

Markscheme

November 2018

Music

Higher level and standard level

Listening paper

27 pages

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General comment to examiners

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

<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**

Analyse how the second movement of Bach's *Brandenburg Concerto No 2 in F Major* develops from the opening melody. The opening melody appears in bars 1 to 4.

The answers should refer to the prescribed work.

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

The question is very specific and invites candidates to demonstrate their analytical abilities by examining the initial four bars and subsequent development. References should be made to the theme, intervallic structure and its constituent motifs which appear in various contexts throughout the movement.

Section 1: bars 1–22

- The violin presents the theme from which the movement develops in bars 1–4b1. The theme is treated in two ways: firstly, by **imitative polyphony**, and secondly through **development of its constituent motifs** and principally the two-note 'tail' first heard at bar 3b3 – bar4b1
- The solo parts are derived from the theme in bars 1 – 4b1 through motivic development, including **imitation**. The oboe enters at bar 3 with the first imitation at the unison. Similarly, the flute enters at the octave in bar 5.
- The motif at bar 3b4 – bar4b1 comprised of a falling or rising semitone is presented throughout the movement as **suspensions, accented passing notes** or **appoggiaturas**. It forms the **consequent** of the opening phrase. The rising minor third and consequent minor second are also structural elements which recur, representing the second type of derivation from the principal theme. They may be considered as motifs from the theme.
- Within the first section, the principal theme continues to be treated imitatively and with the addition of wider intervals such as the minor 6th [flute, bar 9b3], perfect 5th [oboe, bar 10b3]. All motivic elements constituting the theme continue to be integrated **contrapuntally** between bars 10 and 15.
- From bar 15b3 the oboe leads with a **variant** of the theme, complemented by the flute which plays a variant on the motif changed to a tone [C – B-flat] rather than the initial semitone. Another variant of the theme appears as imitation at the unison in bar 17 by the violin and finally by the flute at the octave in bar 19.
- The motif is presented in 6^{ths} and 3^{rds} embellished with figures from minor 2nd and 3rd intervals thus demonstrating their formal and derivative relationships.

Section 2: bars 23–32

- The violin leads with a third episode where the principal theme undergoes further modification including an initial change from a semitone to a tone. The **harmonic rhythm** increases in bar 25 through to the **perfect cadence** on D minor in bar 29.
- Imitation continues in the flute at bar 25b3, with a further entry from the oboe at bar 27b3. It plays the original form of the theme except for a tonal change of E to E-flat in bar 30 as the **modulation** progresses via IV of VI in B-flat at bar 33. The arrival of B-flat marks the beginning of the third section of the design.

Section 3: bars 33–57

- The section begins with **antiphonal exchanges** of the ‘tail’ motif in close imitation. As before, the instruments are doubled in consonant 3rds or 6^{ths}.
- Another imitative episode begins with the flute from bar 37b3, this time featuring a rising perfect 5th (bar 38) in place of the initial minor 3rd. However, the **answer** retains the minor 3rd in the oboe’s entry.
- The scale figure from bar 11 reappears in oboe at bar 41 and then in flute from bar 42–43. The key is G minor, the **subdominant minor**.
- The passage from bar 45 to 57 is derived from the ‘tail’ motif (bars 3b1–4b1) as identified. The flute entry from bar 37b3 is tonally imitated in the oboe at bar 43b3 and the section unfolds as a development of the previous few bars (33–37), but retains both theme and motif in a contrapuntal relationship.

Section 4: bars 57b3

- Both theme and motif are drawn together in a *dénouement* beginning with the violin’s recapitulated entry in bar 57 including the rising fifth. The oboe’s imitation begins with a major 3rd both oboe and violin joining in thirds momentarily at bars 60–61, the flute adding the **appoggiatura**. The diminished 5^{ths} in bar 61 (flute/oboe) and at bar 62–63 in flute and the overall **chromatic intensification** leads to the final cadence with *tierce de Picardie*.

An adequate to good response will:	A very good to excellent response will:
Identify the germ theme from the beginning and outline the constituent parts of the theme.	Offer an analysis of the germ theme from the beginning in terms of its interval structure and its constituent motifs. Show the theme generates the entire minuet movement.
Provide some examples to show the relationship of the parts to the whole and elements from the theme.	Provide examples to show the relationship of the parts to the whole and elements from the theme, with specific locations from the score together with a degree of interpretation and analysis.
Use generally appropriate terminology in the course of the response.	Use a good range of appropriate terminology within an analytical commentary.

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

Discuss how the themes/melodies are presented 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.

The question requires discussion of the presentation of themes/melodies in the work but not of the character of the themes/melodies themselves. Presentation is mainly a matter of orchestration, the accompaniments [texture and harmony] tempo and dynamics.

Bars 1–49: Lento

- Theme at bars 1–4 presented in cellos, ending with a sustained A over which violins and violas superimpose a decorative passage in close canon with an *accelerando*.
- Horns repeat the theme (b. 10) perfect 5th lower at initial tempo, followed by the decorative canon beginning on D. Piccolo doubles vlms2 at bar 17 with *rallentando*.
- Theme presented mainly by woodwinds (b. 19) beginning with oboes but with predominant use of clarinet, which leads to a cadenza passage on the trill in bar 33. Bassoon and violas are doubled as they overlap the B flat from flute in bar 23 creating a new sonority and antiphonal response. The same technique applies to the response by violins from bar 27. The clarinet cadenza passage reaches A minor at bar 44 and B major before the time-signature changes to quadruple time at bar 50.

Bars 50–65: Andante maestoso

- A second theme is presented by **solo clarinet** with **homophonic** accompaniment in strings, the E minor tonality being emphasized by the horns' E **pedal point** reaching A major at bar 65.

Bars 66–73:

- The theme is repeated differently orchestrated. It is doubled across the violins and violas, with definition provided by the flutes and clarinets. The accompanying harmonies [D9/11] are presented homophonically in the horns, and cellos and basses provide both **textural and harmonic contrasts**.

Bars 73–93: Allegretto moderato

- A third melody is presented with contrasted **orchestration**, the clarinet doubling first violins to present the melody, with further doubling from the cellos an octave lower. The flexible *tempo rubato* effect of the *verbunkos* style is also presented with the *rit.* at bar 75/76 as the melody progresses to a pause on the D (bar 79) [marked "*breve*"].
- Vln1 plays an ascending **anacrusis** [Dorian] to the final presentation of the melody (b. 81), strengthened through doubling in violas and cellos as well as clarinets and bassoons. Tempo changes continue until chord of G7 [F in the bass], cadence to E-flat and a tempo change to *Lento*.

Bars 94–150: Lento

- Thematic presentation is mainly rhythmical with tempo change. Strings follow a *pizzicato* off-beat ostinato-like quaver accompaniment.
- Theme repeated bar 103, this time beginning **syncopated** on the second quaver and doubled (2 8^{ves} higher) by piccolo, with reduced accompaniment. Consequent phrase (bar 109) also contrasts dynamically (**f** instead of the previous phrase at **pp**).
- Melody returns (b. 123) with resumption of the off-beat quaver accompaniment, doubled in **parallel fourths** in woodwinds with the addition of light touches from triangle and timpani.

- Treatment of theme in parallel doubling and developed at b. 129 with decorative **grace notes** in both oboe and clarinet, a new decorative quintuplet at bar 131 and a sudden **sf** marking within the **pp** dynamic level. Grace notes in clarinets then doubled for last three bars.
- Consequent phrase repeats b. 134 with addition of prominent syncopated countermelody in the horn. Parallelism from here primarily in thirds rather than the starker presentation in fourths/fifths.
- Triadic figure heard b. 117 [flutes] treated in brief, rhythmically diminished form bb. 142–146, in successive imitations by various winds. The presentation therefore combines small rhythmical changes with contrasts of **timbre**.
- Climactic passage at *Andante maestoso* (b. 151) is another repeat of a principal melody as orchestral *tutti*, effectively in unison. Horns play as in the previous statement (b. 66), basses are modified playing octaves with grace notes, timpani add a pedal roll on A.
- Bars 167–172 form a **bridge passage** derived from the semiquaver figure of the previous melodies and the alternating figure of **diminished fifths** in violins.

Bars 173–228: *Allegro con moto, grazioso*

- New folk-like melody introduced by oboe, delicately orchestrated to match its character, with accompaniment of *pizzicato* basses, cellos and violas and a clarinet syncopated motif of a rising fourth [A–D], also presented harmonically in the violas, *pizzicato*.
- Repeated b. 181; **dynamic** reduced to **pp**, clarinet plays variant of rising 4th motif in semiquavers, oboe and piccolo decorate with grace notes. Variant creates a simple counterpoint to the theme in flutes. String sonority exploited with *pizzicato* in lower strings and natural harmonics in perfect 5ths, again on A and D. As the passage develops, the decorative grace notes, rising 4th motif and continuing semiquaver counterpoint are drawn together, closing four bars from the *Animato* [bar 209].
- First tempo returns b. 213; melody transposed up minor 3rd to C; all three figures once again appear together until *Animato* at bar 217 adopts the scale figure.

Bars 229–236: *Andante maestoso*

- Another variant of a principal theme, *fortissimo* and *appassionata*: rhythm changed slightly to include quaver grouping, with B-flat pedal point and rolls. Quaver figure slows further from bar 234 to pause on D.

Bars 236–333: *Allegro*

- The whole section, based on a syncopated scale passage, reflects more of the spirit of the folk idiom.

Bars 334–565: *Poco meno mosso*

- **Ostinato** accompaniment figure; Kodaly again presents the material simply with occasional octave doubling (e.g. b. 350, flute, or the combination with the triadic figure in flute/piccolo from b. 333). Contrapuntal fragments also occur in such figures as the triplets in the clarinet (b. 365), the descending phrase in the cellos (b. 366), both being brief additions within a predominantly homophonic texture. The section from bar 370–376 shows imitative and short-lived polyphonic texture.
- From bar 377, the music becomes more typically homophonic with decorative **acciaccaturas** or **grace notes**, and the only form of counterpoint remaining is the straightforward imitation of the folk melody from bar 393 and from bar 405. The treatment of the melody first stated at bar 405 in the horns, is over a two-note ostinato diminished 5th [C–G-flat]. Also, the initial statement is on A and its answer [bar 430] is on E-flat.
- The following orchestral fury is whipped up from the two-bar figure with its syncopation and scale movement [*A tempo*, bar 443] until the return of a brief reference to the syncopated homophony at bar 490.

Bars 566–578: *Andante maestoso*

- **Time signature** changes to **4/4**, orchestral texture reduced along with dynamic level. Strings sustain a G-sharp minor triad [*divisi*], continuing through a progression via E minor and a final chord comprising A-sharp, G-sharp and E, which again highlights the **tritone** relationships in the outer voices. The melodic idea is the theme heard previously at bar 50 [also marked ***Andante maestoso***], which is simply traced from flute to oboe to clarinet which then develops into another **cadenza** passage along with tempo changes – *poco rubato* – *accel.* – *ad lib* - ...

Bars 579–607: *Allegro molto vivace*

- Return to the fury of the previous orchestral *tutti*; calm of the ***Andante*** interlude is starkly contrasted by the sudden tempo and dynamic changes, and the concluding brief coda.

An adequate to good response will:	A very good to excellent response will:
Refer to some of the principal points such as orchestration and decoration of melodies.	Refer to most of the principal points such as orchestration and decoration of melodies and suggest comparison of different treatment with references to different short passages.
Make reference to rhythmic change and tempo change.	Give an analytical account of rhythmic change and tempo change, demonstrating the differences and / or connecting one to the other with close references to the score.
Discuss use of melody, including the use of grace notes.	Discuss use of melody, including the use of grace notes in the treatment of melody, identifying them and discussing their use informatively.
Refer to features of accompaniments.	Refer to features of accompaniments such as harmony, ostinato and rhythm.
Offer some references from the score.	Support the discussion with accurately located references to the score.

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

Compare and contrast the structure of the first movement of the *Brandenburg Concerto No 2 in F Major* with the structure of *Dances of Galánta*. In your answer, emphasize 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.]

In general terms, the structure of the first movement of the Bach is a **ritornello form**. The structure of *Dances of Galánta* follows a traditional pattern of a slow and fairly free section (*Lassú*) and a fast section in a stricter tempo called *Frist* [*Friss*]. The *Lassú* is episodic [like the entire structure] while the *Frist* is formed from a set of five dance melodies divided by three repetitions of the *Andante maestoso* theme heard in the *Lassú*. The second part has also associations to a **Rondo**.

Points of contrast, comparison and links:

- Both works have **episodic** structural elements.
- The use of **ritornello form** in Bach is like the use of **rondo form** in the *Frist* section of the Kodály and is a significant musical link, though the point may not be made as though they were synonymous.
- Both works show structural relationships derived from the **thematic material**, eg:

Bach:

- 8b4–28b3: contrasted **concertino** and **ritornello** episodes, each of which is given identity by means of **distinct motivic ideas** (solo concertino moments repeat the motif identified by its trill and alternating semiquavers).

Kodály, *Frist* section:

- 93–150: **Dance 1** with AB AB design and elements of variation/development
 - 151–172: **Andante maestoso** theme from bars 50–92 repeats with strong orchestral tutti
 - 173–228: **Dance 2** with AB B2 design
 - 229–235: **Andante maestoso** theme abbreviated with tempo change
 - 236–334: **Dance 3** combines elements of rondo design ABACA and variations
 - 335–420: **Dance 4** with a pre-echo of elements of the dance which follows
 - 421–565: **Dance 5** to finale; Dance 3 is repeated from bar 490
 - 566–579: Another interruption marked **Maestoso** signals final entrance of principal theme
 - 580–close: Reflection of **Dance 5**.
- However, a difference between the two is that Kodály – as can be seen from the above – **uses tempo change as a structural device**, whereas Bach’s movement remains in the same tempo throughout.
 - Both works exploit orchestral **sonority** and **texture** as defining elements for the structure, eg:

Bach:

- 8b4–28b3: Antiphonal exchanges between solo instruments and the ritornello
- 59b4–67b4: Texture reduces to the concertino ensemble. Imitative exchanges between trumpet and oboe with suspensions [cf. bb8–28]
- 83b4–102b4: Concertino group is prominent, long suspensions in the ripieno ensemble where antiphonal exchanges also occur.

Kodály:

- 1–9: **Solo cello** theme coupled with scale flourishes
- 50–92: **Andante maestoso** – **clarinet** presents theme with parts A and B; repeated with element of variation
- 173–228: Light dance marked *Allegro con moto*, *grazioso* matched by the **lightness of orchestration**.

- Episodes in both works are **defined tonally**; eg:

Bach – the structure is most readily defined in terms of its tonal relationships, especially as the treatment of the *concerto grosso* is integrated, and Bach does not always make the distinction between concertino and ritornello as clearly separable entities:

- 1–8b3: F major [tonic]
- 8b4–28b3: Modulates to C major [dominant]
- 28b4–59b4: Begins/ends in B-flat [sub-dominant]. Ritornello in D minor [relative] b. 36
- 59b4–71: Modulates to C minor [via other keys]
- 72–85: Modulates to G minor
- 86–102b4: D minor – A minor
- 102b4–118: F major [tonic]

Kodály–Frist:

- 93–150: A-flat minor
- 151–172: A minor
- 173–228: D major
- 229–235: On B-flat [7]
- 236–334: A minor
- 335–420: B-flat major
- 580–close: A minor/Aeolian on A

- However, a difference between the two works here is that **Kodály’s** tonal practice is more ambiguous than Bach’s, eg:
 - 421–565: F pedal but the close canonic writing creates tonal ambiguity
 - 566–579: Begins on G-sharp minor, passes through C-sharp minor to a final resting point on dominant 7th on C [through Lydian modality]. Finally, the clarinet plays over an F-sharp 7th [assuming G# in viola is misprint – cf. bar 47].
- The use of **solo or solo** groups in contrast to **tutti** passages is reflected in the structure of both works. In the Bach, the solos are taken from the **concertino** ensemble while the ritornello is formed from the **ripieno** ensemble plus the concertino group, as marked in the score. Given these elements of instrumental contrast in both works, the structures are similarly **concertante**.

An adequate to good response will:	A very good to excellent response will:
Explain the structure of both works using mostly relevant terminology.	Show understanding of the structures of both works, supported by the use of correct terms and examples from the scores which are detailed and located correctly.
Reference differences between the form of each work generally.	Reference various elements such as harmony and melody as details for marking the forms and draw comparative conclusions.
Recognize concerto features but without detailed score references.	Relate the idea of concerto to each work while clearly identifying any differences in approach.
Use generalized terms about the content.	Use correct technical terms when discussing the forms.
Discuss both works making some valid comparisons but, perhaps, favouring one work over the other and thus producing an unbalanced account.	Discuss both works with significant detail, giving equal weight to each with equal amount of score reference and detailed exemplary material in support of the argument.

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. The response relays irrelevant knowledge, or inaccurately applies remembered content. References to the musical context are few and generally incorrect. The candidate has used little reasoned argument. The response consists mostly of superficial generalizations or poorly substantiated assertions. The answer recalls and lists rudimentary information.</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. Comments on the musical context are generally correct, but answers merely exhibit recall of prior knowledge and little engagement with the musical excerpt. The candidate has sometimes used reasoned argument. The response is narrative and/or descriptive in nature.</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. Comments on the musical context are generally correct. The response uses and sometimes explains prior knowledge in relation to the context of the musical excerpt. The candidate has used partially effective reasoned argument. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> However, answers may lack clarity and development.</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. The comments on the musical extract’s place in its musical context are appropriate and relevant. Contextual conclusions are largely supported and justified by musical evidence. The candidate has used mostly effective reasoned argument. The response contains some critical discussion, analysis, evaluation, examination, <i>etc.</i> Some of the main points are substantiated and the response draws some conclusions.</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. The extract is correctly placed in an appropriate context and its place in this context is discussed with convincing justifications. The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples. The candidate has consistently used highly effective reasoned argument. Responses are clearly focused. Responses contain well developed critical discussion, analysis, evaluation, examination, <i>etc.</i> Nearly all of the main points are substantiated, and the response argues towards a reasoned conclusion.</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.)

***Magnificat anima mea* by Heinrich Schütz**

(Identified piece, score provided)

Musical elements

- Large vocal ensemble (SATB soloists [*Favoritchor*], 2x SATB choirs) plus relatively small instrumental ensemble (2 violins, 3 trombones, *basso continuo*).
- No key signatures, but extract starts in G and individual sections pass through a number of keys, mostly closely related (see below).
- Begins in 2/2 at moderate speed; metre and tempo change through course of extract.
- No dynamics indicated in score but there are some dynamic changes in the recording.

Musical structure and terminology [underlined]

Extract falls into a number of sections determined by verses of text:

- 1–19:** *Magnificat anima mea*, full ensemble, G major, 2/2
Regular monophonic entries by solo tenor, echoed antiphonally by rest of ensemble with block chords producing homophony. Can be subdivided into:
A b. 1 – *Magnificat*: tenor intones text syllabically to falling third motif, echoed by rest of ensemble with G major triad. Full ensemble, loud dynamics.
B b. 5.2 – *Anima mea*: another syllabic solo introduces characteristic syncopated dotted rhythm; choral answers again
C b. 9.4 – *Dominum*: melisma in tenor, echoed in choral response which contains polyphonic features. Suspensions (b. 11), cadences in d with tierce de Picardie.
B1 b. 12.2 – *Anima mea*: rhythm of **B** reappears in solo. Second entry repeats first tone lower (sequence).
C1 b. 17.2 – *Dominum*: melismatic entry in solo alto, cadence in G with fermata.
- 20–71:** *Et exultavit*, solo soprano and tenor, 3 trombones, *basso continuo*, begins in G but passes through various keys, 3/2 – 2/2
Subdivides into 3 main parts, which again can be further subdivided:
- 20–39: Instrumental, 3/2**
D b. 20 – 3-part canon for trombones, entries fifth below/fourth above; basically polyphonic/contrapuntal but with homophonic elements (eg basso continuo).
E b. 26.3 – Similar to above but more freely imitative.
E1 b. 32.3 – Similar to above, ends with perfect cadence.
- 40–61: Vocal (solo soprano and tenor), 3/2**
D1 b. 40 *Et exultavit* – duet for solo soprano + tenor with *basso continuo*. Canon at octave, based on **D**; syllabic setting, dotted rhythm of **B** returns.
E2 b. 46.3 *In Deo salutari* – similar to **E**, again in free imitation at octave. Long melisma for tenor; cadences in C with hemiola.
D2 b. 51. *Et exultavit* – canon similar to **D1**, but voices enter after 2 beats instead of 3, creating quasi-2/2 cross-rhythm effect. Dotted rhythm reappears again.
E3 upbeat to b. 59 *In Deo salutari* – similar to **E2**, ends with perfect cadence in G.

Vocal + Instrumental, 2/2 (metre change)

F b. 63 *In Deo salutari* – **ostinato** vocal figure with parts exchanged at each repetition, accompanied by simple alternation of G and C triads. Ends with **perfect cadence** in G with **4/3 suspension** and **melisma** in tenor part.

F1 b. 67 *In Deo salutari* – similar passage fourth higher; trombones take over alternating repetitions; vocalists have alternating interjections mostly based on a **monotone** C. **Perfect cadence** in C with **4/3 suspension** and **fermata**.

72–85: Quia respexit (bars 72–85), solo bass + 2 violins, C major, 2/2

G b. 72 *Quia respexit* – bass solo, **syllabic** setting based on **inversion** of C; answered by solo violins with descending **scalar** figure in parallel thirds.

G1 b. 74.3 – Variant of **G** in Violin II, fifth higher, **imitated** by bass. Repeated by each violin in turn, imitated by bass; starting pitches pass through **cycle of fifths**.

D3 b. 79 *humilitatem* – soloist sings similar falling third to opening of **D**; ends with **imperfect cadence** in E.

G2 b. 81 *ancillae suae* – Similar imitative passage to **G**. Violins alternate as before, but bass now imitates at 5th lower, again taking entries through a **cycle of fifths**.

Beginning of *Ecce enim* (full ensemble, 2/2) can be heard as extract fades.

Musical context

- By **Heinrich Schütz (1585–1672)**, German composer of early **Baroque** period. He studied composition in Venice under **Giovanni Gabrieli** from 1609–1612 and works such as this *Magnificat* clearly reflect his teacher’s famous “**polychoral**” style.
- Liturgical work for church performance; text is Mary’s famous canticle in Luke I, 39–56 (“My soul doth magnify the Lord...”).

An adequate to good response will:	A very good to excellent response will:
A. Identify a number of basic musical elements of various types – e.g. contrasts of texture, changes of instrumentation and metre, conjunct/disjunct melody, syllabic and melismatic settings of the text.	Identify musical elements in more detail and demonstrate the use of more analytical approaches rather than simple description: e.g. by accurately describing harmonic features, technical devices, or rhythmic features.
B. Provide at least a basic outline of the work’s global structure.	Present a more detailed account of the work’s structure, exploring its organization in more depth, acknowledging the treatment of material in different sections.
C. Evidence some basic and appropriate musical terminology.	Demonstrate articulate, accurate and relevant use of musical terms and more conceptually sophisticated terminology.
D. Identify the work’s broad historical context as the Baroque period, and (in higher-scoring answers) substantiate this with reference to more obvious musical features such as the use of a basso continuo or absence of dynamics.	Identify the work’s context more specifically as the early Baroque period, and/or substantiate the periodization with reference to a variety of musical features such as the use of cycles of fifths, the blending of “Renaissance”-like polyphony and more “modern” homophony, or the relatively limited range of keys and harmony (mostly root-position triads). Some candidates may also compare specific features to works of Gabrieli or Monteverdi (use of multiple choirs, brass instruments, block chords, antiphony).

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

Nocturnes, Movement II (*Fêtes*) by Claude Debussy
(Identified piece, no score provided)

Musical elements

- Large symphony orchestra
- Multiple changes of time signatures and combination of metres
- Wide-ranging use of timbre
- Wide-ranging dynamics
- Dissonance
- Use of modes

Musical structure and terminology [underlined]

Introduction:

- 00:00: F minor. Violins play heavily accented **rhythmic ostinato** on open 5th chord, sustained by flutes.
- 00:04: first statement of Theme A using **Dorian mode** in cor anglais and clarinets; continues while first and second trumpets interject with a fanfare-like **motif** in 3rds at 00:09 and 00:12.
- 00:13: violas, cellos and double bass take over **rhythmic ostinato**.
- 00:17: second statement of Theme A in flutes and oboes beginning third higher, using **melodic minor scale**.
- 00:23: third statement of Theme A in bassoons and cellos using **whole-tone** scale. Flutes and clarinets have **rhythmic ostinato accompaniment/pedal**, strings work out tail of Theme A in octaves.
- 00:33: *fortissimo* sustained notes in horns and bassoons; then at 00:37, horns, trumpets and trombones introduce an extended fanfare **motif** based on the earlier **motif (motivic development)** at 00:09 and 00:12.
- 00:40: timpani roll-heralds big cadence and a pause in the ostinato, leading to D-flat **Mixolydian** harp **glissando** *a tempo* at 00:48.

New section

- 00:50: Time signature changes to 15/8 (with 5/4 in strings) (**polymetre/multi-metre**), key to A major, tempo to **Un peu plus animé**. Woodwinds play variation of **triplet motif**; strings play **pizzicato**, punctuating the “triplet-like” figure in the wind on the offbeat at 00:52.
- 00:54: fourth statement of Theme A is heard with **variation**. Time signature changes to 9/8 but triplet figuration is still felt. Strings accompany with **staccato** chords **arco**.
- 00:59: reprise of the “triplet” **motif** in cor anglais, clarinets and bassoons; **offbeat pizzicato** punctuation again at 01:01.
- 01:03: varied Theme A (as at 00:54) repeated in flutes and oboes.
- 01:07: bassoons and horns pick up accented rhythmic figure from the opening, cor anglais and clarinets take up triplet figure at 01:10. At 01:12 the cellos introduce a **motivic fragment** which leads into...

- 01:13: oboes and cor anglais use question and answer on ascending (**whole-tone**) and descending scales; flutes interject with **trills** on G-flat; brass/low woodwind have long sustained chords; clarinets play triplet rhythmic figure while violins play duplet rhythm in thirds against this.
- 01:18: flutes take over triplet figure; at 01:21 violins revisit the earlier **ostinato** figure, joined by cellos at 01:23.
- 01:26: time signature changes to 3/4; Theme B stated in oboes; rest of the orchestra, for now, remains in 9/8 (**polymetre / mixed metre**).
- 01:36: flutes join oboes, with trumpets playing a “dragged out” fanfare; at 01:39, clarinets join in with Theme B as oboes drop out. At 01:40 flutes continue theme, 01:42 oboes join in unison and clarinets drop out.
- 01:45: 2 new themes appear simultaneously: Theme C, in 3/4, played by cor anglais and violas, and Theme D, in 9/8 (**polymetre/ mixed metre**), played by rest of the woodwinds. Both built on F# **Dorian mode**.
- 01:46: cellos and basses interject with fragments of the accented triplet-feel motif, creating 2s against 3s with the violin and violas’ **tuplets**; horns join the cor anglais at the end of the first statement of Theme D at 01:54, leading back into the triplet figure in unison at 01:55 in the upper strings. Woodwinds continue to play Theme C, timpani play a **rhythmic pedal**, as whole orchestra crescendos to *fortissimo*.
- 02:00: dynamic suddenly drops to *pianissimo*; track fades as triplet motif is played **staccato** by **divisi** strings in a cascading manner...

Musical terminology may also include:

- dissonance
- tertian harmony, extended harmony
- parallelism (4th and 5ths especially)
- thematic transformation: augmentation, diminution, fragmentation
- multi-layered texture
- *retenu/rallentando/a tempo*
- tonal centres

Musical context

- *Fêtes* (“Festivals”) is the second of the *Trois Nocturnes*, completed in 1899.
- Impressionism, Modernism, Symbolism
- Debussy (1862 – 1918) represents beginning of one strand of Modernism in terms of harmonic language and form.

An adequate to good response will:	A very good to excellent response may also:
A. Show a basic understanding of some of the musical elements in relation to the excerpt (e.g. multiple changes of time signature, thematic development, wide-ranging dynamics and use of the instruments of a large symphony orchestra as a way of exploring distinctive timbre/tone-colour).	Show awareness and understanding of the significant musical elements such as rhythmic ostinato, multi-thematic development, thematic fragmentation and augmentation, use of modal tonalities, and more detailed understanding of harmony.
B. Give some explanation and justification of significant structural events such as identifying the introduction and section A, and identify and locate the entry of themes, as well as some of the other events.	Make more detailed observations regarding the composer's way of structuring the extract in terms of thematic development and multi-thematic devices, identifying and commenting particularly on the use of thematic fragmentation/motivic alteration.
C. Demonstrate understanding of the use of basic terms that could apply to this extract.	Show a finer appreciation of a wider variety of musical terminology which is accurate, relevant and highly effective in supporting the response.
D. Suggest and comment on the context of the extract, possibly recognizing the symbolic/impressionistic nature of the work.	Demonstrate further knowledge of the musical context, for example through critical discussion of symbolic / impressionistic music, Debussy's exposure to "world" music and the influence of his association with painters and poets on his work, the significance of Debussy's musical position in history in the transition from Romanticism to Modernism in <i>fin de siècle</i> France

5. SL

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

Abstinence by John Hollenbeck

(Unidentified piece, no score provided)

Musical elements

- Pulse ranges from uncertain *free tempo/senza misura* to 4/4 and 5/8/mixed metre.
- Some free rhythm, some more regular.
- Melodies are conjunct, chromatic with disjunct descending leaps.
- Work written for Big Band ensemble, with some live electronic modification.
- Dynamics are within range of *p* to *f* and partly consequence of instrumental combinations.

Musical structure and terminology [underlined]:

The design is basically strophic with variations.

INTRO:

0:00 – double bass [acoustic bass] pizzicato solo plays free angular melody featuring glissandi and dissonance from the start – there is also some incidental snap pizzicato ["Bartók pizz"] – neither key nor pulse are clearly established (senza misura/free tempo) – the line plays improvisatory free rhythm – ca. 0:14 short descending sequence with glissando – a pulse begins to be established – new figure ca. 0:21 foreshadows next section.

A:

0:34 – double bass has settled into a more regular pulse as **brushes** on snare enter – bass plays repeated **ostinato figure** which settles on B-flat ending with a short four-note figure – almost settles into **walking bass** but not quite...

A¹

0:49 – *p* – bass continues **ostinato** – unison **chromatic** melody of seven notes in wind [beginning on E-flat]– phrase played twice ending on high A-flat for two bars in 4/4 time – as the note sustains the bass pre-echoes the next melody, which is cued by the change in the snare pattern with cymbal strikes a harder attack but still with brushes.

B:

B¹

1:19 – time signature changes to repeated pattern of 2 bars 5/8 plus one bar 4/4 (**poly-metric**) with a change of snare drum rhythm – more animated together with saxophones, trombones and bass in unison – melody treated **sequentially** four times in octave unison with different **consequents** to each repeat.

1:51 – the melody repeats on saxophones, with final pitches of each phrase sustained to produce **cluster** sonorities/**note clusters** – trumpet plays countermelody with mute, with **delay/reverb** or other electronic treatment – the cluster increases intensity up to 2:08.

2:15 – metre returns to 4/4 – the trumpet continues its prominent melody **improvisation** coloured with **electronic effects**, with sustained chords in trombones... [fade].

Musical terminology may also include:

- Legato
- Diatonic
- Disjunct
- Conjunct

Musical context

- John Hollenbeck is a composer and percussionist.
- The style is variously described as “free-form jazz”, “contemporary jazz” or “avant-garde jazz”.
- There are elements of modern jazz, world music and some influence from contemporary music

An adequate to good response will:	A very good to excellent response will:
A: Identify the main musical events. Identify the instruments and ensemble. Comment on other musical elements eg dynamics.	Identify the main musical events and locate them with some analytical commentary. Identify the instruments and ensemble and comment on their use in the extract. Comment on other musical elements eg dynamics, referring to particular parts of the extract with some analytical comment.
B: Outline the main structural features of the excerpt.	Clearly represent the structural design of the excerpt and describe it as strophic with variation, with some analytical comment.
C: Use a range of generally appropriate terminology.	Use a range of appropriate terminology for identifying elements and for making analytical comment.
D: Identify the style as jazz or with qualification.	Identify the style as jazz; show some background knowledge of the style in general terms as suggested in the scheme.

6. SL

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

Skotchne #1 (traditional klezmer dance music)

(Unidentified piece, no score provided)

Musical elements

- Pitch: Klezmer scale / Romanian Minor; tonic/dominant pattern.
- Duration/rhythm: quaver and semiquaver rhythmic patterns; off-beat.
- Sonority/timbre: *portamento* playing; trumpet triple tonguing; double bass plays *pizzicato* throughout
- Tempo: Fast duple time [2/4]; tempo helps to define structure.
- Texture: homophonically supported melody.

Musical structure and terminology [underlined]:

Structure is strophic but with different instrumental alternations at certain sectional repeats which introduce variation to the content:

A 0:00 Presto – 2/4 (duple time) – C minor - fast tempo – clarinet solo with guitar, double-bass and snare as rhythm section; 4 x 4-bar phrases; tonic C.

B 0:12 Slow rubato tempo: mournful violin solo melody with guitar chords – phrase ends on G. 1 x 4-bar phrase. **C pedal** in guitar.

C 0:23 Quicker pace: melody in trumpet and clarinet; snare drum provides **off-beats** to the double bass which is on the beats – brief interjections from clarinet in high register. 2 x 4-bar phrases.

D 0:34 Tempo quickens as trumpet enters with consequent phrase in **major mode (Mixolydian)** featuring **accented** strike on second beat; 2 x 4-bar phrases.

E 0:43 New tempo: trumpet features longer notes (minims on Cs) 4 bars repeating before the semiquaver figures which recur – trumpet and clarinet in unison; **minor mode** again; 3 x 4-bar phrases.

A1 0:53: Reprise of A with clarinet taking the melody and trumpet adding **triple-tonguing** at faster pace. 4 x 4 bar phrases.

B1 1:04: Solo clarinet variant of B with guitar accompaniment, at same slow tempo as when the melody was on violin at 0:12.

C1 1:15: repeats the same material as **C**.

D1 1:26: Same material as D, but there is a change from the trumpet to clarinet.

E1 1:34: Same material as E.

A2 1:44: Reprise of A with clarinet taking melody for the first 8 and the trumpet joining in unison for the last 8. **Accelerando!**

Musical terminology may also include:

- Homophony/homophonic, accompaniment
- Terms related to tempo and tempo changes including *rubato*, *rall.*, *rit.*, *allarg.*, *etc*
- Off-beats [but not syncopation]
- Portamento/glissando

Musical context:

- Klezmer is a form of Jewish folk music, associated with various celebrations such as weddings, anniversaries and Bar Mitzvahs. The name derives from Yiddish for “song” and “instrument” as reflected in the vocal quality of the extract.
- It is basically secular and is categorized as either as for dance or for instrumental display. As far as is known for certain, the music originated from Romania, spreading throughout Eastern Europe and Russia or wherever there were Jewish settlements.
- The music is often highly expressive, ranging and combining both happy and sad – even tragic – emotions. In some klezmer, the clarinet is used to imitate the sound of laughter while the violin becomes the voice of sadness [as in this extract].

An adequate to good response will:	A very good to excellent response will:
<p>A: Identify the instruments and distinguish their different roles. Identify modality and features of melody/tempo/rhythm.</p>	<p>Identify the instruments and define their use throughout the recording, distinguishing the different roles of instruments and their timbral effects. Investigate modality/scale or its inflections. Comment on other features of elements within the music, e.g. tempo and rhythm, and relate one to the other analytically.</p>
<p>B: Represent the formal sections within the design with timings and maybe letters.</p>	<p>Represent the formal sections within the design with timings and letters and use the term strophic to describe the design together with defining elemental content.</p>
<p>C: Use appropriate language to describe the music.</p>	<p>Use appropriate language to describe the music in an analytical way.</p>
<p>D: Suggest the cultural context generally – perhaps as folk music.</p>	<p>Account for the cultural context generally, together with historical references of a general nature.</p>