

Markscheme

May 2015

Music

Higher level and standard level

Listening paper

This markscheme is **confidential** and for the exclusive use of examiners in this examination session.

It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of the IB Assessment Centre.

General comment to examiners

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

Each question is worth [20 marks].

Section A

This criterion concerns the candidate's ability to:

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

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

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.</p> <p>The answers show some level of musical understanding. The response contains some prior knowledge, but demonstrates merely recall of information, rather than application of prior knowledge and engagement with the question through reasoned discussion and evaluation.</p> <p>There is some use of musical evidence, though this is not located precisely enough. Musical evidence is presented on occasion, but used without explanation or not relevant to the question under discussion. Where musical evidence is given, it is imprecise with regards to bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p>There is some use of musical terminology. Musical terminology is applied and on occasion is relevant and appropriate with regards to the material under discussion, while there is also some inaccurate use of terminology and/or vague statements.</p>
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.</p> <p>[...] show an adequate level of musical understanding. The response appropriately applies and sometimes explains prior knowledge in relation to the question and the material under discussion.</p> <p>There is use of musical evidence, though this is not always precisely located. Throughout the answer musical evidence is used, which is sometimes, but not consistently, accurate, relevant and explained in relation to the question. Evidence is sometimes, but not consistently, located by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p>There is partially effective use of musical terminology. The use of musical terminology is mostly relevant and accurate, but does not consistently support the discussion, analysis, evaluation, examination, <i>etc.</i> Critical terminology is appropriately used, although some may be ignored or unaccounted for.</p>

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 [...]</p> <p>The demands of the question are understood and addressed. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> Most of the main arguments are substantiated and lead towards suitable conclusions in the context of the question.</p> <p>[...] but show a good level of musical understanding.</p> <p>The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion.</p> <p>There is appropriate use of musical evidence, mostly precisely located.</p> <p>The musical evidence used is relevant and accurate and supports the context of the response. Musical evidence is usually located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p>There is mostly effective use of musical terminology.</p> <p>A variety of musical terminology is used, which is usually relevant and accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i></p>
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 [...]</p> <p>Responses are clearly focused and show a high degree of awareness of the demands of the question. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> The main points are well substantiated, and the response argues towards a reasoned conclusion.</p> <p>[...] and show a very good level of musical understanding, [...]</p> <p>The responses accurately interpret and synthesizes prior knowledge to illustrate points with relevant examples.</p> <p>[...] supported by a most appropriate use of musical evidence, precisely located.</p> <p>Musical evidence is relevant, accurate and the best choice for the context of the response. Musical evidence is consistently located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s). Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p> <p>There is highly effective use of musical terminology.</p> <p>The use of musical terminology is skillful, accurate, sophisticated, wide ranging, and highly effective in supporting the discussion, analysis, evaluation, examination, <i>etc</i> of the question and the material under investigation. Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p>

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

1. *An American in Paris* by G Gershwin

During his lifetime, some music critics opposed categorizing Gershwin as a western art music composer. Discuss whether you think this categorization was right or wrong. Justify your position with clear reference to **at least three** different passages in this score.

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.

Candidates are likely to focus on possible criticisms of Gershwin's attempts to write "Western art music" on the one hand, and defences of it on the other. Some criticisms of Gershwin's perceived shortcomings in *An American in Paris* have included:

- work is not so much an integrated composition as a "succession of tunes", each of them "separate and self-contained"
- melodies are often constructed like a typical Broadway show number as a closed form based on 4-bar phrase units
- melodies rely heavily on internal repetition
- Gershwin found it "much easier to invent ideas than develop them", and the passages between these "tunes" often sound contrived or formulaic
- overall form is rhapsodic, and codas are "too abrupt"
- orchestration is "blatant, involved and ordinary", "on the whole top-heavy, with too much doubling and padding"
- style is sometimes "anachronistic", harking back to Romantic or Impressionist models rather than contemporary composers.

However, such views have been contested; points made in Gershwin's favour include:

- themes are by no means always self-contained "numbers", nor are they always based on 4-bar units
- many musical ideas are obviously thematically related
- certain sections are clearly not "filler" but "true developmental passages"
- some passages reveal considerable technical skill in counterpoint and harmony
- form is **not** simply rhapsodic: for example, it has been argued that *An American in Paris* has a ternary form
- orchestration is actually sometimes very effective
- work employs number of subtle rhythmic devices (see below, question 3)
- Gershwin was not simply writing pastiches of Romantic or Impressionist music, but shows awareness of contemporary techniques developed by figures such as Stravinsky, *Les Six* or Alban Berg.

Some students might adopt a different approach, focusing on the idea that such criticism of Gershwin was based on ideas of the "inferiority" of popular and jazz styles which are no longer generally held. In this case, simply selecting passages that demonstrate the use of such styles will serve to illustrate the features of the work for which Gershwin was criticized.

2. *Petite Messe Solennelle* by G Rossini

Discuss the relationship between the instrumental and vocal parts in one or more passages from each of **the following three** movements:

- *Kyrie* (section 1 of the Mass)
- *Cum Sancto Spiritu* (movement 6 of the *Gloria* section)
- *Credo in unum Deum* (movement 1 of the *Credo* section)

The answers should refer to the prescribed work.

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

(Note: the measure numbers given below are taken from the OUP edition, and may differ from those found in other editions of the work. Please make allowances for this, if necessary, when assessing students' examples.)

Candidates may possibly interpret the term “relationship” here in various ways, but the most obvious approach would be to look at the textural relationship between voices and instruments. Candidates may select any passage from each movement for discussion, since each contains a number of standard textural types. The following illustrates how candidates might possibly approach one such typical textural type in the *Cum Sancto Spiritu*:

- polyphonic/contrapuntal writing for chorus (fugue)
- harmonium partly doubles vocal lines (polyphonic), partly plays sustained chords (homophonic)
- pianos have characteristic homophonic accompaniment figure of broken chords/arpeggios in the left hand and rhythmically separate chords in the right hand, most frequently on beats two and four. Upper voice of these usually doubles one of top three vocal lines; chords are occasionally joined together by eighth note/quaver patterns to double vocal melismas
- examples: measures 26–54; 62–76; 84–112; 120–128; 162–178; 198–201 (with alternating left-hand/right-hand chords in harmonium).

3. **An American in Paris by G Gershwin and Petite Messe Solennelle by G Rossini**

Compare and contrast the rhythmic character of each of the prescribed works, emphasizing the presence of any significant rhythmical links.

(HL only)

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

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.

Obviously the Gershwin work has much more obvious rhythmic interest than the Rossini, drawing as it does on devices from both 20th century Western art music and jazz-influenced popular music. Some of the (many) features to which candidates might draw attention include:

From Western art music

- rhythmic groupings which run counter to metre – for example, groups of three in duple time, crossing over barline. Examples: Rehearsal 3, measures/bars 1–3; Rehearsal 4 measures/bars 1–3; Rehearsal 28 (flutes)
- rhythmic augmentation and diminution. Examples: Rehearsal 4 measures/bars 1–3 (same material heard in quavers/eighth notes in upper voices, in crotchets/quarter notes in bass); Rehearsal 33 (theme immediately followed by rhythmic diminution, transposed); Rehearsal 21 (opening motif in augmentation, combined with version in original note values in bass)
- polyrhythm/polymetre (eg Rehearsal 10.5–8: triplets in strings and winds against 2/4 of trumpets)
- hemiola (notated as triplets – Rehearsal 20ff)
- changes of metre from bar to bar (eg Rehearsals 23–4).

From jazz-influenced popular music

- syncopation (eg Rehearsal 57ff, trumpets)
- “swing” – not notated, but expected of some orchestral players in certain places (eg saxophones, Rehearsal 61ff).

By contrast, as a 19th century work Rossini’s piece generally presents a much more sedate and foursquare rhythmic aspect, with rhythms generally based on straightforward combinations of even durational values. There are nevertheless some features of interest, including:

- consistent use of ostinato rhythmic patterns as characteristic accompaniment figures (eg *Kyrie*, bar/measure 2ff; *Agnus Dei*, bar/measure 8ff)
- use of dotted or double-dotted rhythms to give a martial or ceremonial flavour. Examples: *Gratias*, bar 1ff; *Et resurrexit*, 146ff
- use of longer note values than those usually found in Gershwin – most obviously in the *Christe Eleison* movement
- use of triple and compound metres, which do not figure at all (at least notated as such) in Gershwin’s score. Examples: *Sanctus*; *O Salutaris*.

Some links between the two works can nevertheless be found:

- Gershwin is not always so rhythmically complex: his straight crotchets/quarter notes at Rehearsal 23ff can be compared to the similar accompaniment figure at bar 8 of *Laudamus te*, and the simple left-hand accompaniment figure of Rossini’s *Domine Deus* bears comparison with the first bar of the introduction to Gershwin’s “blues” theme (Rehearsal 45.9)
- Gershwin also, like Rossini, occasionally makes use of ostinato rhythms as typical accompaniment figures (eg the “maxixe” rhythm at Rehearsal 29)
- Rossini is not always so rhythmically straightforward. Like Gershwin, he occasionally makes use of syncopation (eg *Gloria*, bars/measures 138–142, 357ff, 481ff and elsewhere), hemiola

(*Prélude religieux*, 75–6), or metrical groupings which cross the bar line (compare eg the opening of the *Agnus Dei* with the version of the same material at bar/measure 63ff).

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 not 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 element. The investigated elements add valuable information to the musical discussion, analysis and evaluation of the excerpt.</p> <p>Musical evidence is consistently accurately located to support/substantiated the points made.</p>

B Musical structure

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

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

C Musical terminology

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

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

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

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

3. SL

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

***Allegretto con Variazioni* from *Quintet in A Major for Clarinet and Strings, K 581* by WA Mozart**
(Identified piece, score provided)

Musical elements

- Cut time (equivalent to 2/2 time), A major
- Tempo Allegretto (minim/half note = ca 66 on this recording)
- Variation form
- Clarinet quintet – string quartet with clarinet
- Texture varies from the opening homophony to contrapuntal
- Clarinet in A (sounds minor third lower than written part)
- Underlying harmonic basis with strong emphasis on tonic/dominant relationship and tonal root movement
- Half cadence, perfect/authentic cadence
- Period phrase structure, antecedent and consequent
- Clarinet has some virtuosic features with some wide leaps and agility
- Variations are partly thematic and partly inventions over a harmonic foundation
- Part of multi-movement work

Musical structure

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

- Bars 1–8 **Theme:** repeated; two 4-bar phrases in which the clarinet plays on the second half of each phrase. In the two-part texture preceding this, the instruments play in thirds, apart from the final open fifth. Bar/measure 4 has an imperfect (I–V) cadence and bar/measure 8 a perfect cadence (V–I) to the tonic of A major.
- Bars 9–16 Not repeated (though repeat is indicated in score); cello has bass notes; second violin plays a broken chord figure; first violin has new melody imitated in canon by the viola from bar/measure 10. Opening material reintroduced in bar/measure 13 in violin I and viola, with violin II then imitating upper part in canon at fourth below. Clarinet enters in the last 2 bars and section ends with V–I cadence as before. The material has been presented in two 8-bar sections, which is the pattern followed throughout.
- Bars 17–24 **Variation I:** clarinet has decorative melody played over the initial theme of bars/measures 1–4 and its harmony, with wide leaps of register and octave displacement of notes in bars/measures 19 and 23.
- Bars 25–29 Clarinet plays variation of violin I theme from bars/measures 9–12 above new accompaniment figures (eg oscillating figure in violin I).
- Bars 29–32 Clarinet plays decorative melody above slightly altered repeat of bars/measures 13–16 in strings.
- Bars 33–48 **Variation II:** opening of melody in violin I based on clarinet theme from bar/measure 17, and trilled cadences reappear at the end of each section, but generally speaking original melody has disappeared and variation is based on its harmonic outline. Basic features are:
- accompaniment figures in constant triplets (violin II and viola);

- bass notes in cello as before and melody in violin I, with the clarinet entering for the last four bars of each 8-bar section, beginning in each case with a long sustained E. Of interest also is chromatic scale in violin I linking to final section (bar/measure 44).

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): theme, tonic, dominant, chromatic, canon/canonic, imitation/imitative, virtuosic, arpeggio, figure/figuration, counterpoint/contrapuntal, tempo, cadence, diminished, motif/motivic, appoggiatura, syncopation, trill.

Musical context

- Clarinet part written with Anton Stadler in mind who would have used the basset clarinet (basset horn)
- Chamber music
- Classical period (1789)
- Some thematic links to the clarinet concerto (also in A).

4. SL

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

Sunday Morning from Peter Grimes – Four Sea Interludes, Op 33a by B Britten

(Identified piece, no score provided)

Musical elements

- Large orchestra with especially large percussion section which includes tam-tam, xylophone and tubular bells (though not all percussion is heard on this extract)
- Diatonic but with chromatic additions which create harmonic ambiguity
- Rhythmically varied and syncopated in places
- Allegro spiritoso – 2/2 (minim/half note = 80 in score, on this recording ca 84)
- Economic writing with distinctive and clear use of instrumental colour (timbre)
- Varied textures and instrumentation partly defining the design
- Tonal centre is ambiguous but settles towards D given the long pedal D and the sustained high D on bassoons at the start
- Horn motif at the start can be heard as bitonal juxtaposition of E and D major or as in D mode with sharpened fourth (Lydian)
- Rhythmically not complex but very unsettled using syncopations and irregular arrangements
- Use of pedal points (start and ending)
- Parallel harmonies, for example at circa 1:41–45
- Disjunct contour of the opening figure contrasts with smooth conjunct contour of the string melody

Musical structure

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

- 0:00 A: Repeated 4-bar harmonic ostinato for horns. Woodwind enter in octaves on the second bar of repetition, with staccato theme characterized by rising fifths and syncopated treatment. Horns sustain final chord and woodwind have upward run linking to next section.
- 0:31 A2: Horn ostinato resumes, with strings taking over the material just heard and some phrases loosely imitated by woodwind. Culminates again in a trilled bridge descending chromatically into...
- 0:59 B: Sumptuous string melody slowly rising into upper registers of both violas and cellos. Fragmented figuration in woodwind (suggesting sea birds and wind), partly based on diminution of ostinato motif from preceding sections. Harp and pizzicato basses feature a pattern of isolated notes separated by rests, with occasional off-key notes suggesting bitonality. Culminates again in the trilled cadence and a harp glissando...
- 1:46–1:55 A3: Opening material presented by full orchestra *fortissimo*. Horns have harmonic ostinato as before, syncopated theme is presented in trumpets, strings provide ostinato based on same material in even quavers/eighth notes.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): ostinato/harmonic ostinato, glissando, syncopation, bitonal/bitonality, pedal point, timbre, instrumentation, orchestration, dovetailing (eg strings entry and horn motif), imitation, trill, tremolando, portamento, accents, parallelism, *con sordini*, harmonics, bell tones.

Musical context

- Programmatic / illustrative
- From the opera *Peter Grimes* (first performed 1945) by English composer Benjamin Britten (1913–1976)
- Mid-20th century
- Twentieth century origin suggested by: colourful orchestration with use, for example, of trumpet as melodic instrument, or entry of bells and tam-tam at end of extract; modal and bitonal elements of harmony; syncopated rhythms; occasional use of dissonance

5. SL

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

Ven ven mulata by Manuel Lopez-Ruiz

(Unidentified piece, no score provided)

Musical elements

- E major mode
- 2/4 (but 4/4 would be acceptable; any numbers of bars given would then be half those shown below)
- Very fast (crotchet/quarter note = 124)
- Spanish guitar, singer, electric bass, timbales, hand clapping, and brass section
- Verse/chorus form

Musical structure

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

- Piece consists essentially of alternation of **Verse (A)** and **Chorus (B)** sections, with overall form of **AABB AB BBB ABBBB**.
- Both sections are normally 8 (2 x 4) bars long, and each is based on an underlying harmonic progression: **A** is I–I–II–II V–V–I–I, **B** is II–V–I–I (x 2).

- 0:00 Verse (A) x 2
After a *rasgueado* of the guitar, voice enters introducing the first verse (8 bars/measures). Electric bass supports the basic harmony from the third bar onwards. Verse is repeated with second voice in harmony (third higher) with the first. All this is accompanied by guitar and percussion. At the very end (0:17), the ensemble comes to a halt on the downbeat and the voices sing the upbeat to the next section unaccompanied. This is a typical feature of transitions between sections: cf also 0:25, 0:35, 0:43, 0:51, 1:17, 1:33, 1:41, 1:49. 1:57.
- 0:18 Chorus (B) x 2
Both voices in harmony (thirds). Electric bass has repeated syncopated rhythm omitting first beat of bar and placing heavy accent on fourth quaver/eighth note, creating metrical ambiguity. Second “B” section presents syncopated interjections of brass.
- 0:35 Verse (A)
Similar to verse 1 (0:00) (9 measures).
- 0:44 Chorus (B) x 2
Syncopated interjections of brass begin immediately. Guitar run at 0:59 leads into:
- 1:01 Chorus (B) x 2 (instrumental)
Improvised guitar solo with the virtuosic style typical of flamenco. Harmonic progression is that of chorus, but repeated electric bass rhythm is that of verse sections.
- 1:17 Verse (A) x 2
Similar to the section beginning at 0:00.
- 1:34 Chorus (B) x 4
Brass enter again for last two repeats (ca 1:48 onwards).

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): chorus, verse, major, bridge, flamenco, *rumba flamenca*, strummed playing (*rasgueado*).

Musical context

- *Rumba flamenca*, one of the lighter styles of traditional flamenco. Flamenco originated in Spain, but then travelled to South America, returning to Spain from the 1850s onwards in a new form incorporating other influences.
- As such, it incorporates elements brought from the Caribbean (eg Afro-Cuban) and, more recently, other influences from outside flamenco.
- It could be argued that this track is a fusion between flamenco and pop elements.
- One famous group in this style was Gypsy Kings.

6. SL

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

Le Duo by Adzido (Ritual Songs and Dances from Africa)

(Unidentified piece, no score provided)

Musical elements

- Ensemble with wooden tuned idiophones: possibly one or more *balans* (African instrument similar to xylophone) tuned to pentatonic, isotonic or heptatonic African scales. Several names exist for this instrument – *balafon*, *gyil*, *balangi* – though exact naming is not expected
- Mbira/Sansa/Thumb-piano
- Various drums (*djembe*), solo and group voices
- Pentatonic motifs, syncopation, balanced phrases
- Accents
- Ostinato patterns
- Multi-layered texture
- 1.5 octave vocal pitch range
- 4/4 with fluctuating pulse
- Initial tempo ca 108; by 0:41 has increased to 120, by 1:41 to ca 160
- Variation in rhythmic, timbral and textural density by the addition, subtraction or subtle alteration of parts sustains interest

Musical structure

There are many possible interpretations of the structure of this excerpt. Here is **one** of them, consisting of three sections with clearly shaped and repetitive motifs and phrases:

A section (can be divided into 10-second long segments)

- 0:00 Tuned percussion plays essentially pentatonic melodic motif with tonal centre on B, which is slightly varied & repeated to form first phrase. Five bars/measures long.
- 0:10 Solo (leader) sings first phrase. Two-bar ostinato patterns in tuned percussion begin, providing harmonic support, and will continue through the A section. Five bars/measures long again.
- 0:21 Chorus enters repeating first phrase. Ostinato continues. Drums enter with a flourish at 0:20, adding new layer to *balan* and vocal lines (increases rhythmic complexity, textural density and overall tension). Tempo gradually starts to accelerate. Five bars/measures long.
- 0:32 Soloist reiterates first phrase over ostinato & drums. Five bars/measures long.
- 0:42 Chorus reiterates first phrase over ostinato & drums. Five bars/measures long again, but extra beat added to final bar (*ie* = 5/4).

B section

- 0:53 Two-bar/measure, 16th-note (semiquaver) pattern in tuned percussion.
- 0:57 Soloist sings above pattern with accents, over new tuned percussion patterns.
- 1:01 Chorus sings in response to soloist over tuned percussion patterns. Again 2 bars/measures long.
- 1:05 Soloist/chorus alternation at 0:57–1:05 reiterated.

C section

1:13 Tuned percussion begin 1-bar/measure ostinato pattern which essentially repeats from this point on. Trill-like vocal calls (sounding like flutes) enter 1:15. Increase in tempo and intensified instrumental, “jamming”-like, rhythmic activity introduce a strong forward thrust in this section. Sound seems spontaneous, freer from metric constraints, and trance-inducing. Fast, assertive playing in the drums, with clear and colourful articulation of longer rhythmic patterns. Latter have subtle shifts after some repetition over the continuous ostinato patterns in the tuned percussion, which also shift. Sporadic accented vocal cheers reveal the informal, participatory nature of the performance setting.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): polyrhythms, polyphony, counter melodies, polymelody, syncopation, motifs, sequences, ostinato, accelerando, balanced phrases, antiphony, call and response singing (responsorial), pentatonic, idiophones, membranophones.

Musical context

- African ritual dance (from Burkina Faso)
 - Indigenous dance music
 - Likely performed in participatory community gatherings (the piece is a rain dance)
-