

Markscheme

May 2018

Music

Higher level and standard level















Listening paper


32 pages

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 Global Centre, Cardiff.

The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	CKS - Clear Knowledge Shown	
	Cross – Incorrect point	
	DES – Descriptive	
	Excellent Point - Excellent Point	
	GA - Good Analysis	
GEN	GEN – Generalisation	
	GEXA - Good Example	
	H Line - Underline tool	
	IR – Irrelevant	
OK	OK – OK/Answer Acceptable	
	On page comment tool	
	SEEN_Small – Seen	
	Tick Colourable	
	TV - Too vague	
UA	UA - Unfinished answer	
	WARG - Well argued	
	WKAR - Weak argument	

You must make sure you have looked at all pages. Please put the  annotation on any blank page, to indicate that you have seen it.

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. Examiners are also 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>

<p>5–8</p>	<p>The answers, which may not always address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.</p> <p>The answers, which may not always address the question, [...] The response indicates an understanding of the question, but only partially addresses it. The response is narrative and/or descriptive in nature.</p> <p>The answers show some level of musical understanding. The response contains some prior knowledge, but demonstrates merely recall of information, rather than application of prior knowledge and engagement with the question through reasoned discussion and evaluation.</p> <p>There is some use of musical evidence, though this is not located precisely enough. Musical evidence is presented on occasion, but used without explanation or not relevant to the question under discussion. Where musical evidence is given, it is imprecise with regards to bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p>There is some use of musical terminology. Musical terminology is applied and on occasion is relevant and appropriate with regards to the material under discussion, while there is also some inaccurate use of terminology and/or vague statements.</p>
<p>9–12</p>	<p>The answers, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology.</p> <p>The answers, which generally address the question, [...] The response indicates an understanding of the demands of the question. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> However, answers lack clarity and development.</p> <p>[...] show an adequate level of musical understanding. The response appropriately applies and sometimes explains prior knowledge in relation to the question and the material under discussion.</p> <p>There is use of musical evidence, though this is not always precisely located. Throughout the answer musical evidence is used, which is sometimes, but not consistently, accurate, relevant and explained in relation to the question. Evidence is sometimes, but not consistently, located by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p>There is partially effective use of musical terminology. The use of musical terminology is mostly relevant and accurate, but does not consistently support the discussion, analysis, evaluation, examination, <i>etc.</i> Critical terminology is appropriately used, although some may be ignored or unaccounted for.</p>

<p>13–16</p>	<p>The answers, which generally address the question, may not always be convincing but show a good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.</p>
	<p>The answers, which generally address the question, may not always be convincing [...] 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. [...] 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. 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). 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>
<p>17–20</p>	<p>The answers, which consistently address the question, are convincing and show a very good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.</p>
	<p>The answers, which consistently address the question, are convincing [...] 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. [...] and show a very good level of musical understanding, [...] The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples. [...] 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. 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>

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

Examiners may find the following resources helpful:

Brandenburg Concerto No 2 in F major by Johann Sebastian Bach

Various editions of the score are available online for free download, eg at:

[http://imslp.org/wiki/Brandenburg_Concerto_No.2_in_F_major,_BWV_1047_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Brandenburg_Concerto_No.2_in_F_major,_BWV_1047_(Bach,_Johann_Sebastian))

Dances of Galánta by Zoltán Kodály

The score of the work is still in copyright and no free download versions as such are available, but a digital copy of the score used by André Kostelanetz when conducting the New Philharmonic is available (for viewing, not printing) at:

<http://archives.nyphil.org/index.php/artifact/db9cbad7-6e9c-4dc1-bc81-08439b597b11>

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

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

Discuss Bach’s use of texture and timbre (tone colour) in his *Brandenburg Concerto No 2 in F major*. In your discussion refer to **each** of the three movements.

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.

Preamble:

- The elements of texture and timbre may be discussed in tandem as they often work together.
- However, when describing texture, instrumental doublings should not be confused with independent textural layers. For instance, the very opening bars show a textural layer from the trumpet, another unison layer presented by flute, oboe and violin 1, with violin 2 playing at the interval of a third below, the *viola di ripieno* and the doubled lines on *violone di ripieno* and *violoncello e cembalo* or basso continuo.
- Throughout any discussion, the distinction between texture and timbre must be evident and less credit awarded where there is conflation of these elements.
- Credit may be given for the correct use of technical terminology which includes the terms associated with *concerto grosso* forms – *ritornello* – *ripieno* – *concertino* – *basso continuo*, in addition to general terms of texture which include *homophonic*, *monophonic* and *polyphonic* or their close equivalents (contrapuntal etc.).
- A discussion of texture may also reference interval relationships such as parallel movement in thirds or contrary motion.
- Discussion of timbre should refer to the use of instruments in different ways and in different combinations or as solos and the interplay between them.
- Clearly close reference might be made to the role of the trumpet in the first movement and third.
- Textural change and contrast also help the definition of the form in terms of *concerto grosso* although Bach’s expression represents an integrated approach which is not a simple matter of making *concertino* and *ritornello* distinctions.
- The concerto features four solo instruments which introduce contrasts of timbre, viz. trumpet, *flauto dolce* [recorder], oboe and violin, each of which is very different.

The following notes cite points of relevance which may be credited in responses section by section. [The notes do not constitute a formal analysis, which is not required for the question.]

Movement I

Bars	Points of relevance
Anacrusis–8	Homophonic five-part texture, viz trumpet-supported melody with single melodic line in flute, oboe, violin and <i>violino di ripieno</i> , <i>violone</i> moves in parallel thirds while the <i>violone di ripieno</i> and basso continuo replicate their semiquaver movement. Final two beats of bar 8 have the flute and oboe link to bar 9 where the texture changes. Bars 1–8 [bt2] use the full ensemble with carefully blended and balanced instrumental grouping and consequent timbral quality.

<p>9–28</p>	<p>Accompanied only by the continuo, the solo violin plays over two bars followed by an equally balanced two bars of tutti/homophonic texture on the initial figures. The violino ripieno now has an accompanying semiquaver figure (b. 13) as the oboe takes the solo role followed by two bars of homophony tutti (bb. 15–16) and the flauto/recorder solo, a further two bar <i>tutti</i> (bb. 19–20) but which has the clear colour/timbre of the high trumpet in C, which then completes the passage and merges into the opening homophonic ritornello passage between bb23–28bt2.</p>
<p>28bt3–59bt3</p>	<p>The initial most prominent timbral contrast is from the trumpet solo joined by the <i>violino di ripieno</i> playing in counterpoint against it for a few bars [a brief moment of polyphony, it might be said]. The trumpet's trill beginning in bar 31 marks the beginning of an imitative/canonic relationship with the oboe which is polyphonic/contrapuntal in two parts. The flute plays a florid semiquaver figure which also weaves contrapuntally between the parts, imitated again in the violoncello and continuo parts from beat 3 of bar 33. Although the string and continuo parts from bar 50 have a degree of independence, they are triadic in formation and do not constitute a thorough polyphonic or contrapuntal texture; however, the wind and <i>violino di ripieno</i> parts are related polyphonically and Bach's writing almost blurs the distinction between homophony and polyphony by placing one against the other as blocks. The section marks a passage of textural [and harmonic] intensity which is contrasted by a passage such as bb48–49, distinguished by the unison of flute, oboe and violins.</p>
<p>59bt4–83bt3</p>	<p>Textural contrast and timbral contrast combine, beginning from a 2- to 3-part [excluding the basso continuo] contrapuntal texture on flauto/recorder and violino primo. The counterpoint is not thorough, the violin being written in an accompaniment style before imitating the recorder figure at bar 62; the texture increases to a 3-part counterpoint from the oboe entry at bar 63 and then to a 4-part texture from the trumpet entry in bar 65. The roles also change, eg in the violin entry at bar 62, which imitates the recorder entry from bar 60, imitated again by the oboe at bar 64. From the last quaver of bar 63, the sonority is enriched with an orchestral tutti incorporating nine instrumental parts but only a four-part texture prevailing through most of the passage to bar 83. From bar 72, the passage becomes more distinctly contrapuntal including the syncopated figure in the ripieno violin and the suspensions arising in flute and ripieno violins. From bar 80, the counterpoint is more intricate with figures derived from the initial ideas until bar 82 where the texture reduces: the bass doubled in continuo, the viola's syncopated line, the flute doubled by violins and the oboe playing a figure derived from the fugue subject which then returns in its first recognisable form at bar 83/4.</p>

83bt3–end	<p>There is a notable unison [monophonic] passage where the main theme is reiterated at bb102–106, with the trumpet the only contrapuntal addition. From bar 107, the homophonic texture is clearly outlined through a harmonic progression in arpeggio triads while flute, oboe and violin are treated polyphonically.</p> <p>From bar 115, the texture is fast moving homophony in five parts as at the beginning: solo trumpet, flute/oboe/violin, <i>ripieno</i> strings and basso.</p>
-----------	---

Movement II

Bars	Points of relevance
1–30	<p>The movement begins with a three-part canonic texture supported by the continuo bass and associated chord progressions. The nature of the basso continuo might be thought of as homophonic. The prevailing texture above that is, therefore, three-part imitative counterpoint/canon.</p> <p>The movement highlights three of the solo instruments without using the trumpet, in a series of entries of contrasting timbres.</p>
31bt3–56	<p>The appoggiatura figure [flute bar 33, for example] is presented imitatively across the ensemble mainly in paired combinations: <i>eg</i>, flute+oboe, flute+violin, or, in a passing 3-part texture at bar 41, all three instruments. The point to be made is that Bach repeats the figure/motif but uses timbre as a feature of contrast.</p> <p>Although the passage contains elements of imitation, it is not thoroughly contrapuntal, using many rests and only short passages of imitation.</p>
57–end	<p>The individual parts and instruments draw together as polyphony which is closer to decorative homophony than thorough counterpoint.</p> <p>The movement closes on the cadence homophonically.</p>

Movement III

Bars	Points of relevance
1–56	<p>Trumpet leads in a two-part texture with the continuo bass. The texture is three-part counterpoint from the oboe entry at bar 7. The material is as the exposition of a fugue and presented almost exclusively in the solo instruments, while the string section enters close to cadences adding both change of timbre [colour] and some further imitative entries, <i>eg</i>, at bar 53–57 before the perfect cadence to C major.</p>
57–97	<p>The trumpet rests from this bar, giving way to the paired combination of oboe and violin. The parts are initially tied in parallel sixths, but soon deviate into independent counterpoint, including brief imitations from the continuo bass.</p> <p>Notice that Bach frequently contrasts the <i>tutti</i> ensemble with either solo or duet/trio combinations, with their respective timbres and textural changes.</p> <p>The cadence at bar 85 is also approached by way of the string section, this time to G minor.</p> <p>The instrumental colour changes with oboe and violin duet; there is a further change at bar 89 with the entry of the flute which is then paired, by way of more contrast, with the violin.</p>

98–end	<p>Changes of timbre are sometimes used to highlight melodic or harmonic features.</p> <p>For example, the sequence of suspensions from bar 97–104 is given definition by the violins, which cut through the rapid movement in woodwinds.</p> <p>Following the reduction of texture in bars 107–118, the <i>tutti</i> ensemble returns and a similar passage of sequential suspensions leads to the closure of the final four bars which are essentially homophonic despite the individual movement in the trumpet and violin.</p>
--------	---

An adequate to good response will:	A very good to excellent response will:
Show a clear understanding of musical texture.	Show a clear understanding of musical texture and provide references from the score.
Relate texture to fugue and counterpoint in general.	Relate texture to fugue and counterpoint in general and to Bach’s treatment in particular.
Locate examples of contrasting texture in the score.	Locate examples of contrasting texture in the score and offer analysis.
Use appropriate terminology when describing fugal and canonic textures [second/third movements], although terms may be generic such as “imitative” rather than “canonic”, or refer to the fugal terms specifically [subject, answer, countersubject].	Use correct technical terminology when describing fugal and canonic textures [second/third movement] and clearly demonstrate understanding through correct usage including references to tonality.
Discuss passages which show clear contrasts of timbre and relate to instrumentation and combinations.	Discuss passages which show clear contrasts of timbre and relate to instrumentation and combinations with commentary on the use of instruments.
	Comment on the relationship of timbre to texture with evidence from the work.

2. Dances of Galánta by Zoltán Kodály

Explore how Kodály uses instruments and combinations of instruments to highlight thematic 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.]

General Features:

- *The Dances of Galánta* is a work which is melody-dominated throughout, and so it is the melodies which are highlighted and central to the question.
- Responses should focus on orchestration, timbre/instrumental colour, combinations of sounds, performance techniques such as pizzicatos, the relationship of themes to orchestral context/accompaniment
- Kodály's orchestral works are exemplars of orchestration and reveal his particular concern for orchestral colour [cf. *Peacock Variations*]
- Themes are generally highlighted through use of **solo unaccompanied instruments** such as the initial cellos and horn, and then **through repetition** in changing presentations or with changing surroundings achieved through constant re-orchestrations.

A: Lento (Bars 1–49)

- The cellos present **the introductory theme in bars 1–5 unaccompanied** so there is no doubt that it is the theme which is going to be important.
- **Bar 10 has a repeat of the same theme but played by the French horn a perfect 4th higher.** Both the presentations of the theme are interspersed with demisemiquaver figure flourishes at a quicker tempo [*Poco accelerando*] which also contributes to thematic emphasis.
- **At bars 19–35, repetition of the theme begins for a third time on solo oboe doubled by solo flute, then solo bassoon and violas, and finally on violins I & II in octaves and (later) solo clarinet,** which takes the theme further into a cadenza-like passage that relates to the opening scale flourishes. The sound of the strings at this point is a pre-echo of a later presentation where the sound becomes rich and Romantic.

B: Andante maestoso (Bars 50–93)

- **The solo clarinet now presents the second principal theme** [although similar to the first]
- As before, the theme is presented by means of **a solo instrument** but, unlike the first theme presentation, it is **supported homophonically** mostly by a syncopated **harmonic passage in strings** and an **octave pedal on E in two horns [III+IV]**. The **homophonic texture here gives fresh highlighting relationship** to the theme in contrast to the rushing filigree of section A.
- From **bar 66** the second theme is stridently highlighted by **strings in unison and octaves** doubled by flutes and clarinets with open fifths underpinning in cellos, basses and bassoons and harmony in horns.
- From **bar 82** the theme is given to the **violas and cellos doubled by the bassoons and clarinets** while the rest of the orchestra have the homophonic “accompaniment” harmonies.

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

- The section begins quietly as a contrast and the new theme is presented in the **low register of the solo flute** with accompaniment provided mainly from **strings played pizzicato**.
- From **bar 109** the consequent of the theme is taken up 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 added to the mix.**
- **Bar 123 has the theme in woodwinds only.**
- **The string ensemble highlights the theme again from bar 134** and is immediately contrasted by a repeat in flutes/piccolos and oboes playing motivic fragments.
- The richly Romantic **string unison tone** returns, highlighting the **principal** theme at the **Andante maestoso** with an **orchestral tutti** until **bar 167** where the coupling of **violas with cellos** [see above] provides the concluding timbre to **bar 172**.

D: *Allegro con motto grazioso* (Bar 173–235)

- The theme is **first presented by solo oboe** with light pizzicato accompanying figures and a simple rising fourths figure from clarinet II.
- **Reduced orchestration** contrasts with the richness of the previous passage.
- **Repetition of the theme** (b. 181) is offset against some deft **orchestral effects** such as **the double natural harmonics in the divided strings** and the **pizzicatos** and the definition of the **grace notes in flutes and oboes**. The emphasis is on **rhythm** and **timbre**. The addition of the **triangle** and **campanelle [di mano]** or hand-bells serves to highlight the lightness of the theme and the shift of register.
- The *verbunkos* idiom enters again at **Animato** (b. 209) with a briefly contrasting return of the string tone which then **combines with woodwinds from bar 217**.
- The **Andante maestoso** from **bar 229** highlights the theme in a huge **orchestral tutti** which includes for only the second time **trumpets in C** [NB the brass section is relatively small, without trombones or tuba]. The theme itself is much **doubled in upper woodwinds and strings**, as previously, and with a prominent **roll on timpani** [B-flat].

E: *Allegro* (Bars 236–334)

- The emphasis is on rhythm and **colour achieved through orchestration**.
- The **theme is presented in the strings** followed by a presentation on **oboes and clarinets** in octaves. As the oboes and clarinets continue, the strings have a fast-moving semiquaver accompanying role which gives way to a rhythmic off-beat pattern on lower strings, simulating a drone-like effect.
- **At bar 252**, the violins now repeat the figure in sixths and in a higher **register**. Kodály often changes register at the same time as the instrumentation as can be seen in almost any passage previous to bar 252.
- The repeat in flutes and clarinets at bar 258 has a prominent **horn** part which follows the contour in regular crotchets and, in terms of orchestral colour/timbre, introduces an element of contrasting timbre.
- The consequent passage is fast-moving semiquavers in woodwinds from **bar 268** which acts as a foil to the subsequent repetition of the theme from **bar 277**. At that point, the theme is again **doubled in woodwinds** and **violins playing in octaves to add emphasis/highlight**.
- The syncopated theme is treated like a *cantus firmus* being **doubled by violas and trumpets** from **bar 278**.
- **Bar 315** marks another presentation of the **theme in double stopped sixths played by violins in octaves**, with the consequent passage from b. 268 and decorative quaver movement in the **woodwinds** while the **horns**, entering two bars in at bar 317, **highlight the theme** in canonic imitation.
- The final repetition between **bars 322–334** is highlighted by the strings' homophonic presentation with added off-beat staccato attacks **in woodwinds** with acciaccaturas following the contour of the theme.

F: *Poco meno mosso* (Bars 334–565)

- To an accompaniment of **horns** and **strings** the next theme is played by solo **clarinet**. It is doubled in octaves by the **flute at bar 350** and then repeated by cellos and bassoons from 354.
- Second theme is introduced **by Vln I at bar 362**, providing close contrast with the woodwind-dominated presentation earlier, and the theme is treated imitatively between **flutes, oboes, clarinets and bassoons** with **violins**.
- **The piccolo returns to the theme at bar 393**, imitated by bassoon as the horns repeat their ostinato-like figure along with lower strings, continuing until the **entry of a second theme announced by horns in octaves in bar 405** with little accompaniment and therefore being **highlighted through exposure**.

- **The theme is imitated across the orchestra in flashes of different instrumental colour** through to **bar 443** where a new syncopated theme is presented mainly by the strings [and with an *accelerando* in *verbunkos* style].
- **The earlier homophonic theme (from bar 236) returns in a different orchestral guise from bar 490.** The orchestration includes **double-stopped string parts in both violins and violas and doubled by the woodwinds** until a full **orchestral tutti** at **bar 502**. Here the **timpani add strength to the bass F-sharp**.
- Contrast is particularly emphatic at bar 502, where the woodwinds provide sustained trills and harmonic cohesion to the syncopations focused in strings. Kodály is constantly employing colourful means to **highlight repeating material whether in blocks of orchestral sound or as lightly accompanied or unaccompanied solos**.
- **Compare**, for instance, **bars 506–509** with the following block beginning at bar **510**, the texturally thinner **bars 514–517** with the following **tutti**.

G: Andante maestoso (Bars 566–578)

- **Violins and violas are divided in three**, creating a diffuse sound which supports the return of the principal theme which was introduced at **bar 50**. The theme is highlighted against the **slow harmonic tremolandos starting in flutes, moving down to oboes and returning to what might seem its “home timbre”, the clarinet which, as previously, runs away into a cadenza**.

Allegro molto vivace (Bars 578–end)

The 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 some examples of thematic ideas and the associated instruments/combinations.	Will focus on thematic ideas and their presentation in terms of orchestration and contrast of repeated material in different combination.
Reference different instruments in both solo and tutti passages without comment .	Will reference timbre and sonority relating clearly to thematic idea; instrumental register and its effect on timbre [lower register of flute, for example]; instrumental effects such as pizzicato, harmonics, string divisions and the occasional use of percussion for added colour.
Reference solo and tutti passages without analytical comment of distinctive features providing the contrast.	Will compare in detail solo and tutti passages in terms of sonority.
Use examples from the score which may support the response generally.	Examples will be precisely located from the score and which support statements/arguments strongly.
Discuss some passages using some appropriate terminology.	Discuss a range of passages taken from the whole work in appropriate and accurately used technical language.

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

Compare and contrast the concerto characteristics in *Dances of Galánta* and the *Brandenburg Concerto No 2 in F major*, emphasizing any significant musical links.

(HL only)

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

First of all, it should be noted that, although the Bach is a specific type of concerto (*grosso*), the question here explicitly refers to “concerto characteristics” more generally. Candidates should identify concerto features in their answer, such as textural contrast and associated thematic contrast.

Candidates need not limit themselves to the *concerto grosso*-like aspects of either work, but can discuss *concertante* principles of various kinds, eg, as might be found in a solo concerto or indeed a “concerto for orchestra” (a 20th-century type of which Kodály himself was later to produce an example in 1940).

The success of candidates’ responses is likely to depend on their ability to identify concerto-like elements in the Kodály, and to both compare and contrast these with such elements in the Bach. The discovery of significant musical links is, as always, particularly difficult here, and inventiveness in this respect should be correspondingly rewarded.

The following summary is not intended to provide an exhaustive “checklist” for assessment, but rather to give examples of the kind of issues candidates might fruitfully explore.

Similarities/comparisons:

1. With regard to **concerto grosso** elements, the **contrast between the solo group/concertino and the ripieno strings, or tutti sections involving both** is obvious in the outer movements of Bach, particularly movement I, and indeed central to the work’s structure. This is clearly not an explicit element of the work’s structure in Kodály’s case but, nevertheless, it is certainly possible to find passages of alternation between soloists (or groups) and *tutti* writing here as well.

The openings of the two works provide a good comparison in this respect, and might indeed be cited as a “significant musical link”. Here Bach offers a clear contrast between *tutti* passages (roughly bb. 1–8, 11–12, 15–16, 19–20 *etc.*) and interpolated sections which each showcase one solo instrument plus (from b. 13 onwards) a second solo instrument as accompaniment. Kodály presents a vaguely similar pattern of contrasts in his opening section as well. In this case *tutti*-like passages dominated by the orchestral strings (eg, bb. 6–9, 15–18, 37–43) alternate with solos for the cello section (b. 1), horn (b. 10), oboe (b. 19, later doubled by flute @ 8ve), bassoon plus viola (23) and finally clarinet (33), which emerges to become the dominant solo instrument from here until b. 65.

2. Both composers also present **contrasts between thematic material given to the soloists and tutti**.

The opening of the Bach (see above) sets up a contrast between the *ritornello* theme of the *tutti* sections and the different material given to the soloists. Similarly, there is contrast at the

beginning of the Kodály between the folk-derived theme given to the soloists and the scale-based figuration of the orchestral interpolations; or in the *Lento* (b. 93/4ff.) between the dotted-note melody given to various woodwind solos or groups (eg, 96ff) and the answering material given to the orchestral strings + various doublings (eg, 109ff).

3. This device of allocating independent material to solo/*tutti* groups also recalls another aspect of the *concerto grosso* form used by Bach, the *ritornello* principle exemplified in particular during the first movement (eg, bb. 1, 11, 15, 19, 23 etc.)

The passages of orchestral figuration at the beginning of the Kodály (eg, b. 6ff) could also be regarded as a kind of *ritornello* theme in the context of the opening section. Perhaps there is also some suggestion of *ritornello* form in Kodály's various revisitings of the *Andante* theme, which first appears in b. 50, and resurfaces later in bb. 151, 229 and 566: Ferenc Bónis, in the introduction to the miniature score (p. XIII) even refers to the first part of the work as a "rondo".

4. In the case of both composers, however, **musical material that is initially specific to either soloist(s) or the *tutti* group may subsequently be transferred from one to other, or played by both simultaneously.**

In the first movement of the Bach, the *ritornello* theme announced at the beginning is later taken over by soloists (eg, b. 44, oboe). In the Kodály, the folksong theme of b.1 is taken over by orch. strings at 27, while the orchestral figuration of b. 6 is later picked up by the solo clarinet in its cadenza (b. 45) and played in tandem with the folksong theme in b. 20ff and b. 37ff.

5. In both works, the "***tutti***" (or ***ripieno***) groups are dominated by strings (+ continuo in Bach's case, and plus anything up to and including the entire ensemble in Kodály's). By contrast, **Bach's solo group** (except for Movt. II) is **dominated by woodwinds and brass**, and **Kodály tends to prefer woodwinds (or horns)** for his solo material. In his case, indeed, the contrast is underscored by the absence of any passages for solo string instruments.
6. Although Bach's work is not a solo concerto, his **solo parts are certainly technically challenging**, and individual *concertino* soloists have several opportunities to display their skills – most obviously the trumpet's high-flying *clarino* playing (eg, Movt. III, bb. 41–47). Similar passages of instrumental virtuosity are found in Kodály's work; indeed, it could be said that in places his clarinet has an equivalent role to Bach's *clarino*, with passages of dazzling virtuosity of a very different style (eg, the cadenza, b. 44ff). This is indeed one of most obviously concerto-like aspects of the *Dances of Galánta*, and many candidates are likely to comment on it.

Differences/contrasts:

1. The most obvious point of difference is that **Bach's solo writing focuses on a group of instruments** – the *concertino* – and passages in which only one instrument from this group is playing are actually quite rare (Movt. I, bb. 9–10, violin.; Movt. III, bb. 1–6, trumpet). By contrast, in addition to its *concerto grosso* aspects, Kodály's work features many more passages reminiscent of a solo concerto, with the woodwind in particular frequently showcased in solo roles (examples throughout). This type of writing is also reminiscent of a "concerto for orchestra", a genre to which (as noted) Kodály was later to make his own contribution.
2. As a result of this focus on group interaction – and the relatively modest size of the *ripieno* forces – **Bach's concertante writing still retains some characteristics of a chamber-like musical "conversation"** between an intimate group of players (Movement II is a good example). By contrast, with its preference for spotlighted instrumental solos contrasted with a much bigger orchestra, **Kodály's writing is generally more reminiscent of the large-scale solo concertos of the 19th century or (again) the 20th century concerto for orchestra**, both of which are designed for performance before a wider public in a less intimate setting. (There are however

one or two passages in the work where an orchestral section might be considered as having a *concertino*-like role, *eg*, the woodwinds at b. 181ff or 354 to 461.)

3. Bach’s work does not feature any **solo cadenzas** as such, which do however appear elsewhere in the *Brandenburg Concertos* (*eg*, the long harpsichord solo in No. 5). Kodály, by contrast, of course includes three quite spectacular cadenza passages for the clarinet (bb. 33–36, 44–49, 571–578).
4. Generally speaking, the ***ripieno* strings have a much less prominent and technically demanding role in the Bach.** By contrast, the **writing for the orchestral strings can be every bit as brilliant and challenging as the solo parts in Kodály’s case.** The *verbunkos*-style writing from b. 443 onwards – simulating the virtuosity of the Galanta gypsy bands of Kodály’s childhood – is an obvious example; here it is as though the entire violin section takes on a “soloist” role, again echoing the “concerto for orchestra” concept.
5. **Bach’s solo instruments tend to engage in contrapuntal dialogue both between themselves** (most obviously in the fugue that begins Movement III) **and with the *ripieno* group** (*eg*, throughout the middle section of Movement I from ca. b. 31ff.). By contrast, **Kodály’s writing for soloists is mostly of a “melody and accompaniment” character**, usually with an essentially homophonic, harmony-based texture (several examples throughout, *eg*, b. 50ff, 96ff, 173ff, etc.)

An adequate to good response will:	A very good to excellent response will:
Demonstrate that the candidate understands the topic of the question and is aware of some of the appropriate terminology to describe it (<i>eg</i> , <i>concertino</i> , <i>ripieno</i> , <i>cadenza</i>).	Demonstrate a clear understanding of the question and the way it relates to the different historical and social contexts of the two pieces.
Include at least one accurately located example that relates to this topic.	Construct a logical discussion that explores various aspects the question in a systematic way (<i>eg</i> , by looking at different types of concerto features).
Discuss a range of different concerto-like features.	Go beyond obvious features such as <i>ripieno-concertino</i> contrasts or instrumental cadenzas to explore subtler aspects of the question, such as the relationship between concerto principles and textural or thematic elements.
Provide a balanced range of examples from both works to illustrate these – particularly from the Kodály, where the <i>concertante</i> features are less obvious.	Provide a wide range of examples to illustrate these points. Generally speaking, however, a response which simply provides multiple examples to illustrate the same point is less likely to score a high mark than a response which makes more points but uses fewer examples of each.
Identify significant musical links and compare these examples in terms of similarities and difference, framing the comparison within a structured discussion of the question.	Demonstrate greater inventiveness in the selection of examples, exploration of concerto features (particularly in the Kodály) and in the identification of significant musical links.

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

B Musical structure

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	<p>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	<p>The work demonstrates little and inaccurate knowledge of the musical context. The candidate has used little reasoned argument.</p> <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	<p>The work demonstrates some knowledge of the musical context. The candidate has sometimes used reasoned argument.</p> <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	<p>The work demonstrates adequate knowledge of the musical context. The candidate has used partially effective reasoned argument.</p> <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	<p>The work demonstrates good knowledge of the musical context. The candidate has used mostly effective reasoned argument.</p> <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>
5	<p>The work consistently demonstrates very good knowledge of the musical context. The candidate has consistently used highly effective reasoned argument.</p> <p>The work consistently demonstrates very good knowledge of the musical context.</p> <p>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.</p> <p>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.)

***Roman Carnival Overture, Opus 9* by Hector Berlioz**

(Identified piece, score provided)

Musical elements

- **Large orchestra** Berlioz placed great importance on the orchestra and on orchestral colour; combinations of instrumental colour often illustrate blending of timbres such as violas with bassoons, or bassoons with horns, upper strings alone, flutes with oboes, or horns with cor anglais.
- Tempo markings ***Allegro assai con fuoco*** (“very lively and with fire”), ***Andante sostenuto*** (“at a walking/steady pace and sustained sound”) and ***poco animato*** (“slightly animated”).
- **Diatonic**, but includes **chromaticism**. **Melodic contour** varies.
- **Dynamic range** from ***pianissimo (pp)*** to ***fortissimo (ff)***; **silence** used for effect at the beginning.

Musical structure

The overture is designed in clearly demarcated sections definable through the use of tempo, key or texture and themes:

Introduction (m. 1–20): *Allegro assai con fuoco*, A major

- m. 1–6: Fast **compound duple [6/8] metre** associated with medieval dance called a saltarello (used by Berlioz in *Benvenuto Cellini*). Brief opening unison/octave **monophony** dominated by the **string timbre** though **bassoon entry** (bar 4) stands out. Opening key **A major**, indicated by introductory scale passage which, however, closes indecisively on **F sharp**.
- m. 7–13: **General Pause [GP]** followed by five-bar chordal passage for **trilled strings** (without double-basses). Reinforces a D with **unprepared dissonance** forming a **half-diminished seventh chord on B** [F – A – B – D], which relates as a **dominant** to build towards the **cadence to E major in bar 14 and 18**; **crescendo** in bars 9–13 helps define the formation of the chord leading into the ***ff tutti***.
- m. 14–20: Second five-bar passage of **orchestral tutti** (minus percussion). Time signature changes to **common duple time [2/4]** in some parts while **6/8** continues in brass and strings (example of **polyrhythm**.) Overall effect is a rapid **tremolando** in semiquavers. Passage progresses towards another pause in bar 18 before **time signature changes to common triple time [3/4]** and new tempo of ***Andante sostenuto***. French horn and clarinet play a major 6th with horn taking upper E; slow **crescendo** as the chord is formed. Cadence to E major is unusual and forms a **mediant relationship** with the C major following from bar 21.

A (m. 21–36): Principal theme, *Andante sostenuto*, C major

- m. 21–27: Entry of principal theme -**homophonically supported melody**. **Cor anglais**, supported by pizzicato strings C major triadic melody with **chromatic alterations** **Dotted notes** and a **syncopation** [bar 23]. **False relations** created from F-sharp/natural (bar 27). In final phrase to the **perfect cadence** in C major.

m. 28–36: **regular semiquaver** accompaniment. . At bars 33/34 **pizzicato double basses** and **flutes and oboes** colour the cor anglais again at bars 34/35. Progression to the new key of **E major in bar 37**.

A1 (m. 37–52): Principal theme with counter-melody at bar 45, E major

m. 37–44: Principal melody given to the **violas**.. **Counter melody in octaves** heard from **flutes** and **oboes**, sometimes **doubling** the line as at bar 39 (in thirds).

m. 45–52: Orchestration reduces with significant removal of the brass. Principal melody in violas with cor anglais counter melody.

A2 (m. 53–60): Principal theme in close canon, A major

m. 53–60: Returns to **A major** with an **A-natural pedal point** in double basses. **Full orchestral tutti** now utilising **percussion** and **trombones**...

Musical terminology

Musical terminology is referenced in all of the above and the list below is intended for a quick guide and reference point which is not exclusive.

Responses which offer merely a catalogue of terms should not be credited as highly as responses which demonstrate a clear and accurate use of such terms when discussing or analysing the extracts.

- See tempo markings above – perhaps expect translations or interpretations
- chromaticism
- Diatonic
- Key change and modulation
- Texture/textural contrasts
- Triadic
- Trills
- Homophonic texture/“homophonically supported melody”
- Counter-melody
- Time signatures/compound duple/simple duple/triple time

Musical context

- Concert overture *Le carnaval romain/Roman Carnival Opus 9*
- Composed 1844
- Hector Berlioz (1803–1869)
- Responsible for invigorating the art of orchestration and expansion of the orchestra during the nineteenth century. Berlioz placed great importance on the orchestra and on orchestral colour; combinations of instrumental colour often illustrate blending of timbres such as violas with bassoons, or bassoons with horns, upper strings alone, flutes with oboes, or horns with cor anglais.
- French composer of the Romantic Period
- Responsible for invigorating the art of orchestration and expansion of the orchestra during the nineteenth century
- Wrote operas as well as large-scale orchestral works and a treatise on orchestration and instruments
- The work is an independent overture derived from Berlioz’ opera *Benvenuto Cellini*, which includes a carnival scene.
- “Saltarello” skipping rhythm used (associated with Mardi Gras/Carnevale di Venezia)

An adequate to good response will:	A very good to excellent response will:
Identify the design/form of the extract, perhaps as a diagram with bar numbers.	Identify formal divisions in the extract clearly referencing defining musical elements and features with a symbolic representation of the design.
Identify use of most instruments in solo and tutti roles throughout the extract.	Reference the close canon treatment of the <i>cor anglais</i> melody and offer some analytical comment perhaps also commenting on the orchestration and the use of solos and tutti.
Comment generally on harmony, melody and rhythm.	Make analytical comment on harmony, melody, rhythm, orchestration, tempo and dynamics which demonstrates secure understanding of those elements and their associated terminology.
Place the music in the Romantic Period and identify it as a concert overture without necessarily citing stylistic reasons.	Reflect a clear knowledge of the historical and stylistic context of the extract and include some specific references to Romanticism and the work of Berlioz.

4. SL

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

Pacific 231 (Symphonic Movement No 1) by Arthur Honegger

(Identified piece, no score provided)

Musical elements

- The instrumentation consists of the following: 2 flutes, 2 piccolo flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 French horns, 3 trumpets, 3 trombones, tuba, 4 percussionists (tenor drum, cymbal, bass drum, tam tam) and strings (violin 1, violin 2, violas, 'cellos and double basses)
- Symphonic work
- Parallel chord texture
- Dissonance, tonal ambiguity
- Chromaticism
- Consistent decreasing tempo: initial tempo *Moderé* minim = 60, changing to *Rythmique* dotted minim = 80 to crotchet = 152 and so on...
- Motivic structure
- Polyphonic, homophonic textures and some examples which could be described as heterophonic
- Instrumental effects: *pizzicato*, *arco*, *con sordini*, *sur le chevalet*, *flutters tonguing*, *bouche cuivrée*, "au talon" harmonics. Also extensive use of tremolandi and long trills add to the combination of timbral qualities
- Wide ranging dynamics with some sudden contrasts

Musical structure

Extract essentially consists of a number of short sections / episodes.

The following is one possible analysis:

- A (00:00) (Introduction) *Modéré* (moderate) tempo Triple meter. Texture and sonority created by the use of string effects including harmonics / tremolandi / pedal points. Low horns punctuate with rasping *sforzando*. Trumpets and flutes with flutter-tongued *tremolando*. General crescendo at 0:22, apart from the tubas, which introduce a low syncopated scalic motif leading into section B.
- B (00:25) Tempo changes to half note/minim = 80 and duple meter is established. Melodic shape 1 introduced at 00:31 by horns.
- C (00:48) Interlocking rhythmic pattern played by trombones and cello/bass using motivic material from section A. Use of rhythmic subdivision of four crotchets continues to create aural effect of *accelerando*.
(01:03) Bass clarinet trill.
- D (01:08) Melodic shape 2 introduced by clarinets and violas.
(01:19) Bassoon ostinato alternating with oboe and low strings.
- E (01:31) Melodic shape 3 introduced by horns. Motivic material from section A hidden in harmonic fabric. More rhythmic subdivision.
- F (01:49) Development of melodic shape 3 (solo trumpet) Rhythmic subdivision.
- G (02:08) Introduction of melodic shape 4a which was anticipated rhythmically by the horns in section F (melodic shape 4a at 02:03).
- H (02:24 – fade at 02:37)
Growth/variation of melodic shape 4a and 4b, varying the ideas in different ways e.g. use of imitation and *stretto*, fragmentation, juxtaposition of melodic fragments, diminution and various articulations.

Musical terminology

- Tonal centres
- Homophony
- Motivic
- Sonority
- Timbre (*sur le chavalet, con sordini, pizzicato, arco*, harmonics, *bouché cuivré*, flutter tongue, *au talon* etc...[or any acceptable equivalents])
- Imitation
- (Harmonic) ostinato
- Recurring bass patterns
- Syncopation
- Tritone or augmented 4th
- Pedal points

Musical context

- ***Pacific 231*** is an orchestral work by **Arthur Honegger** (1892–1955), written in 1923.
- The popular interpretation of the piece is that it depicts a **steam locomotive**, an interpretation that is supported by the title of the piece. Honegger, however, insisted that he wrote it as an exercise in building momentum while the tempo of the piece slows. He originally titled it ***Mouvement Symphonique***, only giving it the name ***Pacific 231***, a class of steam locomotive

designated in Whyte notation as a 4–6–2, with four pilot wheels, six driving wheels, and two trailing wheels (the French, who count axles rather than wheels when describing locomotives, call this arrangement 2–3–1) after it was finished.

- Arthur Honegger was a Swiss composer, who was born in France and lived a large part of his life in Paris. He was a member of “**Les Six**”, a group of 6 French composers **Georges Auric (1899–1983)**, **Louis Durey (1888–1979)**, **Arthur Honegger (1892–1955)**, **Darius Milhaud (1892–1974)**, **Francis Poulenc (1899–1963)**, and **Germaine Tailleferre (1892–1983)**.
- Principal elements of Honegger’s style are driving rhythms, melodic amplitude and highly colouristic harmonies and orchestral sonorities.

An adequate to good response will:	A very good to excellent response will:
Identify: <ul style="list-style-type: none"> • instrumentation and the symphonic nature of the work. • use of colouristic harmony. • use of polyphonic devices. • use of rhythmic subdivision. • use of timbre. 	Accurately identify many of/nearly all the significant musical elements.
Describe and sometimes explain the main structural events giving examples and locations – including rhythmic and metric organization.	Demonstrate effective perception of principal structural features including a detailed analysis of the metric and rhythmic organisation and the melodic development with relevant examples.
Demonstrate understanding of basic terms such as motivic development, timbre, ostinato, pedal note, imitation and ornamentation.	Display a very good knowledge of musical terminology including less familiar terms such as “ <i>sur le chavale</i> ”, “ <i>bouché cuivré</i> ” and “ <i>au talon</i> ” (or acceptable equivalents)
Show an understanding of the nature of “programmatic” music and an idea regarding the composer and the period this piece of music was written. Also something about “Les Six” may be mentioned here.	Demonstrate a good to very good knowledge of the musical context of Les Six and the Bachian influence in the work, using critical discussion that shows a synthesis of prior knowledge to illustrate points with relevant examples.

5. SL

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

Take the A Train by Billy Strayhorn, Duke Ellington (arrangement by Luther Henderson)
(Unidentified piece, no score provided)

Musical elements:

- B-flat major.
- Common time/fast tempo/4/4
- *Moderato*, *Allegro moderato* [or other reasonable terms]
- The main theme is in two parts the first being angular [disjunct] and diatonic, the second being more conjunct and chromatic and incorporating some features of the first phrase, principally the rising and falling 6ths.
- The first part of the phrase is triadic, the second is chromatic.
- Leaps of 7ths, and importantly, 6ths are prominent as well as some chromaticism.
- The first part of the first phrase also shows triadic formations on E-flat major 7th.

- The trumpet solo in the intro (c. 15”) provides a secondary melody which is contrasted by its A-flat “blue note” [representing the origins of the style].
- The variations, such as in the solo passage on trumpet and later on saxophone, are framed within a constant harmonic basis by the band which allows individual freedom for the soloist.
- The chords include sevenths, ninths and other chromatically altered characteristic of jazz.
- The long introduction builds a gradually layered rhythmic passage in semiquaver and crotchet triplets.
- The theme is played in jazz-style eighths/ “swung rhythm”
- The band/orchestra includes large brass and woodwind sections including saxophones, a rhythm section comprising piano, basses and drum-kit, a string section and additional pitched percussion such as xylophone which provide a range of timbres and contrast.
- The ensemble might also be called a Pops Orchestra.
- Comping

Musical structure:

The overall design of the extract is formed from an introduction followed by the presentation of the A section, a bridge passage, a return to the A section with improvised variations over the written parts played by the rest of the band, a second bridge passage and the beginning of a third A section before the fade-out. This is typical of the big band approach of the era, which allowed organisation of large forces and at the same time facilitated free solo improvisation supported by the fixed written arrangements.

The design is **INTRO – A – BRIDGE – A1 – BRIDGE 2 – A2 [fade]**

INTRO: 4/4, B flat

00:00–00:48

- First section [00 – 14”] Layered ostinato semiquaver repetitions on strings; then single crotchet/dotted quaver pattern on xylophone over two bars.
- At the first repeat, solo timpani introduce rhythm based in crotchet triplets.
- The xylophone is also heard very softly in high register.
- The introduction is clearly imitative of a steam locomotive which is evoked further by the entry of the trumpet with plunger/straight mute [“waa-waa mute”] and the hissing effect from cymbals. It is essentially monophonic but, in terms of rhythm only, it might be considered to be in three parts, becoming four with the entry of the trumpets through a three-note ascending syncopated figure.
- Trumpets enter at c.15” with a two note motif followed by a semi-sequential repeat:

The consequent phrase is played by brass as parallel chords [from c. 24”] and ends with a syncopated descending phrase.

- The layered ostinato percussion continues as the strings begin rapid semiquaver scale ascent through a crescendo.
- Brass present a motif from the main theme yet to be heard [c. 40”] comprising of the alternating major and minor 6ths with slides/glissandos/portamento exchanged antiphonally between different sections.

A: Theme

00:49–01:04 – First phrase [antecedent] is played by trumpets with syncopated chords accompanying.

-
- The rhythm section with “train” rhythm on cymbals is prominent.



01:05–01:12 – Second phrase [consequent]



01:13–01:18

- First phrase varied as the violins take the theme.
- Brass section [principally trumpets] playing syncopated chords as homophonic support.
- A wide range of different timbres [sonorities] appears in the gradual layering, beginning with strings and hi-hat, timpani, xylophone and trumpet with mute [and “growl”].
- Brass section joins in with chords answering solo trumpet and the xylophone is heard faintly behind with single rhythmical taps.
- Strings enter with a scale run.
- Sixths from the main theme are exchanged antiphonally between the brass and woodwinds.
- Main theme is coloured by saxophones and trumpets with some trombone support but the main timbre is from the saxophones.
- Strings present three-note figure along with the ostinato cymbals.
- Trumpets provide contrast with the second part of the theme.
- Piano chords supplement the accompaniment.
- The predominant reed and brass are complemented by violins taking up the second phrase of the main theme.

BRIDGE:

01:19–01:25

- Features cross-rhythms of quavers with syncopated motif in brass.
- A rising chromatic progression in the brass [F – G-flat – G – A-flat].

A1:

01:25–02:31

- Trumpet solo variation based on chord progressions (“changes”) of the theme in D-flat major, introduced by rising scale figure and with interjections of the rising motif from the full band.
- Triple tonguing featured [eg, 01:39].
- The solo also features dotted rhythms and fast tempo.
- The band follows the written arrangement providing harmonic support to solos.
- Theme is heard twice (2x16 = 32 bars)

BRIDGE 2:

02:32–02:37

- Similar passage to 01:19, modulating to E-flat major.

A2:**02:38–02:40...fade**

- Beginning of alto saxophone solo on theme in E-flat can be heard before fade.

Musical terminology

Musical terminology is referenced in all of the above and the list below is intended for a quick guide and reference point which is not exclusive. Responses which offer merely a catalogue of terms should not be credited as highly as responses which demonstrate a clear and accurate use of such terms used in an analytical commentary.

- Swing [re style/context]
- Jazz eighths/swung rhythm
- Syncopation
- Dynamics [reasonable suggestions]
- Disjunct intervallic contour
- Conjunct intervallic contour
- Straight/plunger/“waa-waa” mute
- Portamento/glissando/slide
- Monophonic
- Homophonic
- Rhythm layering
- Homophonically supported melody
- Counter melody
- Ostinato rhythms
- Cross-rhythms
- Walking bass
- Diatonic
- Chromatic
- “Changes” (chord progressions)
- Improvisation
- Head

Musical context:

- Composed 1941 (accept dates of appropriate era)
- Composed by Billy Strayhorn [1915–1967] who was Duke Ellington’s [1899–1974] co-writer/arranger. *Take the A-Train* was the composition Strayhorn offered Ellington at their first meeting.
- The period of the 1930s–1940s is known as The Swing Era.
- The jazz style of “swing” is characterized by the use of “swung” rhythm written as triplet crotchet/quaver or as dotted or double dotted quaver/semi-quaver.
- Pieces from the Ellington band included *Ko-Ko*, *Don’t Get Around Much Anymore*, *Black and Tan Fantasy* and *It Don’t Mean a Thing (if it ain’t got that swing)* of 1932.
- Ellington first established himself as a pianist, composer and band leader at The Cotton Club, Harlem in the late 1920s.
- Bands and musicians from the same era include Benny Goodman, Count Basie, Dorsey brothers, Glen Miller (accept reasonable alternatives linked to Big Band jazz or swing)
- Duke Ellington’s musical style constantly developed and came to include some features which first appeared in art music of the modern era such as bi-tonality, use of whole-tone scales, note clusters and quotations from other composers reflecting influence from Debussy and Stravinsky.
- *Take the A Train* became a theme song for the Ellington band and very popular towards the end of WWII in America.

An adequate to good response will:	A very good to excellent response will:
Record observations of some elements linked to specific time codes.	Record observations of all elements identifying specific features accurately in appropriate analytical language with some supporting observations linked to specific time codes.
Describe the overall structure of the extract including some detail of defining content.	Describe both the phrase structure of melody and the overall structure of the extract convincingly.
Identify the relationship of the solos to the whole orchestra showing an understanding of improvisation.	Comment on role of improvisation in the arrangement with located evidence showing good understanding of the relationship of solos to whole orchestra
Use a limited range of terminology most of which is accurate and appropriate.	Use terminology effectively, relevantly and appropriately for the style.
Show musical structure as sections defined by timing as well as content.	Show musical structure of the whole extract together with sub-sections defined with accurate and detailed reference to significant content.
Demonstrate general understanding of the social, historical and stylistic context.	Demonstrate deep understanding of the social, historical and stylistic context including specific references such as to “Swing” and the Jazz Era.

6. SL

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

Akita Ohako (traditional)

(Unidentified piece, no score provided)

Musical elements

- Duple / quadruple metre with characteristic “dotted” rhythm giving suggestion of 6/8 or “swung eighths”
- Rhythmic and melodic ostinato
- Male solo voice
- Chorus of male voices / pitched male shouts
- Pentatonic tonality (roughly: G# – B – C# – D# – F#)
- Ornamentation
- Imitation
- Counter melody
- Improvisation (flute sounds almost improvised)
- Vocal and instrumental pitch slides and pitch bending
- Melisma
- conjunct melody
- vibrato
- Dotted rhythm

Musical structure

00:00–00:13: Instrumental introduction – drum enters setting up rhythmic ostinato; after two beats *shamisen* (3-stringed lute) enters with pentatonic melody made up of 2–4 bar phrases closely followed by the *shakuhachi* (bamboo flute) briefly playing in unison with the *shamisen* and then harmonizing with longer note values. The *kane* (bell/cymbal) enters at 00:05 with an additional rhythmic ostinato emphasizing the dotted rhythmic nature of the song. Instrumental ensemble set up a repetitive accompaniment which continues to support the first verse.

00:13–00:51 **Verse 1** – male vocal solo starts first verse (always on anacrusis) with pitched shouts from vocal group (*kakegoe*) at 00:19–00:20 and then again at 00:31–00:32. Instrumental ensemble accompanies with repetitive accompaniment as before although flute plays a counter melody to the vocal line, sometimes using imitation of the vocal line, at other times offering harmonic support in form of long notes and at others playing a type of counter melody.

00:51–00:57 Vocal group start to sing a **chorus**-type section using *kakegoe*. Instrumental accompaniment continues with flute taking the melody with *shamisen*.

00:57–01:03 **Instrumental bridge** section, again flute features as the melody instrument with *shamisen* – almost like a duet between these two instruments.

01:03 **Verse 2** – same male voice enters with second verse (seems to be a very slight decrease in tempo here) – group *kakegoe* at 01:09–01:10 and then again at 01:21–01:22. Instrumental accompaniment as before but flute melody becoming more embellished and playing in a higher register – also more imitation between solo voice and flute.

01:41–01:47 Vocal group sing/chant **chorus** as before

01:47 **Instrumental section**

01:54 ...fade **Verse 3** – (further slight decrease in tempo) same male voice enters...

Musical terminology

- ostinato,
- pentatonic,
- swung-time feel,
- dance rhythm,
- multi-layered texture,
- sparse rhythmic texture,
- *kakegoe* (pitched shouts),
- anacrusis,
- imitation,
- counter melody,
- drone,
- strophic,
- melismatic,
- *rallentando*,

Musical context

- *Akita Ohako* is a Japanese folk song and dance songs used for gatherings such as weddings, funerals, and festivals. Do not credit incorrect specifically named musical cultures, but candidates can be rewarded for perception and justification of instrumentation even if correct names are not given. Many *min'yō* date back 300–500 years (accept 'traditional')
- In *Min'yō*, singers are typically accompanied by the three-stringed lute such as the *shamisen*, *taiko* drums, and bamboo flute called *shakuhachi*. Other instruments that can accompany *min'yō* are a transverse flute known as the *shinobue / nōkan*, a bell known as *kane*, a hand drum called the *tsuzumi*, and/or a 13-stringed zither known as the *koto*. Accept reasonable alternative instruments offered.
- Many of these songs include extra stress on certain syllables as well as pitched shouts (*kakegoe*), as in *Akita Ohako*. *Kakegoe* are generally shouts of cheer but in *min'yō*, they are often included as parts of choruses and *Akita Ohako* is a demonstration of this.
- Do not credit incorrect specifically named musical cultures, but candidates can be rewarded for perception and justification of instrumentation even if correct names are not given

An adequate to good response will:	A very good to excellent response will:
Display an understanding of some of the significant key musical elements including time signature and tempo, non-Western instrumentation (specific instrument names may not be given, although alternative instrument names may be given to describe the aural effect), male voices, pitched shouts, ornamentation and pitch bending and the range of the vocal melody.	Display an effective perception of nearly all the significant musical elements including the identification of non-western instruments and possibly the correct names of these instruments. Highly detailed accounts should be given of many of these elements including in particular reference to the 2/4 swing time dance influence, flowing phrases, rhythmic and melodic ostinato, calando, vocal qualities and timbre, pentatonic tonality and use of counter-melody and obbligato.
Demonstrate some understanding of principal structural features such as the verse/chorus/instrumental bridge sections with some use of musical evidence and locations.	Demonstrate effective understanding of the strophic nature of this folk song, giving details of the interaction between the soloist and the group vocalists and the flute with precise locations throughout the work.
Display satisfactory knowledge of some relevant terminology including ostinato, <i>rallentando</i> and layered texture, drone and song-structure.	Display good knowledge of appropriate terminology such as <i>min'yō</i> , some of the correct names of the instrumentation (<i>shamisen, taiko, koto</i> for example), pitched shouts (<i>kakegoe</i>) as well as other terms mentioned in the musical terminology section above.
Demonstrate adequate knowledge of the context of this Japanese folk song and the different types of folk songs used for various occasions and events. Responses might include knowledge of <i>min'yō</i> and how the folk songs vary from region to region, in addition to information regarding the period when this folk song may have originated.	Demonstrate good knowledge of the Japanese folk song context. Correctly placing the work in the appropriate context of <i>min'yō</i> with convincing justifications. Responses will include knowledge of <i>min'yō</i> and how the folk songs vary from region to region in addition to information regarding the period when this folk song may have originated.