

Markscheme

November 2020

Music

Higher level and standard level

Listening paper

24 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. 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. 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.</p> <p>[...] but show a good level of musical understanding. The response explains prior knowledge which is appropriate and relevant in relation to the question and material under discussion.</p> <p>There is appropriate use of musical evidence, mostly precisely located. The musical evidence used is relevant and accurate and supports the context of the response. Musical evidence is usually located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s).</p> <p>There is mostly effective use of musical terminology. A variety of musical terminology is used, which is usually relevant and accurate and supports the discussion, analysis, evaluation, examination, <i>etc.</i></p>
<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.</p> <p>[...] and show a very good level of musical understanding, [...] The responses accurately interpret and synthesize prior knowledge to illustrate points with relevant examples.</p> <p>[...] supported by a most appropriate use of musical evidence, precisely located. Musical evidence is relevant, accurate and the best choice for the context of the response. Musical evidence is consistently located accurately by using bar/measure number(s), rehearsal number(s) and/or instrument(s). Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p> <p>There is highly effective use of musical terminology. The use of musical terminology is skillful, accurate, sophisticated, wide ranging, and highly effective in supporting the discussion, analysis, evaluation, examination, <i>etc.</i> of the question and the material under investigation. Where on occasion this is not the case, the quality and accuracy of the response are not compromised.</p>

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:

Symphony No 94 in G major (“The Surprise”) by Joseph Haydn

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

[https://imslp.org/wiki/Symphony_No.94_in_G_major%2C_Hob.I:94_\(Haydn%2C_Joseph\)#Full_Scores](https://imslp.org/wiki/Symphony_No.94_in_G_major%2C_Hob.I:94_(Haydn%2C_Joseph)#Full_Scores)

Rhapsody on a Theme of Paganini, Op 43 by Sergei Rachmaninoff

The score of the work is in the public domain in some parts of the world and available for free download, eg at:

[https://imslp.org/wiki/Rhapsody_on_a_Theme_of_Paganini,_Op.43_\(Rachmaninoff,_Sergei\)](https://imslp.org/wiki/Rhapsody_on_a_Theme_of_Paganini,_Op.43_(Rachmaninoff,_Sergei))

The score is commercially available from Boosey & Hawkes as part of their Masterworks Library at:

<http://www.boosey.com/shop/prod/Rhapsody-on-a-Theme-of-Paganini-Op-43-Full-Score-Masterworks-Library-series/720726>

1. Symphony No 94 in G major (“The Surprise”) by Joseph Haydn

Analyse the form of the fourth movement (Finale: Allegro molto) of Haydn’s *symphony number 94 in G major*

The answers should refer to the prescribed work.

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

- In general responses will reflect understanding of the concept of **form** using references to relevant parts of the movement
- The command term **analyse** is defined by the IB as: **breakdown in order to bring out the essential elements or structure.**
- The appropriate **musical terminology** of form will include **theme, motif, subject group, design, exposition, development, recapitulation, sonata, rondo-sonata, key change** and **modulation.**

Guide to responses to this question:

An adequate to good response will:	A very good to excellent response will:
Present an account of the movement which may be more descriptive than analytical.	Present an analysis of the movement, as a convincing and rational account, supported by references from the score using appropriate and relevant terminology.
Feature some inaccurate or unconvincing uses of the terms of musical form in relation to the movement.	Demonstrate understanding of the concept of musical form and design as shown through the consistent use of correct technical terms.
Include reference to rondo and / or sonata without explanation or clear relation with the movement itself.	Identify both rondo and sonata form characteristics referenced clearly from the score.
Present a response which, although discussing the terms of the question, may also include less than relevant references.	Present a response which is consistently focused on the question and reflects analytical competence.

Examiners may refer to the following features of the fourth movement (Finale: Allegro molto) to inform their marking. Candidates are not expected to mention every feature in order to receive marks within the highest mark bands.

- The movement is a **rondo-sonata**. The **rondo theme** recurs always in the tonic key and the **sonata** element is reflected in **tonal** and **thematic development** evident primarily in the **episodes**.
- 1 -36 – **rondo theme: a** 1 – 16, **b** 17 – 30 **a** 31 36 forming an opening statement in **ternary form** with a cadence to the tonic.
- 37 - 73 - **episode** beginning in tonic and modulating through other keys in the manner of a **sonata development** incorporating **motivic** features of the rondo theme.
- 74 – 99 begins with a bar pause before the entry of a **second subject theme** being part of a **second subject group** from which development occurs. The key returns to D major, the dominant typical of **sonata form**.

- 100 – 141 beat 1 - Four-bar link to return of the **rondo theme**. The return of the theme itself is brief; the subsequent bars contain some chromatic harmonic development in the reprise of the first episode.
- 141 beat 2 – 181 After a link, the **rondo theme** returns in its **tonic key** and undergoes further **harmonic development** from the change to the **tonic minor** from bar 154. The dominant is reached at bar 177 and links to the reintroduction of the **rondo theme** in the tonic from bar 181b2. Bars 100-181 relate to the **development** section in **sonata** form.
- 181 beat 2 – 209 **rondo theme** in tonic ending on the dominant followed again by a bar pause followed by...
- 210 – 225 beat 1 - ...**second subject theme**, first heard in the dominant, but now in the tonic at bar 210, as in a **recapitulation** of **sonata form**.
- 225b2 – 239 beat 1 **rondo theme** in the tonic and thematically developed with a key change to E flat approached by way of a nine-bar **pedal point** on the tonic played by horns and timpani. The modulations are chromatic and culminate in the diminished 7th chord of D minor in second inversion.
- 239 beat 4 – 268 **coda/episode** – The harmony moves towards the tonic which is established by bar 249 and a perfect cadence.

2. Rhapsody on a Theme of Paganini, Op 43 by Sergei Rachmaninoff

Examine how the theme (bars 33-56) is used in the final variation (XXIV) of *Rhapsody on a Theme of Paganini*. Refer to rhythm, melody, harmony and orchestration in your discussion.

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.

Answers should address all four elements identified in the question in order to access the higher marks.

- Observations and analysis should provide evidence of the connection between the theme and the variation in question.
- N.B. For the benefit of examiners, references to variation XXIV in the mark scheme assume the **first bar of the variation as bar 1** [a tempo un poco meno mosso]. When candidates quote original/different bar numbers examiners should calculate that the quoted bar is correct.

An adequate to good response will:	A very good to excellent response will:
Display a basic understanding of the relationship between the original theme and the variation with some detail regarding rhythm, melody, harmony and orchestration.	Display thorough understanding of the elements in the original theme as a point from which to frame the response. Detail should include rhythm, melody, harmony and orchestration.
Display a basic knowledge of the features of the variation with some detail regarding key, melodic phrasing, instrumentation and rhythmic groupings.	Demonstrate thorough understanding of the features of the variation, through identifying the key, the time change, instrumentation change, and the use of triplets throughout.
Employ relevant basic terminology, which may include reference to performance directions from the score.	Employ more sophisticated terminology, which may include antecedent and consequent (balanced phrasing), triplets, tonic, dominant, crescendo, as well as other performance directions from the score.
Present a response that discusses the question but may include information that is not relevant or a mere description of the variation.	Present a response that is consistently focused on the question and reflects the ability to analyse effectively beyond mere recall.

Examiners may refer to the following analytical notes to inform their marking. Candidates are not expected to mention every feature in order to receive marks within the highest mark bands:

A: Rhythm and instrumentation

- The semiquaver motif of the theme is changed to a triplet variant from bar 1 of variation XXIV played by the flutes and harp and answered by oboes, passed to clarinets. The motif returns in its original semiquaver form from bar 32 in the *Più vivo* section.
- Use of fragmented lines complements the piano part, adding colour to orchestration and continued reference to the original theme.
- *Più vivo* (bar 27) - three four bar sections: 27 – 30 chromatic motif on the last quaver of each bar in the strings; 31 – 34 four semi-quaver completed motif between strings and upper woodwinds; 35-38 similar to 27-30 but not chromatic. The section then builds towards the *fortissimo* and *sforzando* section at bar 39.
- Bar 39: the varied theme is presented in the piano with a group of four semiquavers followed by triplet quavers. Under this, the brass, *pesante*, present the *Dies Irae* theme [first heard in Variation VII].
- Tutti orchestration with 3 against 2 recurring rhythm, the woodwind broken chords, sustained string lines, strident brass and *fortissimo* percussion, create a climactic build leading to the end of the work.

Candidates may also mention some of the following details:

B: Melodic and motivic

- Bar 1 on: triplet motif from the first part of the theme on the flutes, interjecting at the end of each triplet figure played by the piano.
- The motif is in oboes at bar 4, ascending as a semi-inversion.
- The triplet figure continues as interjections from the woodwinds, but now based on the answering phrase of the original theme.
- The semiquaver motif from the theme is played by the flutes at bar 32, imitated from strings in bar 33, then together in bar 34. The strings reduce it further to a two-note semiquaver figure from bar 35 building toward the *ff* tutti section at bar 40.
- The variation ends with the piano solo referencing the semiquaver motif from the theme, at *p* dynamic supported by the horns and strings on the tonic.
- The original theme is presented by the violins at bar 33 in 2/4 time, accompanied by single notes from the piano solo that outline the harmony.

B: Harmonic

- Harmonic progressions are mostly traceable from the piano solo which is often formed from broken chord patterns: it alternates between tonic and dominant chords before moving to D minor and ending on the tonic.
- Presented by the piano, the theme is in A minor until bar 55, where a shift to the parallel major occurs.
- Chromaticism, including chromatic sequences, is characteristic such as from bar 5 where melodic dissonance is also evident [A/G#, for instance in bar 9].

- The tonal relationship is also sometimes tritonal such as from bar 39 [Dies Irae] which begins on A minor, passes through several keys (including Eb) to a cadence on D major in bar 47
- The perfect cadence which ends the work is preceded by E flat with a dissonant A natural in the bar 52.

3. *Symphony No 94 in G major (“The Surprise”) by Joseph Haydn and Rhapsody on a Theme of Paganini, Op 43 by Sergei Rachmaninoff*

Compare the orchestration of the second movement (Andante) of Haydn’s *Symphony No 94 in G major* with the orchestration of variations VII and XIII of Rachmaninoff’s *Rhapsody on a Theme of Paganini*.

(HL only)

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

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.

An adequate to good response will:	A very good to excellent response will:
Discuss the use of instruments generally, without an emphasis on their role in articulating the thematic and harmonic elements present in both works.	Compare the use of instruments or instrumental sections both as separate components and in combinations, considering the role of instrumentation in the presentation of thematic and harmonic elements.
Identify the role of timbre in both works making some comparisons.	Compare the role of timbre in relation to the definition of phrases and as means of maintaining textural and structural cohesion.
Use general musical terminology which may be unspecific or inaccurate.	Use appropriate and consistently accurate terminology for orchestration and timbre.
Suggest musical links in terms of orchestration and instrumentation.	Discuss significant musical links in terms of orchestration and instrumentation.
Support the discussion with some musical evidence from the scores.	Include clearly located musical evidence from the scores in support of the discussion.

It is reasonable to expect a range of responses. The examples that follow are therefore designed simply to give examiners some sense of the comparable orchestral features. Candidates are not expected to refer to all of them in order to receive marks within the highest mark bands and they may also refer to features not listed. All valid responses should be rewarded.

Differences

- Haydn uses a standard classical orchestra with double woodwind, horns, trumpets and timpani. Rachmaninov uses a large orchestra with piccolo, cor anglais, large brass section with tuba, percussion including glockenspiel, harp and piano.
- In the Rachmaninov the piano is often featured soloistically.
- Contrasts of timbre and texture are more marked in the Rachmaninov.
- A variety of orchestral textures is used e.g. Haydn opens with strings only in what is effectively a monophonic texture; that contrasts with the loud tutti for example at bar 23 and the more elaborate orchestration from bar 57 which leads to the first violins playing a single line melody into the Maggiore. The piano in Variation XII is mainly homophonic in block chords with melodic additions forming what might be termed ‘homophonically supported melody’ but the density of the orchestration is sparse.

Similarities

- Both composers state the main material simply; either homophonically or in unison/octaves
- Share motifs/themes between different groups of instruments e.g. Var VII (7th bar of R18) between w/wd and upper strings, Var XIII theme in unison strings with piano interjections. In the Haydn the theme begins in violins and moves to w/wd from bar 29. Also a tutti presentation Towards the end of the Minore.
- Unison/octaves in woodwinds and strings: Variation XIII and in Andante bb. 62-70, bassoon and bass.
- Both composers make use of the orchestral tutti and doubling in unison or octaves to mix instrumental timbre as the in Andante Bar 16 and bb. 49-52 where wind instruments double the strings. In Variation VII the cello doubles the bassoons.
- The themes in both works are decorated with countermelodies as in the Haydn (Vln 1 bar 34) And in Var XIII (R35) between w/wd and strings.
- Both composers exploit independent voices for timbral variety; in the Andante (bar 57 onwards) the strings present a decorative version of the theme whilst the woodwinds outline the triadic first bar of the theme. In Var VII the melody is fragmented over piano block chords and in Var XIII the woodwinds, strings and piani form a three-part texture.
- Both composers use timpani but sparingly; in the Andante to strengthen tutti chords and in Var VII create a simple antiphonal effect.

Section B

Criterion A Musical elements

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

Note: Structure is assessed in a separate criterion.

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

Criterion 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>

Criterion 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	<p>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.</p>
2	<p>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.</p>
3	<p>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.</p>
4	<p>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></p>
5	<p>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.</p>

Criterion D Musical context

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

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

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

3.SL

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

String Quartet No 8, first movement [Largo] by Dmitri Shostakovitch

(Identified piece, score provided)

Musical elements

- String quartet comprising two violins, viola and 'cello
- C minor/E flat
- Common time
- Largo [with poco rit. at bar 49]
- Contrapuntal and homophonic textures
- Composed from the opening four-note DSCH signature (germ motif/core motif/lead motif/Leitmotiv)
- Dynamics [*p* – *pp*]
- Legato
- Parallelism
- Most frequent note values are semibreves [whole-notes], minims [half-notes] and crotchets [quarter notes]
- Long drone effect from bar 27b3 functioning like a pedal point/double pedal point

Musical structure and terminology [underlined] to inform examiner marking (candidates are not expected to include all features to achieve the highest marks)

*Nomenclature clarification 11b2 = bar 11 beat 2; 23b3 = bar 23 beat 3, etc

Note that bar numbering has counted the anacrusis as 1

Section	Bar/measure	Notes
A	Anacrusis - 11b2*	<ul style="list-style-type: none"> • C minor - Largo – <u>common time</u> • Four note <u>core motif</u> enters on D • <u>Imitation</u> • <u>Canon</u> at the fourth • <u>Fugal/fugato</u> vln 1 entry is a subdominant answer • Final entry in viola at bar 8 marked 'solo' leading to G (<u>dominant</u> of C minor) sustained over six beats <p>Specific <u>harmonic dissonances</u> may be selected e.g. bars 5 – 9, 11 as well as <u>melodic dissonance</u> in, for instance, the <u>tritone</u> D flat/G in bar 6.</p>
B	Bars 11b3 – 23b2	<ul style="list-style-type: none"> • Motif presented in <u>octaves</u> as inner <u>dominant pedal</u> held in viola • Cello moves to an E natural forming E minor in bar 13 which is contradicted by the viola's G sharp • Motif in second violin at bar 15b3 followed by a <u>sequential dotted rhythm</u> figure which starts with a falling <u>perfect 4th</u>, with <u>staccato</u> and <u>accent</u> markings • Bar 17 has <u>diminished triad</u> sustained as <u>dotted figure</u> traces the <u>minor 3rd</u> and <u>minor 2nd</u> components of the core motif <p>Bar 17b3 cadences on B major <u>enharmonically</u> written like a harmonised leading-note to C</p>
A1	Bars 23b3 – 27b2	<p>Clear harmonic progression from <u>dominant</u>, <u>tonic</u> to <u>subdominant</u> and back to dominant but with dissonant diminished 5th in bar 25 forming a <u>perfect cadence</u> but with no defining 3rd as an open perfect 5th [C+G]</p>

C	Bars 27b3 – 46b1	<ul style="list-style-type: none"> • Double pedal point formed by perfect 5th tonic/dominant combination which may be termed drone • Melody including appoggiaturas and chromatic passing notes • Melody formed from core intervals of semitones, thirds and tritones <u>along with outlines of triads such as A flat minor in bar 34/35 B flat minor in bar 41/42</u> <p>Melody closes on a minor 3rd and semitone references before descending to B natural and a following four bar phrase which does not fully resolve until bar 50.</p>
A2	Bars 46b2 – 59...	<ul style="list-style-type: none"> • Re-entry of core motif in cello • Tonic pedal sustained in viola and cello from bar 50 • Entry of violin 1 on E natural marks a change to major mode the descending melody relating to bars 28 – A flat in bar 30 and trace a whole-tone scale <p>Second violin plays the alternating two-note figure in 4ths derived from bar 16</p>

Musical context

- Dmitri Shostakovitch (1906 – 1975)
- Shostakovitch was a Soviet composer of the twentieth century and wrote numerous works in all forms including fifteen string quartets, opera, music for film and fifteen symphonies
- The style is tonal and neo-classical but encompasses other stylistic references ranging from vaudeville, honky-tonk and Mahler.
- The musical motif (DSCH = D, E flat, C, B the letters of which represent the composer's own name) of the String Quartet 8 is one which appears in many other works such as the G minor Piano Trio and Symphony No 10
- Shostakovitch's difficult relationship with the Soviet government, particularly under Stalin, was reflected through his music.

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

Prelude to La Traviata by Giuseppe Verdi
(Identified piece, no score provided)

Musical elements
Musical elements

- Major key [E major]
- Diatonic
- Orchestral
- Common time
- Tempo Adagio
- Dynamic contrast used effectively
- Some decorative articulation and embellishments
- Homophonic texture
- Authentic/Plagal cadence

Musical structure and terminology [underlined]

Section	Time	Notes
A Theme	0:00- 0:51	<ul style="list-style-type: none"> • Simple <u>accompaniment</u> figure in woodwinds with basses and violins • Descending <u>unison</u> theme played <u>legato</u> on violins, violas and cellos. • First <u>phrase</u> repeats. • <u>Tonic/dominant</u> harmony leading to... • Second phrase with <u>passing modulations</u> [0:21] to <u>relative minor</u> [C sharp minor] and <u>dominant</u> [c.0:34] • <u>Melodic dissonances</u> include <u>appoggiaturas</u> and <u>accented passing notes</u> • <u>Interrupted cadence</u> to a <u>diminished chord</u> with <u>crescendo</u> c. 0:34 <p>Repeating semitone figure in cellos with <u>dominant 7th</u> [c.0:39] <u>diminished chord</u> [c.0:43] and rising <u>chromatic figure</u> to the return of the theme</p>
A1 Theme	0:52- 1:52	<ul style="list-style-type: none"> • Repetition of the <u>main theme</u> played by solo clarinet, solo bassoon but most prominently by cellos with upper string accompaniment and repeated to 1:06 • Violins play <u>descant/countermelody</u> decorating the repeat adding <u>staccato semiquavers</u>, short <u>sequential</u> phrases played in <u>octaves</u>. • <u>Trills</u> in the decorative melody over tonic/dominant harmony [c.1:20] • <u>Answering phrase</u> from 1:07 played by the accompanying instruments only and with <u>dotted rhythm</u>. Violins play <u>appoggiatura</u> and <u>trills</u>. <u>Authentic cadence</u> [c.1:32] • Varied repetition of the second phrase, this time one bar shorter over tonic/dominant harmony and with <u>dynamic contrast</u> as second bar is softer; • Answering phrase repeats with <u>crescendo</u>

Musical terminology may also include:

- Repetition
- Crescendo, diminuendo
- Ritardando/rallentando/allargando [or other suggestions relating to tempo]
- Orchestral

- Unison
- Legato
- Staccato
- Modulations/passing/transitory modulations
- Relative minor
- Cadences
- Chromaticism
- Trills
- Sequences/sequential
- Tonic/dominant
- Staccato [and other acceptable points of articulation as perceived]

Musical context

- Overture / prelude/ orchestral
- Romanticism / Romantic Period
- Giuseppe Verdi (1813 – 1901), Italian
- La Traviata first performed in 1853 at La Fenice opera house.
- Composer principally of opera [28 in number], Verdi's work features strong characterisation and dramatic situations simply but effectively expressed.
- Verdi's style, especially towards the end of his life, contrasted as well as shared some characteristics of, Wagner's style.
- As in operatic overtures, melodies are used which feature later as the opera unfolds.

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

You can get it if you really want by Jimmy Cliff
(Unidentified piece, no score provided)

Musical elements and terminology [underlined]

- **Major key**
- Fast 4/4 **metre** throughout; tempo ca.127 bpm
- Vocals (male solo, female backing) plus rock steady/reggae band (rhythmic guitar, bass guitar, trumpets/trombone/saxophone or brass, keyboard/synthesizer, drum kit).
- Strongly chord-based (**homophonic**) texture throughout
- Intro + **strophic** or **chorus/verse-like** structure (ABAB) unusually beginning with its chorus/refrain
- Level **dynamic** throughout but dynamic affected by textural changes
- Repetitive **harmonic structure**, around tonic and dominant.
- Use of repeated up-beat quavers; use of **off-beat** throughout with an emphasis on beats 2 and 4

Musical structure and terminology [underlined]

Section	Time	Notes
Instrumental intro	0.00-0.6	Upbeat/anacrusis introduction; simple riff with a slide played by bass guitar. Off-beat trumpet entrance followed by trumpet doubled in thirds plus accompaniment. Four bars long ending with perfect cadence .
Chorus/Refrain	0.07-0.25	Male soloist plus female backing vocals off-beat entry. Syncopation and a general emphasis on beats 2 and 4. IV-I chord progression repeated three times followed by V-IV-V-I (ending on authentic / plagal cadence). Palm muted guitar typical of style
Instrumental break	0.25-0.33	Similar to intro; trumpet off-beat entry followed by trumpets in thirds. Steady 4/4 played by the bass. I-IV harmonic progression. Solo vocalist humming. Four bars long.
Verse 1	0.33-0.47	Solo vocalist plus backing vocals. Eight bars long.
Chorus/Refrain	0.47-1.06	Similar to 0.06
Instrumental break	1.06-1.13	Similar to 0.25 but with solo male voice interjections.
Verse 2	1.13-1.28	Similar to 0.25
Chorus/Refrain	1.28-1.47	Similar to 0.47
Bridge/Instrumental break	1.47-2.02	Modulatory passage provides cadential link to tonic. Brass as main instruments here. Parallel chords in root position

Musical context

- Desmond Dekker (1941-2006) was a Jamaican ska, rock steady and reggae singer, songwriter and musician.
- The Jimmy Cliff song was first recorded in 1970 by Desmond Dekker. The song is considered to be a breakthrough in the United States, opening up the way for Bob Marley and other Jamaican artists. Also, the song is considered to be one of the most popular campaign songs of the past few decades.
- Influences on style could include Jimmy Cliff, The Aces group, Burning Spear, Peter Tosh, Bob Marley and The Wailers.

- The song featured in the film The Harder They Come which was about Jimmy Cliff

7. SL

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

Alla Va Candela by Traditional/Familia Valera Miranda

(Unidentified piece, no score provided)

Musical elements

- Major key
- Simple quadruple time [4/4/common time]
- Allegretto
- Mostly tonic/dominant harmony including dominant 7ths
- The key is unchanged throughout but includes a brief progression through the subdominant
- Syllabic
- Melody with accompaniment with some heterophony
- Percussion including bongos, shaker and claves with characteristic clave rhythm
- Syncopated rhythm throughout
- Some parallel chord movements principally in cuatro improvisation
- Some chromaticism but mostly diatonic
- Melody shaped from primary triads
- Tonic/dominant bass
- Ostinatos – melodic and rhythmic
- Percussion includes bongos, maracas and claves
- Polyrhythmic textures
- Bullet point.
- Bullet point.

Musical structure and terminology [underlined]

Section	Time	Notes
Introduction	00:00 – 00:23”	<ul style="list-style-type: none"> • E major – 4/4, Allegro • Two bars of solo cuatro [accept guitar] followed by entry of guitar playing tonic chords c. 00:04” • Plucked bass alternates tonic/dominant in simple ostinato Percussion enters
Verse	00:23” – 00:57”	<ul style="list-style-type: none"> • Solo voice sings first part of verse; triadic and stepwise intervals, ending at 00:35” on tonic • Brief link to second part of verse in contrast to the first half with a passing modulation to A [E7 – A] c. 00:43” the singer entering at c.00:38” • Accompaniment continues with material featured in the introduction Accelerando c. 00:57” leading into the chorus
Chorus	00:58” – 01:55”	<ul style="list-style-type: none"> • Solo singer and group exchange in call and response fashion - syllabic • Solo melody is an ostinato phrase, answered by the chorus in single note unison [or octaves] – <i>mama</i> • Brief return to material from the end of the verse [c. 01:33] followed by ... • Repetition of chorus Percussion parts become more dominant

<p><u>Cuatro solo improvisation</u></p>	<p>01':55" – 02':07" fade</p>	<ul style="list-style-type: none"> • <u>Tres</u> (accept Cuatro) solo has following features which provide contrast to the primary chord –based first two sections: <ul style="list-style-type: none"> (a) varied rhythms including <u> triplets </u> (b) <u> syncopations </u> (c) <u> chromaticism </u> (d) <u> parallel chords </u> (e) strong <u> accents </u> off beats (f) some <u> grace notes </u> (g) <u> strummed </u> and <u> plucked </u> cuatro (h) bongo and <u> clave rhythms </u> continue <p>Percussion provides <u> polyrhythmic </u> accompaniment throughout</p>
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N.B. Any representation of the basic design is acceptable

Musical context:

- Familia Valera Miranda - traditional musicians from the eastern part of Cuba
- Oriente Cuban/accept Latin American
- The piece is representative of the Cuban musical form '**son**'.
- The song refers to the intense joys of love
- Comparable group is Buena Vista Social Club
- The style reflects both African and Spanish influences and might be described as fusion
- The music might also be called a type of urban folk music.
- The group is non-professional but, like original blues singers of earlier times, have been managed by recording companies