiners should ensure that alternative responses that meet the demands of the question are credited accordingly.
- Examiners are reminded to accept cultural / geographical differences in terminology (eg quavers / eighth notes).
- Each question is worth [20 marks].

Section A

This criterion concerns the candidate's ability to:

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

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

| | |
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| 5–8 | <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. 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. 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). 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> |
| 9–12 | <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. [...] 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. 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). 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> |

| | |
|-------|---|
| 13–16 | <p>The answers, which generally address the question, may not always be convincing but show a good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.</p> |
| | <p>The answers, which generally address the question, may not always be convincing [...] The demands of the question are understood and addressed. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> Most of the main arguments are substantiated and lead towards suitable conclusions in the context of the question.</p> <p>[...] but show a good level of musical understanding. The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion.</p> <p>There is appropriate use of musical evidence, mostly precisely located. The musical evidence used is relevant and accurate and supports the context of the response. Musical evidence is usually located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p>There is mostly effective use of musical terminology. A variety of musical terminology is used, which is usually relevant and accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i></p> |
| 17–20 | <p>The answers, which consistently address the question, are convincing and show a very good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.</p> |
| | <p>The answers, which consistently address the question, are convincing [...] Responses are clearly focused and show a high degree of awareness of the demands of the question. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> The main points are well substantiated, and the response argues towards a reasoned conclusion.</p> <p>[...] and show a very good level of musical understanding, [...] 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. 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. 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> |

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 are available, but a digital copy of the score is available for viewing 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*, with indication for bar/measure 95 having been placed in bar 96, and all numbers following this one lower than they should be. Please accept bar/measure references that follow the correct and the misplaced numbering system.

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

Examine the relationships between the violin and the other *concertino* instruments in the second movement of Bach's *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.

Examiners should note that the question here refers to the roles of the violin and the *concertino* instruments only, and not to any relationships between the violin and the *basso continuo*. While it may be necessary to refer to the continuo part in passing (as below), candidates who explore more detailed relationships between the violin and this part are probably digressing. –Examiners should use their individual judgement to decide on the relevance of the candidate's response to the question.

There are various possible angles from which to approach this question. Candidates may:

- examine the violin's role in the introduction and development of thematic material. For example, as the leading voice in the quasi-canonic process with which the movement begins, the violin is responsible for introducing the opening melodic phrase (1–3) in its solo and then, as the first *comes* voice, for stating the series of short "sighing" motifs that assume such prominence later on (3.3–4.1). Later, as the violin again assumes a *dux* role in the imitative process at b. 24, the violin is also responsible for introducing the altered, C major version of the opening theme. Other approaches to the question involving further musical elements (eg rhythm or harmony) may be possible, though examiners will need to consider whether the examples given specifically illustrate the role of the violin or might equally be applied to the other *concertino* instruments.
- consider the various types of textural relationships between the violin and the other *concertino* instruments in terms of the number of instruments playing (excluding *continuo*), the violin's role within them, and whether the relationship is a more contrapuntal one (rhythmically diverse) or more homophonic (rhythmically parallel). In addition, the indications of other instruments involved give some indications of the varying timbral combinations involved, which are also an important feature in achieving variety. The summary below is included for the sake of convenience and is not intended to suggest that candidates' responses should necessarily adopt this format.

(1) As solo (with *continuo* accompaniment only)

(bars/measures) 1.3–3.2, 24–25.2

(2) As dominant voice in 2-part texture, in counterpoint with another instrument

29.3–30.1, 57.1–59.2 (rec.)

(3) As accompanying voice in 2-part texture, in counterpoint with another instrument

(ob.), 8–9 (recorder), 26–7, 37.3–39.1, 43.3–44.1

(4) As dominant voice in 2-part texture, in rhythmic unison with another instrument (often in parallel intervals and related to sighing motive in bb. 3–4)

49.3–50.1, 52.3–53.1, 54.3–56.1 (rec., ob.)

(5) As accompanying voice in 2-part texture, in rhythmic unison with another instrument

34.3–35.1, 35.3–36.1, 45.3–47.1 (rec., ob.), 48.3–49.1 (rec.), 51.3–52.1 (rec.)

- (6) **As dominant voice in 3-part contrapuntal texture for all *concertino* instruments**
61.3–62.3
- (7) **As accompanying voice in 3-part contrapuntal texture for all *concertino* instruments**
14–15, 31.3–33.1, 41.3–43.1, 63–65
- (8) **As dominant voice in 3-part texture, in rhythmic unison with another instrument and in counterpoint with third voice**
11.3–13.1
- (9) **As accompanying voice in 3-part texture, in rhythmic unison with another instrument and in counterpoint with third voice**
5–6 (with oboe), 27.3–28.1 (with recorder)
- (10) **As accompanying voice in 3-part texture, in counterpoint with other two instruments in rhythmic unison**
39.3–41.1

| An adequate to good response will: | A very good to excellent response will: |
|--|---|
| Focus clearly on the question of the violin's role within the <i>concertino</i> ensemble of this movement, providing some clear examples to illustrate the points discussed. | Be organized systematically, for example by looking at various types of textural/timbral combinations, or thematic processes, as part of a structured discussion which is supported by accurately located examples. |
| Examine the violin's soloistic role, offering a descriptive or narrative account of what the violin is doing in relation to other instruments. | Consider in detail the violin's relation to the other instruments. Provide relevant examples to support their argument, eg in terms of texture or thematic context. |
| Attempt a basic analysis and apply appropriate terminology (where relevant)., eg <i>concertino</i> , soloist, contrapuntal/polyphonic, homophonic etc. | Demonstrate high standards of analytical skill and consistent application of appropriate (possibly more advanced) terminology. |

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

Examine how Kodály varies the treatment of repeated material in *Dances of Galánta*.

The answers should refer to the prescribed work.

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

[NB: Rehearsal marks are used as given in the score, *ie without* compensating the error.]

Dances of Galánta treats repeated material through changes in:

- texture [*solo/tutti*]
- timbre [orchestration/sonority]
- accompaniments
- tempo
- development [canon, imitation and rhythm]
- register and key.

A: Lento (Bars 1–49)

- Bars 1–5 – cellos play first theme.
- Bars 10–14 – theme repeats as horn solo perfect 4th higher.
- Both the presentations of the theme are decorated with the demisemiquaver flourishes which also repeat differently as interjections from bar 20.
- Bars 19–35 – theme repeats on solo oboe doubled by solo flute, then solo bassoon and violas, and finally on violins I and II in octaves (b. 27) with chordal homophony.
- Bar 37 – clarinet I plays the theme with violin and flute flourishes, *poco stringendo*.

B: Andante maestoso (bars 50–93)

- Bar 50 – solo clarinet plays principal theme.
- Strings play homophonic and syncopated harmonic passage with horn pedal note on E.
- Bar 66 – principal theme in strings doubled by flutes and clarinets with open 5ths underpinning in cellos, basses and bassoons and harmony in horns.
- The 16-bar phrase from bar 66 repeats over different harmony [cf. bars 50–65 and 65–82].
- Bar 82 – second part of principal theme in violas and cellos with bassoons and clarinets, with homophonic accompaniment.

C: Lento – poco a poco accel. – allegretto moderato (Bars 94 (95)–172)

- New theme on solo flute with light *pizzicato* off-beat accompaniment on strings.
- From bar 109 the consequent of the theme is played by clarinets and first violins doubled by violas.
- The consequent is repeated by solo flute at bar 113.
- Bar 119–134: timpani and then triangle add colour.
- Bar 123 has the theme in woodwinds only, in parallel fourths with piccolo.
- Strings (*arco*) present the consequent again *appassionato* from bar 134 with clarinets creating a distinct sonority. Immediate contrast is achieved in flute/piccolo and oboes playing motivic fragments.
- Strings play principal theme at the *Andante maestoso* with an orchestral *tutti* until bar 167 where the coupling of violin II on G-string with cellos creates new sonority until bar 172.

D: Allegro con moto grazioso (Bars 173–235)

- Theme in solo oboe with light *pizzicato* accompaniment from viola, and colour from clarinet II.
- Orchestral texture is reduced.
- Bar 181 – repetition by flute I, with double natural harmonics in strings, *pizzicato* and grace notes in piccolo and oboe.
- Triangle and *campanelle [di mano]* (small hand-held bells) serve to highlight the lightness of the theme and change of register.
- Bar 209 – Tempo change at *Animato* with a briefly contrasting return of the string tone which then combines with woodwinds from bar 217.
- Bar 229 *Andante maestoso* – principal theme as orchestral *tutti*.
- Roll on timpani [B-flat].

E: Allegro (Bars 236–334)

- Strings, oboes and clarinets create contrast and variety as another new theme repeats.
- Strings have semiquavers and a rhythmic off-beat pattern on lower strings.
- Bar 252 – violins repeat the figure in sixths and in a higher register.
- Bar 258 – repeat in piccolo and clarinets with horn part, with consequent theme from b. 268.
- Bar 315 – theme in double-stopped sixths played by violins in octaves, with the consequent passage and decorative quaver movement in the woodwinds.
- Bar 317 – horns vary the theme in canon.
- Bars 322–334 provide rhythmic variety with off-beat *staccato* attacks in woodwinds and *acciaccaturas*.

F: Poco meno mosso (Bars 334–565)

- Theme in solo clarinet with horns and strings accompaniment.
- Bar 350 – repeated by cellos and bassoons from 354 with imitative repetitions.
- Bar 362 – second theme of this section imitated between flutes, oboes, clarinets and bassoons with violins.
- Bar 393 – piccolo imitated by bassoon as the horns repeat their ostinato-like figure along with lower strings.
- Theme imitated across the orchestra in flashes of instrumental colour.
- Bar 490 – Material from bar 236-returns differently orchestrated.
- Contrast is particularly emphatic at bar 502, where the woodwinds provide sustained trills and harmonic cohesion to the syncopations in strings.

G: Andante maestoso (Bars 566–578)

- Violins and violas divided in three, playing slow *tremolando* harmonies to support the return of the principal theme which was introduced at bar 50.
- Principal theme first heard in flutes, moving down to oboes and returning to clarinet before *Allegro molto vivace*.
- Final bars make a brief return to the preceding material with full orchestral *tutti*.

| An adequate to good response will: | A very good to excellent response will: |
|---|--|
| Identify thematic ideas and where they repeat. Describe features of repetition and change with reference to and examples from selected parts of the score. | Identify with specific score references ideas which are later repeated differently. Present an analytical and organized case. |
| Identify some of the ways in which repeated material is modified / varied / developed, giving some supporting examples and basic description. This may include limited reference to timbre, effects, register or combinations and sonorities. | Analyse transformation of thematic material by considering aspects such as imitation, canon, texture, orchestration, accompaniment types, harmony, rhythm and tempo. This may include discussion of sonorities or combinations of timbres with the effect of, for example, register and harmonics. |
| Show some use of appropriate technical language but with limited analysis. | Demonstrate competence in the use of technical language applied to analytical commentary. |

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

Compare and contrast harmony in the prescribed works, emphasizing any significant musical links. In your answer, you might refer to musical features such as chords, chord progressions, key change, modulation and the control of consonance and dissonance.

(HL only)

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

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.

[NB: bar/measure numbers below are as given in the score, without adjustment]

(Note: the Bach examples below refer to the first movement of the Brandenburg Concerto n° 2. Features of this movement are characteristic of the other two movements and serve as an exemplar.)

Both works essentially use functional harmony but with significant differences of manner, reflecting the period in which each was composed.

Similarities:

- Harmony in both works is expressed mainly as chords including triadic chords (eg Kodály, Am, bar 9; G and A-flat majors, b. 88).
- As Baroque music, Brandenburg No. 2 in F major emphasizes tonic, subdominant and dominant key relationships (eg modulation to the dominant, V of I, C major in bar 17). Kodály's chord relationships also are sometimes within the frame of WCM [Western Classical Music], eg clarinet's tune at 346 features clear tonic/dominant [B-flat – F].
- Bach's root movement is frequently within the cycle of fifths (eg 30ff, D – G – C – F). Kodály also uses this common Baroque device (eg 80–85: F7 – B flat – E flat – A flat).
- Bach's part-writing includes passages in parallel 3rds or 6ths (1–8, intervals of 3rds and 6ths reinforce strong tonality and harmonic clarity). Similar devices are also occasionally found in Kodály (83–92: countermelody in 3rds linking to classical tradition).
- Bach's progression is traceable from the secure bass line expressed through the *basso continuo* whose function is to provide a stable harmonic framework. Kodály's work also occasionally shows strong bass line aligning to Baroque practice (eg 50–57, descending bass).
- Bach makes use of chromaticism and dissonance within the conventions of Baroque common practice (eg b. 28, false relation [B and B-flat in close proximity]). Kodály also occasionally uses traditional chromatic dissonances (German 6th in b.100).

Differences:

- Bach's harmonic practice usually expresses strong tonal centres (eg opening ritornello [1–8] in the tonic, F major). Kodály's harmony may be bitonal or lack a clearly definable tonal centre (b. 405, bitonal harmony of C minor and F-sharp minor in a tritonal root relationship) or include passages of whole-tone harmony (b. 169).
- Some passages in Kodály show parallel chord progressions (eg 141–143: chords move stepwise D-flat to E-flat), forbidden in Bach's harmonic practice.
- Tonal relationships in Kodály can also be non-traditional such as where harmonic progression is to distant keys or where there are tritonal relationships as above (related to Eastern European folk music as well as the music of Bartók). Bach's sequence of sevenths at 107–113, based on traditional key relationships, can be compared here with Kodály's progression of V7 chords at 19–28: G7 – B-flat 7 – G-flat 7 – D7 – E7.

- Some passages in Kodály progress from minor to major in close contrast (eg 109–112: harmony alternates between major and minor A-flat).
- Bach basically uses traditional major/minor diatonic scales, with some chromaticism. The range of scales used by Kodály includes diatonic and chromatic as well as the Lydian mode and an inflected Hungarian scale with augmented 2nd and flat 7th (b. 167, A-flat – B – C – D – E-flat – F – G-flat).
- Bach uses traditional cadences (perfect cadence in bar 8). Kodály's cadences are often forms of interrupted cadence (212) or are treated non-traditionally (233–238: B-flat 9th resolves unusually to A minor).
- Unlike Bach, Kodály uses pedal points (tonic pedal, 6; G pedal on drum, 88; pedal on F, 421–442). Pedal points, drones or ostinato in open perfect 5ths sometimes suggest fundamental harmony related to folk music (181–8).
- Besides the more tonally defining intervals of the 3rd and 6th, Kodály occasionally use of intervals of the perfect 4th (123–133: melody in parallel 4ths, suggesting quartal harmony) and open 5ths (236).
- Bach's modulations typify the use of tonally functional harmony of the period (eg 63–64: G minor [relative minor of B-flat] and modulation to E-flat major). Kodály's tonal direction is more often by direct change rather than modulation (eg 88–93: expectation of a progression to C which turns instead to A-flat minor; sudden step to E-flat before D major in 217 suggesting Neapolitan flattened supertonic).
- Bach's key relationships, modulations and associated cadences contribute to the form of each of the movements. By contrast, there is much less sense of overall tonal direction in Kodály.
- Kodály frequently uses homophonic accompaniment figures (eg 50–57). Bach also writes passages of homophony (eg 1–8), but his style is predominantly contrapuntal, and the underlying harmonic progression is implied rather than expressed through chords in this way (albeit partly by *basso continuo*).

| An adequate to good response will: | A very good to excellent response will: |
|--|---|
| Identify some differences and similarities in the range of chords and their management. | Identify and describe in detail the management of chords in each work. The very best responses may convey an understanding that harmony is not always expressed as chords (in Bach especially). |
| Discuss and illustrate some important tonal characteristics in Kodály and Bach in a descriptive account rather than thoroughly analytical. | Identify and analyse key tonal points/areas across both works drawing some conclusions accurately. |
| Show general awareness of differences and similarities of the tonal relationships in each of the works. | Reflect understanding of Baroque harmonic practice as well as the modernist features in Kodály such as bi-tonal and whole tonal and tri-tonal moments. |
| Recognize the use of the <i>basso continuo</i> in Bach but without fully explaining its harmonic role. | Discuss the role of the <i>basso continuo</i> to harmonic structure in Bach and support with examples from the score. |
| Show some awareness of differences of the balance of dissonance and consonance in both works. | Identify and discuss analytically the role of consonance and dissonance between both composers including references to non-harmony notes. |
| Present a less ordered response, perhaps with some irrelevance and weak application of technical language. | Consistently approach the question in a focused and organized way using appropriately technical terms accurately. |

Section B

A Musical elements

This criterion concerns the candidate's ability to perceive the musical elements, such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture and dynamics, and their significance. Articulation and other expressive and production techniques might also be discussed.

Note: Structure is assessed in a separate criterion.

| Marks | Level descriptor |
|-------|--|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | <p>The work displays insufficient and weak aural perception. The candidate has identified musical elements poorly, including very few, if any of the significant ones.</p> <p>There is little understanding of the musical material under investigation: the response makes irrelevant points or inaccurately labels and locates musical elements. Of the key elements very few, or none, are recognized.</p> <p>The response rarely (or never) refers to the musical excerpt.</p> |
| 2 | <p>The work sometimes displays adequate aural perception. The candidate has identified some musical elements, including a few of the significant ones.</p> <p>The response indicates a basic understanding of the musical excerpt: a limited number of key elements are identified and listed, but without explanation.</p> <p>Where musical evidence is given, it is imprecise and broad or general.</p> |
| 3 | <p>The work displays partially effective aural perception. The candidate has generally accurately identified musical elements, including some of the significant ones.</p> <p>The response indicates an understanding of the musical excerpt: throughout the answer important musical elements are identified and presented in relation and reference to the musical excerpt.</p> <p>Sometimes, but not consistently, these are accurately located, relevant and explained.</p> |
| 4 | <p>The work displays mostly effective aural perception. The candidate has accurately identified musical elements, including many of the significant ones.</p> <p>The response shows a good/solid understanding of the musical excerpt: the chosen elements are relevant, accurate and appropriate with regards to the excerpt and presented through engagement with and in reference to the musical excerpt.</p> <p>Musical evidence used is accurately located to support the response.</p> |
| 5 | <p>The work consistently displays highly effective aural perception. The candidate has accurately identified musical elements, including nearly all of the significant ones.</p> <p>The response displays a high degree of awareness and understanding of the musical excerpt: the answer gives a detailed account of highly important and relevant musical elements. The investigated elements add valuable information to the musical discussion, analysis and evaluation of the excerpt.</p> <p>Musical evidence is consistently accurately located to support/substantiate the points made.</p> |

B Musical structure

This criterion concerns the candidate's ability to perceive principal structural features, such as, but not limited to, form, phrases, motifs.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | <p>The work demonstrates little perception of principal structural features. The response is an inaccurate narration of structural events, which are never or rarely substantiated with musical evidence. The response consists mostly of generalizations or poorly substantiated assertions. When evidence is given, it is inaccurate, superficial and imprecise.</p> |
| 2 | <p>The work demonstrates limited and ineffective perception of principal structural features. The response constitutes merely a narration or description of some structural events, or simply labelling structure with no justification or explanation. Musical evidence is presented on occasion, but may not be accurately located.</p> |
| 3 | <p>The work demonstrates partially effective perception of principal structural features. The response indicates understanding by appropriately identifying and sometimes explaining and justifying main as well as less significant structural events. Throughout the answer musical evidence is used, which is sometimes, but not consistently, located accurately, relevant and explained.</p> |
| 4 | <p>The work demonstrates mostly effective perception of principal structural features. The response applies prior knowledge to identify and understand the main, and on occasion less important, structural events of the excerpt. The musical evidence used is relevant and accurately located to support the response.</p> |
| 5 | <p>The work consistently demonstrates highly effective perception of principal structural features. The response displays a high degree of awareness and understanding of important structural events. Answers accurately apply prior knowledge to provide a detailed account of the principal structural features through locating, defining, explaining, labelling, <i>etc.</i> The musical evidence is consistently accurately located to support/substantiate the point.</p> |

C Musical terminology

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

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

D Musical context

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

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work demonstrates little and inaccurate knowledge of the musical context. The candidate has used little reasoned argument. |
| | The work demonstrates little and inaccurate knowledge of the musical context. The response relays irrelevant knowledge, or inaccurately applies remembered content. References to the musical context are few and generally incorrect. The candidate has used little reasoned argument. The response consists mostly of superficial generalizations or poorly substantiated assertions. The answer recalls and lists rudimentary information. |
| 2 | The work demonstrates some knowledge of the musical context. The candidate has sometimes used reasoned argument. |
| | The work demonstrates some knowledge of the musical context. Comments on the musical context are generally correct, but answers merely exhibit recall of prior knowledge and little engagement with the musical excerpt. The candidate has sometimes used reasoned argument. The response is narrative and/or descriptive in nature. |
| 3 | The work demonstrates adequate knowledge of the musical context. The candidate has used partially effective reasoned argument. |
| | The work demonstrates adequate knowledge of the musical context. Comments on the musical context are generally correct. The response uses and sometimes explains prior knowledge in relation to the context of the musical excerpt. The candidate has used partially effective reasoned argument. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> However, answers may lack clarity and development. |
| 4 | The work demonstrates good knowledge of the musical context. The candidate has used mostly effective reasoned argument. |
| | The work demonstrates good knowledge of the musical context. The comments on the musical extract's place in its musical context are appropriate and relevant. Contextual conclusions are largely supported and justified by musical evidence. The candidate has used mostly effective reasoned argument. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> Some of the main points are substantiated and the response draws some conclusions. |
| 5 | The work consistently demonstrates very good knowledge of the musical context. The candidate has consistently used highly effective reasoned argument. |
| | The work consistently demonstrates very good knowledge of the musical context. The extract is correctly placed in an appropriate context and its place in this context is discussed with convincing justifications. The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples. The candidate has consistently used highly effective reasoned argument. Responses are clearly focused. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> Nearly all of the main points are substantiated, and the response argues towards a reasoned conclusion. |

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.)

***Symphony of Psalms* by Igor Stravinsky**

(Identified piece, score provided)

Musical elements and terminology [underlined]:

- Tonality:
A "tonal centre" partially established by pedal points [15, 49] and E minor block chords (1, 4, 7 *etc.*)
The arpeggio figure generally traces chords of dominant 7ths on B-flat and G.
- Rhythm and metre:
Time signatures are variable, ranging from simple duple to single crotchet beats [14, 48].
Tempo is constant – metronomic.
Rhythmically limited to minim, crotchet, quaver, semiquaver divisions but also sextuplets (39–40).
- Timbre:
For large orchestra and SATB choir, but excluding violins and violas.
Same ideas presented in different orchestrations and sonorities. Importance of voicing to sonority, *eg* spacing of punctuating chord of E minor heard from start.
- Pitch:
Mostly based on modal collections (1–8, 23–36) or Phrygian mode on E (15–18).
Vocal tessitura is in mid-range. Sopranos reaching only to F.
- Harmony:
Pantonal but includes common chords such as E minor and dominant 7ths.
- Dynamics:
Relate to structure: *eg* E minor punctuation always *mf*, full chorus *f*, woodwind passages *p* (except bar 41).
Dynamic range increases towards *f* of climax from bar 49.
- Texture:
Voices in unison [*eg* 26 – 32] or rhythmic unison [33–36].
Opening contrasts E minor block chord with monophonic melodic movement.
Passages such as 26–32 are homophonically supported melody with some linear movement creating counterpoint-like features.

Musical structure and terminology [underlined]:

There are two principal ideas: one arpeggio [*eg* 2–3], the other scalic [*eg* piano, 12–13].

In a general sense, extract is episodic:

- A 1–14:** Two main ideas: opening E minor chord, which becomes motif in itself, and arpeggios in solo oboe and bassoon. Mixed time signatures alternating between duple, triple and quadruple time with $\frac{1}{4}$ bars at 8 and 14.
- B 15–25:** Cellos and basses sustain pedal note on E, doubled by piano playing transformed arpeggio figure beginning with E minor triad. 2nd horn traces first notes of each arpeggio repetition, cello and 1st horn (18) anticipate choral entry.
- C 26–32:** Altos enter with theme limited to two pitches semitone apart. Arpeggio figure rhythmically augmented in accompaniment, with two dominant 7th chords still evident in bassoons' ostinato patterns.
- D 33–36:** Whole choir enters in chordal response to altos' unison entry. High cellos double soprano line, double basses the bass voices.

- E 37–40:** Bridge. **Cadenza**-like passage for oboes, mostly of tones/semitones, ending with **sequential** chain of descending major and minor seconds.
- C1 41–48:** Return to C with small changes, *eg* ascending flourish (47). Transposition of upper oboe part up two octaves and march-like tread in lower strings. **Arpeggio** figures and **ostinati** remain but are cut off before final flourish.
- B1 49–fade:** **Arpeggio** figure briefly repeats in a different orchestration as music fades.

Musical terminology may also include:

- *Staccato; arco; pizzicato; divisi*
- *Espressivo/Cantabile espressivo*
- *Una corda (secco)*.

Musical context

- Igor Stravinsky (1882–1971), modern/20th-century composer.
- Among his earlier work are ballet scores which were written mainly for the impresario Serge Diaghileff's Russian Ballet including *The Rite of Spring*, *Petruschka*, *The Firebird* and *Les Noces*.
- *Symphony of Psalms* dates from 1930 and shows the composer's avoidance of the lush string sounds of nineteenth-century Romanticism in favour of a blend of woodwind and brass with bass strings as well as focus on rhythm.
- Composed in neoclassical style, which utilized traditional musical forms (*eg concerto grosso*, fugue). This work in particular features portions written in fugal counterpoint, which was widely used in the church in the Renaissance and Baroque periods. Large chorus is also used to create the ritual atmosphere associated with the church.
- Text is Psalm 150. The work is possibly a representation of the composer's personal religious faith.

| An adequate to good response will: | A very good to excellent response will: |
|---|--|
| A: Provide a general account of the main musical content in the extract. Provide commentary on the use of instruments without interpretation. Provide some general description of harmonic, melodic and rhythmic content. | Provide a clearly represented expression of the design with relevant defining detail in terms of melody, harmony, rhythm and instrumentation. Provide analytical commentary on the orchestration making reference to timbres, voicing and spacing, and sonority. |
| B: Provide an account of the design of the musical extract. | Provide detailed observations on the principal structural features of the extract, together with some analytical commentary and illustration. |
| C: Use a limited range of musical terminology appropriately. | Use technical terminology analytically. |
| D: Provide general contextual information <i>eg</i> "modern" but without further referencing of related context such as other works of Stravinsky or of contemporaries | Provide contextual information about the work and the composer which is detailed and shows familiarity with the styles of the same period. |

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

Symphony No 9 in D Minor, Movement IV (Presto) by Ludwig van Beethoven
(Identified piece, no score provided)

Musical elements

- Standard double-wind Classical orchestra, though with four horns and contrabassoon.
- Extract passes through various keys, tempi and metres, though “home key” to which it constantly returns is D minor/major, and “home metre” 3/4.
- Metre of even-numbered 3/4 sections (see below) is often obscured by syncopation or “recitative”-like rhythmic freedom and may be difficult for candidates to perceive.
- Wide dynamic range, with expressive use of *diminuendo* and *crescendo* in places.

Musical structure and terminology (underlined):

Extract can be divided into short sections, of which the odd-numbered (1–9) have a similar character, and the even-numbered (2–8) present contrasting material. Candidates might therefore describe the structure as something like a “rondo”, though the similarities between sections 1–9 are rather loose, and “through-composed” would also be acceptable:

(1) Presto, D minor, 3/4

- 0:00 Loud dissonant chord for wind, brass and rolled timpani; broken chord/ arpeggio D minor chord in even quaver rhythm; chromatic movement leads to close on an octave “A” followed by pause. Homophonic texture.
- 0:09 Unaccompanied cellos and basses in octaves; relatively free rhythm, recitative-like, closing with diminuendo. Monophonic texture.
- 0:26 Trumpets and timpani enter on D; winds add diminished 7th to produce dominant minor 9th. Arpeggio/broken chord in similar quaver rhythm to opening; ends on downbeat, followed by...
- 0:34 ... antiphony (“call and response”) between cellos and basses and chords in wind. Further brief recitative passage for lower strings is answered by two staccato chords for wind which transition to next section.

(2) Allegro ma non troppo, D minor, 2/4

- 0:47 Sustained A major first inversion chord, *pp*. Violins introduce new figure based on series of falling 4ths/5ths in double-dotted rhythm. Trumpets and timpani mark end of first phrase, but second is interrupted by...

(3) Tempo I, 3/4, D minor

- 1:01 ...*forte* diminished seventh and another aggressive outburst for cellos and basses, which however calms down with a diminuendo and ritardando.

(4) Vivace, 3/4, A minor

- 1:22 Woodwind theme with opening falling octave in dotted rhythm and staccato; pizzicato strings. Essentially homophonic with some imitation of opening figure. Breaks off suddenly, followed by pause.

(5) Tempo I, 3/4, F major with dominant preparation for B-flat major

- 1:27 Cellos and basses answer in same key (F major) and elaborate tonic chord, adding E-flat at end to form dominant preparation. Diminuendo and pause.

(6) Adagio cantabile, 2/2, B-flat major

- 1:42 2 bars only: slow, expressive (“*dolce*”) theme for wind based on falling fourth motif in homophonic, chorale-like texture.

- (7) **Tempo I. Allegro, 3/4, G-flat major** → **dominant preparation for A**
 1:49 Cellos and basses answer *piano*, answered by winds, before erupting again into fury, modulating to C# minor. Wind answer in same key, then move to **dominant 7th** on E leading to...
- (8) **Allegro moderato, 4/4, D major**
 2:11 **Dominant pedal** in horns; new, rising and falling major-key theme in woodwind, mostly in **conjunct motion** (foretaste of section 10) in parallel 6ths and 3rds.
- (9) **Tempo I. Allegro, 3/4, D major**
 2:17 Final phrase of above interrupted cellos and basses; **antiphony** between their **monophony** and **block chords** from wind. Cello and bass then briefly modulate to **subdominant**; section ends with classic **recitative** gesture of falling 4th answered by **perfect cadence** from wind and timpani.
- (10) **Allegro assai, 4/4, D major**
 2:43 Theme foreshadowed in (8) above is now presented in full at last by cellos and basses in octaves, as track fades out.

Musical context

- By **Ludwig van Beethoven** (1770–1827), German composer of **Classical** period whose dramatic music foreshadows **Romanticism** (reference to either period acceptable).
- Opening of famous choral finale from his last completed symphony (1824), in which the cello and bass recitative “dismisses” in turn the themes from the previous 3 movements, before responding positively to the theme to which the words of Friedrich Schiller’s poem *An die Freude* (“To Joy”) are later set.
- Classical period characterized by modest orchestration and limited use of brass instruments; Romantic period featured more dramatic contrasts in orchestration and more “adventurous” harmony. This work is scored for the largest orchestra used in any Beethoven symphony, further enlarged by doubling of wind parts.
- First example of a major composer using voices in a symphony (in the remainder of the movement which this extract opens).

| An adequate to good response will: | A very good to excellent response will: |
|--|---|
| A. Identify a number of basic musical elements of various types – eg contrasts between instrumentation, tempo, metre, keys, texture, dynamics, scalar/disjunct melody and consonant/dissonant harmony. | Identify musical elements in more detail and demonstrate the use of more analytical approaches – eg by accurately describing harmonic features such as the use of chromaticism or cadences. |
| B. Outline the sectional structure, with timings (though candidates’ analyses need not necessarily map onto the suggested segmentation) | Identify the main sections plus smaller structural units, eg phrase lengths or the antecedent-consequent pattern of Section 4, and/or thematic relationships between sections |
| C. Evidence accurate use of basic and appropriate musical terminology. | Demonstrate articulate, accurate and relevant use of both basic musical terms and more conceptually sophisticated terminology. |
| D. Give a suggestion as to the work and its composer and possibly attempt to substantiate this with reference to more obvious clues. | Identify the period of the work and composer and support this with a more detailed analysis of relevant musical features. |

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

The Strut by Gareth Lockrane

(Unidentified piece, no score provided)

Musical elements (terminology shown underlined):

- Flute(s), saxophone(s), guitar, electric keyboard (**Hammond organ**), drums. (Some candidates may also hear electric bass, though in fact organ plays bass line.)
- Fast 4/4 metre throughout; tempo ca. 110 bpm
- Begins in B (major) with **modal** inflections, eg flattened 7th and 3rd (**blue notes**); “chorus” sections more **chromatic**; new section at end centred on E
- Strongly chord-based (**homophonic**) texture throughout
- Considerable use of **syncopation** and “**swing**”
- Mostly *forte* dynamic though with some variation (eg “choruses” generally louder)

Musical structure

First part of extract has quasi-**strophic** or “**verse/chorus**”-like structure (ABAB) until 02:15, when new material is introduced before fade-out; each individual section is built from a number of repeated units based on cyclic chord progressions. The following is one possible analysis:

Section 1 (“Verse” I)

- 00:00 Drum **upbeat** (pick-up): single beat with grace note (“flam”).
- 00:01 A: 4-bar pattern; 2 bars of B major chord + first inversion D chord upbeat, x 2.
Syncopated, fragmented melody in guitar, with organ doubling third and sixth lower to produce parallel harmony; bar 3 melody (00:06) repeats motif from bar 2 but shifts it metrically, bar 4 introduces clearly audible flattened 3rd (blue note). “**Straight eighths**” in bass (repeated pitches) and cymbal, strong drumbeats (backbeat) on beats 2 and 4.
- 00:09 A1: repeat of A.
- 00:17 A2: above pattern repeats while flute joins in with short interjections above, **doubled** at **unison** from second entry onwards by saxophone.
- 00:26 A3: repeat of A2, though solo interjections in second phrase more elaborate.
- 00:35 A4: essentially repeat of A3.
- 00:43 A5: final repeat of A3.

Section 2 (“Chorus” I)

- 00:51 B: 2-bar phrase. Instrumental patterns change: bass line more active, Hammond organ plays **chromatically** ascending sustained chords, starting on beat 3; drum pattern emphasizes beat 4 only. Above it, flute and sax play more sustained melody in **unison**, though with alto flute in lower **tessitura** and sax now more prominent.
- 00:55 B1: repeat of above.
- 00:59 B2: B repeated but transposed major third higher (**sequentially**).
- 01:03 C: 2 bars; kind of **bridge** or “**turnaround**” leading back to A material, consisting of **syncopated** chordal “stabs”.

Section 3 (“Verse” II)

- 01:07 A6: 4-bar pattern of Verse I reappears with flute/sax interventions as in A2 – though pattern is different, with two instruments sometimes playing independently or in harmony rather than unison.
- 01:16 A7: similar to A6.
- 01:24 A8: again, similar to above, though for first time instruments join in with final bar of phrase. **Improvisatory** quality to saxophone interjections, and “**buzzing**” timbre to flute (created by homophonic sing/play technique).
- 01:32 A9: final repletion, this time similar to original version at A2.

Section 4 (“Chorus” II)

- 01:41 B3: similar to 00:51, though flute now 8va to saxophone and more prominent.
 01:45 B4: repeat of B2.
 01:49 B5: B2 repeated **sequentially** (major third higher).
 01:53 B6: repeat of B4.
 01:57 B7: return to B3 material at original pitch.
 02:01 B8: essentially repeat of B7.
 02:05 B9: material repeated again at higher pitch.
 02:09 C1: “**turnaround**” passage with chord stabs similar to 01:03, though flute + sax now play melody above them.

Section 5 (new material)

- 02:14 E: new bass line in even quarters (something like **walking bass**), new chord progression, new melody (flute and sax unison), new drum pattern with **straight eighths** in cymbal. 4 bars.
 02:22 E1: similar to above, though with slight changes to melody and chord progression.
 02:30 E2: similar to 02:14, but sax adds counterpoints to flute.
 02:39 E3: similar to E1, but with organ holding sustained chords as track fades out.

Context

- Gareth Lockrane is a London-based flautist, composer/arranger and pianist, who performs on alto and bass flutes (possibly heard here) as well as the C-flute. Album *The Strut* released 2012 <http://www.garethlockrane.com/>
- Style derives from jazz tradition, though with elements of soul and funk. Characteristics of jazz-funk include a move away from free or modal jazz back to a more structured music (as evidenced in this excerpt).
- Clues to context: mainly acoustic ensemble including drumkit and saxophone (though use of flute as solo instrument unusual in this style); repeated structures based on clear chord progressions; heavy use of syncopation and swing; “improvisatory”-like features (eg sax interventions at 02:29ff); use of modal inflections including blue notes; other typical features such as walking bass and standard drum patterns. Use of Hammond organ might suggest more modern period, though instrument actually dates from 1935.
- Influences on styles could include Courtney Pine, Herbie Hancock, Miles Davies, Nile Rogers, Snarky Puppy or other similar artists.

| An adequate to good response will: | A very good to excellent response will: |
|--|--|
| A: Identify some basic musical elements (eg instrumentation, metre, tempo) and selected individual features. | Identify the main musical features and accurately describe specific features of musical interest throughout the extract. |
| B: Recognize the main structural divisions and provide timings for key structural landmarks. | Describe and provide timings for the main structural divisions, possibly suggesting an overall pattern with suitable labels, and identifying some smaller repeated units. |
| C: Use an adequate range of appropriate musical terms (though irrelevant terminology designed to impress should not be credited). | Use a wide range of appropriate and accurate terminology, possibly including terms specific to the musical style. |
| D: Identify the general context as “jazz” and support this with reference to some key features, eg instrumental line-up or use of syncopation. | Identify the context more specifically as a contemporary form of jazz influenced by soul and funk elements, pointing eg to more advanced harmonic vocabulary or unusual instrumentation. |

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

Bushman: Mambo (The Snake) (Traditional)
(Unidentified piece, no score provided)

Musical elements

- Instrumentation: *mbiras* (or thumb piano), shakers (*axatse*), drums (*djembe*, talking drums), whistles/flutes?
- Solo male vocals, chorus vocals
- Unison
- Conjunct melody
- Stable tonal centre throughout (A-flat major)
- Repetition
- Ostinato
- Syncopation
- Steady tempo
- Multi-layered texture/ interlocking and overlapping polyrhythmic patterns
- 6/8, (3/8) feel
- Moderately fast tempo
- Vocal shouts/talking and verbal expressions
- Narrow-ranging dynamics

Musical structure and terminology (underlined):

- 0:00 **Section 1 - Instrumental Introduction**
mbiras play melodic ostinato motif.
- 0:03 Shakers/axatse/shekere enter with rhythmic ostinato.
- 0:07 Metallic percussion instrument enters with another rhythmic ostinato.
- 0:13 Whistle/flute enters with a rhythmic motif (this could be whistled speech).
- 0:14 Drum pattern briefly heard.
- 0:23 Mbira introduces the melody which descends by step. There is a multilayered texture to the introduction section.
- 0:29 **Section 2 - Verse**
male solo vocalist enters singing a repetition of the melody which was introduced by the mbira.
A four-bar phrase which is repeated 5 times with slightly embellished variations.
Instrumental mbira ostinati set up in the introduction continue throughout the song.
- 0:48 **Section 3 - Chorus**
other vocalists join in, mostly in unison with the soloist but sometimes in harmony, singing "O mambo yeah" (2-bar phrase repeated 4 times).
- 0:56 Group vocalists maintain "O mambo yeah" phrase 6 times as an ostinato while vocal soloist introduces a second ostinato (on pitch pattern 1-3-6-3 or 1-3-5-3) joined by individuals from the group.
- 1:07 Group drops out and soloist continues with second ostinato alone, accompanied by the same constant instrumental ostinato.
- 1:10 Shakers/axatse/shekere re-enter and vocals stop abruptly on first note of ostinato.
- 1:15 **Section 4 - Instrumental break**
mbira re-states the melody which appeared in the verse.
- 1:16 solo vocal exclamation: sounds like "whey!" or "wheee!".
- 1:17 **Section 5 - Chorus**
group singers return with "O mambo yeah" ostinato phrase while soloist makes speaking sounds or seems to embellish the second ostinato idea before joining the rest of the group in unison with the other singers. This phrase is repeated 12 times.

- 1:40 **Shakers/axatse/shekere** re-enter and vocals stop as all instruments continue with various **rhythmic and melodic ostinati**, which overlap to create a complex layered texture featuring various **cross-rhythms** and **hemiola**-like patterns as the music fades at 1:50.

Musical context

- Traditional music from South Africa (specifically from the Bushman civilization) recorded in 2005 – bushman civilization, ritualistic, ceremonious, oral tradition, whistled speech.
- The traditional **music of Africa**, given the vastness of the continent, is historically ancient, rich and diverse, with different regions and nations of Africa having many distinct musical traditions. Songs and music are used in rituals and religious ceremonies, to pass down stories from generation to generation, as well as to sing and dance to. It is also part of everyday life.
- Whistling / whistled speech used in some parts of Africa to emulate speech / facilitate communication.
- Traditional music in most of the continent is passed down orally (or aurally) and is not written. In **Sub-Saharan African music traditions**, it frequently relies on percussion instruments of every variety, including xylophones, *djembes*, drums, and tone-producing instruments such as the *mbira* or thumb piano.
- **Mambo** is a song is about a big African snake (mambo), which is dangerous and poisonous. It has been a sign of peace and good fortune in Africa for a long time especially among the Qwii, Nguni and Mambo peoples. If, for example, you have cattle and a mambo is present, they will have many calves. The singers dedicate this song to the mambo.

| An adequate to good response will: | A very good to excellent response may also: |
|--|---|
| A: Display a basic to good understanding of some of the musical elements in relation to the excerpt (eg an understanding of the use of traditional south African instruments, the steady moderate tempo and triple meter feel, the use of soloists and group singers, use of melodic repetition and rhythmic and melodic ostinato) | Show further awareness and understanding of the musical elements such as the use of syncopation, cross-rhythms and polymetric devices, melodic echoing between soloist and mbira, vocal shouts and expressions and the interaction between the soloist, second soloist and group singers. |
| B: Identify the Introduction/Verse/Chorus structure of the extract, describing the main structural events supported by timed locations. | Make more detailed observations regarding the structure of the song in terms of its phrasing, repeated melodic material and use of ostinato as a structural device, giving accurate locations and possibly notated examples. |
| C: Demonstrate an understanding of the use of basic terms that could apply to this extract. | Accurately use a variety of musical terminology which is relevant and highly effective in supporting the candidate's response. |
| D: Suggest a suitable context for the extract, possibly giving a general idea of what the song is about given the continual reference to the term "mambo". | Demonstrate further knowledge of the musical context, possibly identifying a traditional South African song. In addition, candidates may show an understanding of the wider context of the importance of music in Africa. |