

Markscheme

November 2019

Music

Higher level and standard level

Listening paper

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IMPORTANT INFORMATION FOR EXAMINERS

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

Section A

This criterion concerns the candidate's ability to:

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

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

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

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

Examiners may find the following resources helpful:

Brandenburg Concerto No 2 in F major by Johann Sebastian Bach

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

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

Dances of Galánta by Zoltán Kodály

The score of the work is still in copyright and no free download versions as such are available, but a digital copy of the score is available for viewing at:

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

Note: Examiners should be aware that there is an error in the bar/measure numbering of Dances of Galánta, with indication for bar/measure 95 having been placed in bar 96, and all numbers following this one lower than they should be. Please accept bar/measure references that follow the correct and the misplaced numbering system.

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

Explore the use of counterpoint (the combination of different melodic lines) in any two movements of Bach's *Brandenburg Concerto No 2 in F major*.

The answers should refer to the prescribed work.

The question asks candidates to explore any two movements. Candidates who limit their answer to only one movement will be unlikely to move above the middle markband (9-12). Candidates who consider material from all three movements should not be penalised, but marks should be awarded based on the movements for which they have given the best responses.

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

Candidates may begin this question by briefly outlining the context of this concerto as a polyphonic/contrapuntal work in the concerto grosso style, and the significance of this compositional device in this work. Most candidates should have no difficulty in observing the many ways in which Bach uses counterpoint in this work and in the different ways he juggles and combines his melodic lines/motifs in the selected movements.

Examples given by candidates may include:

Movement 1: *Allegro*

- Bach's use of motifs in counterpoint – eg bar 1, upper parts and bass. The bass motif here is later heard in the *tromba* above the 1st *tutti* (bar 19).
- Concertino melody in bar 32/3 is accompanied by the *ripieno* bass playing part of the *tutti* motif from bar 3 in a circle of 5ths sequence.
- Bass motif from bar 1 played in contrary motion by flute/oboe/violin as the *tromba* plays the violin motif from same bar, bar 40.
- In bars 87–88, *tutti* motif from bar 1 in canon led by bass, followed by *tromba* two beats afterwards. This is followed up later by a double canon for the soloists in bars 93/4, for flute and violin in 6ths and *tromba* and oboe in 3rds two beats afterwards.

Some candidates may go into further detail regarding the use of counterpoint in these examples. For instance:

- bars 32/3–35, melody heard in antiphonal imitation in *tromba* and oboe with the following accompaniments:
 1. double-stopped solo violin
 2. counterpoint from the *ritornello* bass melody first heard in bar 1–2 played in parallel 3rds in flute and continuo
 3. *Ripieno* violins play sustained notes to fill in the harmony and bind the other independent lines together in bars 33–35.
- In bars 50–55 *concertino* play in a polyphonic fashion accompanied by a more homophonic accompaniment. However, at bar 87/4 a canon can be heard between the violin and continuo and *tromba* half a bar later, and at bar 93 a double canon can be heard between flute and violin and *tromba* and oboe, each pair moving in parallel motion.

Movement 2: *Andante*

The *tromba* and *ripieno* strings do not play here, leaving a more intimate chamber-like ensemble of flute, oboe, violin and continuo.

- In this movement Bach makes use of two simple melodic ideas: the first theme heard in the violin, bar 1/3 and the second theme starting in violin bar 3/3, consisting of two short falling figures, the second of which is a decorated descending sequence of the first. Several variants of both themes can be heard as the movement progresses and Bach's use of counterpoint can be observed at various points. For instance:
- canonic texture for the soloists with harmonic support from the continuo, cello and harpsichord
- canonic imitation of both themes by soloists in bars 1–7
- parallel motion in bar 12 between oboe and violin in 3rds
- contrary motion in bars 50–54, where soloists imitate the second theme in pairs.

Movement 3: *Allegro assai*

Most of the melodic material is constructed from the opening fugue subject (bars 1–4), which in turn resembles the opening *ritornello* theme from the 1st movement. The subject also contains motifs that Bach uses to build and combine melodic ideas through his use of counterpoint. For example:

- bars 1–33: fugal texture as each of the four soloists enters with the subject
- bar 47: the violin alternates lower and upper auxiliary/passing notes as contrast to the oboe lead
- in bars 72–78 there is counterpoint between violin and continuo, flute and *ripieno* 1st violin
- bars 97–103: a *tutti* passage starts with *stretto* entries.

An adequate to good response will:	A very good to excellent response will:
Show a basic understanding of the musical context (an understanding of this concerto as a polyphonic work).	Show a full understanding of the musical context of the concerto as a polyphonic work.
Undertake a limited exploration of the ways in which Bach uses counterpoint in the concerto but not always in great depth and accuracy. This may be from two movements (as the question demands) but may potentially only consider one movement.	Undertake a comprehensive exploration of the ways in which Bach uses counterpoint in the concerto in the two selected movements.
Identify and discuss examples of counterpoint, locating some relevant and accurate musical evidence to support discussion.	Give a well-developed critical discussion and analysis of how Bach combines melodic lines and motifs, observing and precisely locating musical evidence that supports the discussion.

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

Discuss the use of rhythm (including tempo) and harmony in each of the following three passages from *Dances of Galánta*.

- **Bars/measures 50–93 (1st dance)**
- **Bar 94–150 (2nd dance)**
- **Bar 236–334 (4th dance)**

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.

There are various ways candidates could approach this question. For instance, they could give an analysis of each passage in turn, critically discussing their observations with regard to Kodály's use of harmony and rhythm in chronological order (for example, his use of devices from a wide-range of traditional and Western Classical Art music cultures: major/minor keys, diverse range of tonalities and modulations to distant keys, absence of conventional Western art music cadences, functional harmony with some chromatic passages using dominant 7ths, harmonic variety, non-functional harmony, drone, extended chords, march-like rhythms with alternating on-beat bass notes and off-beat chords, contrasting slow and fast sections, Lombardic/Scotch snap rhythms and a gradual speeding up of the tempo during the piece as a whole). Candidates may also decide to dot around the various passages and discuss Kodály's approach in general with specific reference to examples from the specific passages, or they could present a table outlining the key points and then use this to refer to in their discussion.

Kodály's use of rhythm and harmony are easily identifiable, and most candidates should have no difficulty describing/analysing and discussing at least some of the musical events in each of the passages. For instance:

Bar 50–93:

Harmony:

- starts in E minor and moves to A minor, but key is concealed by chromatic chords and the lack of conventional cadences. For example, bars 63–65: Dm7/ G7 /A sus4 (violin descends to B, then returns to D / A major)
- use of extended chords, for example in bar 66 – dominant 9th chord on D
- bar 66 – theme is re-harmonized and has a more chromatic ending at bars 78–79
- use of a complete circle of fifths in the bass underpinning the chromatic harmony, bars 79–85
- use of pedal point on G, bars 88–92 with alternate consonance and dissonance
- avoidance of perfect cadences at the end of this section (a rare appearance in bars 81–82: Vflat9 – I in C major), perhaps for continuity into the next section (bars 92–4: G/ G7 3rd inversion/ E-flat (which is V of A-flat minor).

Rhythm and tempo

- with regard to tempo, candidates may note that the tempo gradually increases throughout the whole work from *Lento* to *Allegro vivace* and finally to *Allegro molto vivace*
- in this particular section (bars 50–93) the tempo begins *Andante maestoso* with *ritardando* at bar 75/3 and a *tempo* at bar 76 and again at bar 83/3 and bar 84
- use of an elaborate *verbunkos*-style dotted rhythmic pattern with triplet turn-like figures in bars 50–65 in clarinet in A
- use of syncopation in violins and violas at bar 56–57 and again at bar 64–65. Horns play syncopated figure at bar 66–69
- extensive use of varied accents for expressive rhythmic emphasis
- use of Lombardic or Scotch snap rhythms in bars 50–52
- use of *ritenuto* markings at bar 75, for instance, emphasize expressive melody
- use of slow march-like rhythm which alternates between woodwind and bass – for instance at bars 82–83.

Bar 94–150

Harmony:

- use of functional harmony establishing A-flat minor
- use of dominant pedal bar 93–99
- bar 100 use of augmented 6th (F-flat chord)
- bar 101–103 use of I 6/4 -V-I-V progression
- bar 111 use of *verbunkos*-style augmented 2nd
- bar 123 use of parallel 4ths
- bar 134 parallel triads to harmonize the second phrase
- bar 141–2 use of D-flat broken triads as a link passage.

Rhythm and tempo:

- tempo begins *Lento* at bar 94 and works through a *poco a poco accelerando* to *Allegretto moderato* at bar 98
- use of dotted rhythmic patterns and use of demi-semiquaver rests
- use of march-like “oom-chah” accompaniments with alternating on-beat bass notes and off-beat chords. For instance, bar 94 onwards (NB: this is NOT an example of “syncopation”!)
- use of unusual time signature in bar 108 (1/4) and again at bar 133, driving the rhythm toward the *appassionato* at 135
- at bar 115 onwards, the accompaniment appears to mimic a series of rhythmic dance steps, alternating with the downbeats and upbeats of the pizzicato strings
- use of demi-semiquaver flourishes at bars/measure 126 in the flutes, piccolo, oboe 1, clarinet 2 and bassoon 1 and at bar 131 in the flutes, piccolo and oboe 2
- use of off-beat chords with turns and mordents a bar 129 in oboe 1 and clarinets 1 and 2
- staggered demi-semiquaver flourishes in the oboes and clarinets at bar 142–144, leading into a *stretto* passage at bar 147 between the flutes, piccolo then oboes 1 and 2 followed by clarinet 1, heralding the *poco rallentando* into the return of the principal theme at bar 151.

Bars 236-334:

Harmony:

- begins in A minor but the tonal centre shifts with increasing frequency as the section progresses. For instance, bar 268 – E major, bar 276 – D minor, bar 299 – B, bar 307 – E
- use of inner dominant pedal E, bars 236–247
- use of bare-sounding harmony in parallel 4ths and 5ths, bar 299 and 307
- use of folk-style drone in bass on E and B, bar 264–275
- use of 20th century quintal harmony (chords built on 5ths instead of 3rds), bar 258–262
- parallel 5ths in violas, cellos and basses, bars 275–6
- bar 322–334: rising chromatic diminished triads over an F pedal; dominant preparation for B-flat major.

Rhythm and Tempo:

- Use of two contrasting *Allegro* phrases:
 1. first phrase bars/measure 236–247, includes a series of syncopated crotchets (verbunkos rhythmic idea) in oboe and clarinet with simultaneous semiquaver ornamentation in the repeat from bar 242
 2. second phrase bar 268–271 mostly in semiquavers
- use of syncopation in close canon in bar 258 (on-beat, off-beat rhythmic pattern between piccolo/clarinets and horns)
- use of on-beat, off-beat accompaniment rhythmic pattern between the cello/violas and violin 1 and 2 at bar 264–271, where the violins 1 play the second semiquaver phrase
- change of time signature to 3/4 at bar 282, which transitions into a 2/4 section at bar 283
- further use of syncopation in bar 283 heard in bassoon, viola and double bass parts
- doubling of rhythmic fragment for colouristic emphasis in clarinets 2 bar 287ff, clarinets 1 and horn 4 at bars 291ff, joined by horn 3 at bar 295ff
- use of *stringendo* markings to create extra momentum for instance at bar 326
- use of off-beat quavers with acciaccaturas across the whole of the woodwind section bar 323–333, layered with the syncopated *Allegro* phrase heard at bar 236, now in the upper strings.

An adequate to good response will:	A very good to excellent response will:
Show a basic understanding of Kodály's use of harmony, rhythm (and tempo) citing some relevant musical evidence to support the discussion.	Show a comprehensive understanding of Kodály's use of harmony, rhythm (and tempo) citing relevant and accurate musical evidence to support the discussion.
Identify some of the ways in which Kodály uses the musical elements of harmony, rhythm and tempo and the compositional devices he employs.	Discuss the rhythmic and harmonic complexity of the musical material and the relationship between the instrumental parts/lines, making more detailed observations with examples.
Identify some of the ways in which the composer combines folk-style musical features with Western art music characteristics.	Give an explanation of how the composer combines folk-style harmonic and rhythmic features with Western art music characteristics as a compositional device.
Make an observation about the structural tempo of the work.	Consider in greater depth the impact of the temporal structure and further explore how Kodály uses tempo change as a structural and expressive device.

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

Compare and contrast the ways in which instruments are used and combined in the prescribed works, emphasizing any significant musical links.

(HL only)

The answers should refer to both prescribed works. The comparing and contrasting of significant musical links must focus on instrumentation/timbre/tone colour.

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 numbers below are as given in the score, without adjustment]

The following notes have been grouped under a number of topics to give examples of the kinds of areas candidates might usefully explore. However, neither these topics, nor the examples chosen, are in any ways intended to be exclusive or to constitute a “model answer”. Candidates might equally well explore different areas and provide different examples, and still receive suitable credit if both are relevant and plausible.

Instrumentation

One obvious starting point for comparison is the instrumentation each work. There are some clear points of contact here: several instruments are common to both instrumentations (eg oboe, trumpet), and in both works the ensemble strings can have a kind of “accompaniment” function. There are also obvious differences: Bach, for example, has no clarinets, bassoons or percussion.

Instrumental grouping

The grouping of the instruments also reveals similarities and differences. Bach groups his ensemble according to the conventions of the Baroque *concerto grosso*, with *concertino*, *ripieno* and *basso continuo* each assigned their specific roles. Kodály writes for a standard “double wind” symphony orchestra configured to play Classical-Romantic repertoire: two each of wind and brass, a massed string section, plus timpani and extra percussion. Nevertheless, there are similarities too, with Kodály’s wind often taking on solo roles, and the strings sometimes providing a rather *ripieno*-like contrast.

Instrument types

The *types of instrument* making up these ensembles may also differ. For example, Bach’s natural trumpet was essentially limited to the pitches of the harmonic series, so that the composer had to rely on the ultra-high *clarino* register to announce scalar material (eg Movt. I, 15–16), and was confined to simple triadic patterns in the lower register (eg I, 11–12). Kodály had valve trumpets which were fully chromatic throughout their range, and could write scalar passages in the lower register that presented no technical difficulties (eg 598–607). However, for this very reason the *clarino* register had fallen into disuse, and Kodály does not exploit it.

Style of orchestration/approaches to tone colour

The most important similarities and differences, however, result from the very different style of orchestration and approaches to tone colour in general. Bach's style generally places much less emphasis on constant contrasts of instrumentation than Kodály's. Contrasts do occur, particularly between the solo players (eg the succession of solos from 9–22 in movt. I), but there are also lengthy "blocks" where either everybody is playing (eg I, 31–59) or where only selected forces are playing (ibid., 60ff). In some places Kodály's work echoes such practice, perhaps as part of his wish to emulate *concerto grosso* style: eg 173ff, where the orchestration also takes the form of a number of clear "blocks" (eg 173–180, 181–188), each with its own specific instrumental grouping and sonorities. Elsewhere, however, there is much more rapid turnover of instrumental timbres typical of 20th century music (eg 19ff, with its changes of scoring every 2–4 bars).

The approach to tone colour also differs, with Kodály's score in general revealing a greater interest in instrumental colour for its own sake than Bach's. This is not to say that Bach was not entirely "colour-blind": the score provides some striking examples of highlighted sonorities (eg the way the trumpet's *clarino* register shines out above orchestral *tutti* at Movt. I, 3), and the concertino ensemble has been carefully chosen to provide a colourful mix of contrasting timbres. However, Kodály's score is obviously richer in contrasts of tone colour, and they form an integral component of his work. This contrast can be seen in the following comparisons of scoring styles – though, once again, there are some similarities here as well:

- Both composers use **doubling** of instrumental lines. In Bach's case this occurs mainly to provide dynamic reinforcement, as in *tutti* passages (I, 103–104). Kodály also uses instrumental doubling for this purpose, eg in the upper parts at 151ff.
- However, Kodály also uses doubling to create composite timbres for colouristic purposes, whether using homogenous sonorities (eg flute and piccolo in octaves, 103) or heterogenous ones (20ff and 109ff, strings and clarinet). Generally speaking, such techniques are not used by Bach, though occasionally they arise almost "by accident" (eg I, 70–71, *ripieno* strings/solo oboe).
- Both composers make use of instrumental **solos**, sometimes involving the same instrument (Bach II, 3ff.; Kodály, 173ff). The solo role of the clarinet in the Kodály is particularly obvious here (having already been the topic of a past exam question), and some candidates may cite it as a "significant musical link" with Bach's solo writing. However, there are also differences in this area: Bach uses violin and trumpet as solo instruments, whereas Kodály uses neither in this role; Kodály gives whole string sections "solo" roles (cellos, b. 1), Bach's *ripieno* strings are never given this kind of solistic prominence.
- **Idiomatic writing** for specific instruments occurs in both works. Besides his trumpet writing (already mentioned), Bach provides examples in his writing for solo violin (use of double stopping (I, 33–34), alternating strings (II/13, III/72) and open strings (I, 92)). Kodály also writes idiomatically for the violin and other string instruments, particularly in the more obviously "Gypsy"-influenced passages (eg double stopping + unison of open and stopped strings, 157).
- Both composers also use the sustaining capacity of strings to provide **long-held notes**, particularly in accompaniments – eg Bach I, 33–35, Kodály 33–36.
- However, Kodály, unlike Bach, also **divides** string sections to provide close harmonies in the upper register (88ff), and also uses **wind instruments** to provide sustained notes, particularly pedal points (horns, 50ff).
- Kodály's extended **percussion** section provides a range of sonorities that do not figure at all in Bach's work, and which – besides their rhythmic aspect – are sometimes purely colouristic in character rather than integral to the musical ideas presented (triangle, 299).
- Finally, unlike Bach Kodály uses a number of **non-standard** playing techniques. These include: string harmonics (416), pizzicato and harmonics together (181), use of mutes (trumpets, 129) and a special effect on the timpani alternating strokes between the centre and rim of the drumhead (119ff).

An adequate to good response will:	A very good to excellent response will:
Provide a narrative account of instrumental use in each piece in turn.	Construct an ordered and logical discussion exploring similarities and differences between the two works.
Provide some examples from each work to support the discussion.	Provide a range of examples to illustrate the discussion, some of which examine specific, precisely located features rather than general characteristics.
Make some attempt to establish significant musical links between the two works.	Demonstrate clear perception of links between the two works in terms of their instrumental writing.

Section B

A Musical elements

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

Note: Structure is assessed in a separate criterion.

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

B Musical structure

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

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

C Musical terminology

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

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

D Musical context

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	<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.)

Piano Trio No 39 in G major, Movement III by Franz Joseph Haydn

(Identified piece, score provided)

Musical elements and terminology [underlined]:

- Piano trio [piano, violin, 'cello]
- **Simple duple**
- G major
- Fundamentally **tonic/dominant** harmony throughout
- **Tonic minor** in first **Minore**
- **Descending scale in thirds**
- **Pedal points/drone**
- **Grace notes** including **acciaccaturas**, accented **passing notes**
- **Staccato**, **fz** attacks
- Texture is primarily **homophonic**-supported melody
- **Double stops** in both string parts
- Dynamics range from ***p*** to ***ff***

Musical structure and terminology [underlined]:

Structure is **rondo** but theme is **binary**. [The extract does not give the entire movement but there is enough to identify the form]

G major – 2/4 – Presto

A: bars 1–34: Rondo theme

The *Rondo* theme itself is in **binary form** with opening material reappearing at end ("**rounded**"):

A1: bars 1–16 first half (repeated)

- The **rondo theme** is presented in the key of **G major** with strong tonic/dominant harmony and **transitory modulations** through the **supertonic** [Am].
- The theme ends with a **perfect cadence** to G.
- The music begins with a quaver **anacrusis** and the first eight bars are repeated, the first half of the repeat at an **octave** higher than before.
- The violin and 'cello have subsidiary roles and merely reinforce the piano's cadences.
- The violin doubles the upper melody from bar 8.
- The rondo theme is **sequential** and built up of 4 x 4-bar phrases.

B: bars 17–26 episode (like brief “development section”):

- The episode reflects the sequences of the rondo theme itself, beginning with a suggestion of E minor [relative minor] and moving to the dominant [D].
- The 'cello doubles the piano's bass and the violin reflects the right hand an octave lower.
- The violin deviates slightly with some double-stops in bars 21–25.
- The episode closes on an imperfect/half cadence to V7 of I (dominant preparation for re-entry of theme).

A2: bars 27–34: rondo theme

- Rondo theme as at A1, just 8 bars this time (no repeat). Whole section 17–34 then repeated.

C: bars 35–50 episode

- 16-bar episode, remaining solidly in the tonic key. The 4-bar phrase structure is a a¹ a a¹.
- The 'cello doubles the G in the piano with the addition of an accent on the first quaver of bar 35, 39, 43 and 47.
- The violin now has a part independent of the piano but related to the right-hand quaver figures, which it elaborates with dissonant accented passing notes/appoggiaturas.
- The prominence of the G pedal point relates to the mannerisms of traditional music [folk music] of Hungary and might be called a drone in this context.

D: bars 51–66 episode

- The key remains tonic.
- The violinist plays *f* passages staccato with the 'cello introducing ornamental acciaccaturas
- The piano has full chords alternating tonic and dominant homophonically, suggesting the verbunkos style of the traditional recruiting dance.

E: bars 67–94 Minore episode, G minor

- The tonic minor mode is introduced directly (without preparation).
- The string parts are now more elaborate with use of grace notes, double stops and *fz* accents, alternating pizzicato and arco. The semiquaver figure introduced by the 'cello in bar 75 on the tonic is imitated by the violin from bar 89 on the dominant.

A: bars 95– fade Maggiore, rondo theme

- Reprise of the rondo theme in tonic key of G major as track fades out

Musical context

- Joseph Haydn [1732–1809]
- Classical Period
- Chamber music, which was often performed in houses [mostly of the nobility or wealthy] rather than concert halls
- The role of the pianist in the trios is generally more demanding and musically important than the strings since Haydn wrote them, in part, to demonstrate the newly-improved pianos of the later 1790s
- The music was written partly for Haydn's patron and partly to enhance his reputation in England where he enjoyed great popularity. The 'cello part is generally quite simple and may have been written for Haydn's patron Prince Eszterháza, who was a player of the *baryton*, a forerunner of the 'cello.
- Haydn lived most of his life in Eszterháza which was then part of Hungary. Haydn would have heard local gypsy bands and the style of music known as *verbunkos* or recruiting dance, some features of which made their way into his work
- The limited range of all instrumental parts reflects the technical capacities of the instruments of the time [especially of the piano].

An adequate to good response will:	A very good to excellent response will:
<p>A: Reference principal features/elements of the extract including harmony, melody, rhythm and texture. Comment on the use of the instruments generally. Provide clear score examples in support of the argument.</p>	<p>Reference details of harmony, melody, texture, instrumentation with analytical commentary/interpretation. Give analytical descriptions of the roles of each instrument and their relationships to one another. Provide clear score examples which firmly support points in the response.</p>
<p>B: Identify the use of repeating sections in the design of the extract and, perhaps, identify it as rondo.</p>	<p>Identify rondo form, referencing its episodes and developmental features.</p>
<p>C: Use relevant terminology which demonstrates general understanding of the music and its style.</p>	<p>Use accurate terminology analytically in ways appropriate to the music and style.</p>
<p>D: Provide contextual information generally and place the work in its Classical context.</p>	<p>Place the work in its Classical context together with references to chamber music, socio-historical frame, to other works of Haydn and his contemporaries.</p>

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

Seid nüchtern und wachet (Faust Cantata), Movement VII (Es geschah) by Alfred Schnittke
(Identified piece, no score provided)

Musical elements terminology [underlined]:

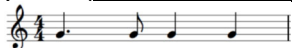
- Full orchestra including piano and extended percussion section (e.g. flexatone), chorus, and contralto soloist with huge compass/tessitura and wide vibrato
- 4/4 metre, tango rhythm, medium tempo
- Basically G minor throughout, though with frequent Neapolitan (flattened supertonic) inflections and, in places, superimposed chromatic or microtonal materials (scales, clusters)
- Essentially homophonic, though superimposed dissonant materials produce a stratified, layering effect.

Musical structure and terminology [underlined]:

Strophic structure: clear verse-chorus division, regular subdivision of each part into 8-bar phrases (with one exception) and frequent repetition of phrases within both sections; individual verses also use Baroque device of passacaglia. The following is one possible analysis:

Introduction

00:00 4-bar instrumental intro.; piano plays tango rhythm that will persist throughout most of piece (rhythmic ostinato):



Solo contralto (doubled softly by baritone saxophone) enters in last bar with upbeat into next section.

Verse I

00:07 **A:** 8 bars; based on repeating ostinato or passacaglia theme heard in bass instruments; contralto embellishes first 5 pitches with 2-note upbeat figures:



00:22 **A1:** 8 bars; essentially a repeat of above with textual and rhythmic differences. Quiet strings build up dense clusters (actually microtonal trills) culminating in a glissando into next section; flexatone adds additional part at 00:34.

00:37 **A2:** 8 bars. Horns play variation of passacaglia idea; vocal line begins with similar rhythm to A, but main pitches now descend from tonic to dominant; second 4-bar period introduces new vocal phrase to lead into next section.

00:52 **A3:** 10 bars, 8 + 2. Horns repeat idea from A2 octave higher; vocalist's first 4-bar phrase repeats material from A2 fifth higher; second phrase rises up to high leading note (F#). Huge crescendo to ff; orchestra comes to halt, soloist enters quietly with 3-note, triadic arpeggio upbeat to chorus.

Chorus I

01:11 **B:** 8 bars. Melismatic vocalise for soloist, doubled softly by solo violin with occasional accompaniment from saxophones, electric bass glissandi and dissonant pizzicato chords for strings. Start of melody recalls descending line at A2.

01:26 **B1:** 8 bars; solo violin and flexatone play first phrase of B melody; vocalist first quotes saxophone figures from above section, then, after 4 bars, joins them in new phrase that leaps to high C before ending with a rising chromatic figure.

Verse II

- 01:40 **A4:** 8 bars; passacaglia theme now in tubular bells; soloist repeats opening A melody in same register with soft backing of male choral voices. Strings enter with dense microtonal material that gradually increases in dynamics.
- 01:55 **A5:** 8 bars; passacaglia theme in bells, low horns + electric guitar; soloist repeats A4 material of octave higher. Drone or (double) pedal note effect in trombones and chorus (G-D).
- 02:10: **A6:** 8 bars; A2 version of passacaglia theme in bassoons and lower strings. Soloist essentially repeats melody of A2 doubled by muted trumpets in parallel fourths. Background gradually becomes more chaotic, gradual crescendo.
- 02:25 **A7:** 8 + 2 bars, as at A3. Rhythmically altered version of passacaglia theme in bass; soloist repeats A3 material, doubled by horns in parallel fifths. Massive crescendo; music comes to a halt as in A3, followed by triadic upbeat to chorus.

Chorus II

- 02:44 **B2:** B material returns at very loud dynamic for soloist, trumpets and trombones as track fades out.

Musical context

- Alfred **Schnittke**, born (1935) in former Soviet Union and died (1998) in Hamburg
- Associated particularly with polystylistic / **eclectic** / **fusion** form of composition combining disparate styles from various periods and genres (here, 20th century popular music meets modernistic art-music techniques and Baroque device of passacaglia).
- *Seid nüchtern und wachet* written 1982; text is retelling of famous Faust legend
- Clues to context include: modernistic harmonic devices (dissonance, chromaticism, clusters, microtones); non-standard instruments (flexatone), unorthodox timbral combinations and extreme registers (e.g. voice); use of popular music style (tango), structure (strophic), and instrumentation (saxophone; electric guitar); use of amplification.

An adequate to good response will:	A very good to excellent response will:
A: Describe some basic general features (forces used, metre and tempo, minor tonality <i>etc</i>) and identify/accurately locate some salient specific details (instrumental/vocal entries, rhythmic features <i>etc</i>).	Describe both general and specific features in greater detail and analytical depth, <i>e.g.</i> by identifying unusual instruments and performing techniques, or harmonic features such as Neapolitan inflections.
B: Provide a clear timeline showing main structural landmarks, with perhaps some analysis using <i>e.g.</i> letter names and/or an attempt at formal labelling.	Identify the overall strophic/verse-chorus structure and set out a clear timeline that demonstrates a secure understanding of the larger units and possibly smaller ones, as well as recognise the use of passacaglia and support it by identifying the ostinato theme and some or all of its repetitions.
C: Make use of some of the more obviously applicable technical terms such as “dissonance” or “crescendo”.	Demonstrate greater sophistication in the handling of terminology using terms that imply analytical thinking and/or terms specifically appropriate to style.
D: Identify the general context as “modern”, “20th century” or similar and support this by reference to more obvious features (<i>eg</i> unusual sonorities, use of dissonance).	Identify the mix of stylistic elements (modernist, popular, Baroque) and support it with reference to relevant features (cluster writing, tango rhythm, passacaglia).

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

***In the Mood* by United States Army Field Band**
(Unidentified piece, no score provided)

Musical elements and terminology [underlined]:

- Standard **big band** or **swing band**: 5 saxophones, 3 trumpets, 3 trombones and rhythm section (including guitar)
- Major key
- Moderately loud dynamics but with **crescendos** which significantly characterise the sections
- Metre/time signature is fast **common time** [or 4/4] – Allegro/Allegro moderato/Vivo
- Rhythm is mostly in crotchet/quaver patterns but with quavers dotted/swung and with **syncopation**
- Textures range from full band **homophony** of varying density and some **monophonic** passages
- Timbre is varied often by contrasting band sections and changing orchestration
- Melody is mostly **diatonic** and **triadic** but with occasional **chromatic** or **stepwise movement**
- Harmony is rooted in the **twelve-bar blues**.

Musical structure and terminology [underlined]:

The structure of the extract comprises two contrasting sections, **A** and **B**.
The **B** sections feature solo improvisations, first by saxophones and then trumpet.

Responses may therefore represent the design as **Intro - A - B - Solo - bridge - Solo 2 - A to fade...** or, **A - B - B1 [with solo] - bridge - B2 [with solo] - A to fade...**
Responses might also less credibly represent the design as : **A - B - C - bridge - D - A to fade...**

00:00: Introduction

Ascending four-bar **antecedent** phrase presented **monophonically** over **tonic triad**. **Swung** quavers viz. dotted quavers in saxophone section. Phrase ends on sustained **tonic pedal**. Answering **consequent** phrase in trumpet section [brass], punctuated by drum and kit pattern heard towards the end of the introduction.

00:11: A – Principal theme (repeated)

2 x 12-bar sections. Theme played by saxophones with trombones punctuating with chords. **Crescendo** at the end of the phrase before the repeat (00:27) which is slightly louder; the snare enters at the end signalling the next section. Bass line is like a twelve-bar **walking bass**.

00:42: B – Second theme (repeated)

2 x 8-bar sections. Saxophone and trumpets alternate in a **call and response** pattern. The brass phrase has a **portamento** effect which is not quite a **glissando**. Material is still basically **triadic** with **chordal homophony** underpinning the melody. Kit plays repeating **dotted rhythm** figure featuring suspended cymbal and brief use of **rim-shot** at the end of the phrase.

01:03: Solo Section (over the harmonic progression in B Section)

The solo saxophones are accompanied by a much-reduced ensemble comprising drum-kit and double basses. Alto and tenor saxophones alternate in another **call and response** improvisational exchange. (The solo lines are in fact written but may be credibly heard as improvised). Brass play breaks at end of each of the 2 x 8-bar sections, using the material heard first at c. 00:50.

01:24: **Bridge**

Brass section provide link to following solo/duet ‘improvised’ section.

01:29 **Solo Section (over B section as previously)** with trombone section punctuating; full band enters on the brief link to the return of **A**.

01:52: ... **A** ... **Principal theme to fade** ...

Musical context

- *In the Mood* is likely to be more associated with Glenn Miller than the composer Joe Garland
- Joseph Copeland “Joe” Garland was an American jazz saxophonist (1903-1977)
- Glenn Miller was an American big-band trombonist, arranger, composer, and bandleader in the Swing Era. He was the best-selling recording artist from 1939 to 1943, leading one of the best-known big bands. Miller's recordings include *In the Mood*, *Moonlight Serenade*, *Pennsylvania 6-5000*, *Chattanooga Choo Choo*, *A String of Pearls*.
- *In the Mood*'s main theme, featuring repeated arpeggios rhythmically displaced, had previously appeared under the title of *Tar Paper Stomp*, credited to jazz trumpeter/bandleader Wingy Manone.
- The period covers that of World War II and the immediate post-war period [1934– 1946] and the music came to be strongly associated with it as the entertainment and dance music of choice for many
- Other swing band leaders were Dorsey brothers, Count Basie, Artie Shaw, Benny Goodman and Duke Ellington
- Dances such as the jitterbug and the lindy hop were associated with swing music
- The music is sometimes called “big band jazz”
- The arrangements in swing are generally written to allow for solo improvisations within the framework of a large ensemble. That is achieved by the use of a fixed harmonic basis for most if not all of structure which, in the A section follows the basic twelve-bar blues pattern of earlier forms of the jazz
- The sectional exchanges in the performance and the underlying twelve-bar harmony evidence the jazz roots of the style.

An adequate to good response will:	A very good to excellent response will:
A: Identify some of the features of the extract and its musical elements but without offering analysis or critical comment.	Identify and exemplify from the extract the characteristics of most musical elements and comment at least on rhythm, harmony, melody and timbre.
B: Present the design of the extract using conventions of structural analysis. The detail may be limited and without interpretative comment.	Present the design of the extract using the conventions of structural analysis. An analytical approach to the music will be shown through the selection and interpretation of structural detail.
C: Use a limited range of terminology which is generally appropriate to the extract in a descriptive, rather than an analytical, argument.	Use a range of accurate terminology in appropriate ways as part of an analytical commentary on the extract.
D: Place the extract in its time period and offer a general description of the style but generally and without reference to specific people, bands or historical context.	Characterise the socio-musical context referencing more than one band-leader, the period as a decade, use the term “swing” and offer a brief description of the style/genre.

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

Ya Saide ("Night") (Traditional)

(Unidentified piece, no score provided)

Musical Elements and terminology [underlined]:

- Arabic-style folk singing, involves the use of various vocal techniques such as melismata, improvisation based on the maqam (scale/mode) of the song, pitch bending, vocal slides, grace notes and other ornamentation
- Traditional instrumentation (see context) which candidates may identify as membranophone (drum/tabla), aerophone (flute/pipe/nai/nay), chordophone (violin/ rebab)
- Use of Saba mode/maqam which includes three-quarter tones
- Solo vocalist's melody based on narrow vocal pitch range employing some of the various vocal techniques mentioned above
- Rhythmic pattern or cycle (called a "wazn" or "iqa'at", standard rhythmic modes formed by combinations of accented and unaccented beats and rests.) is 4/4 with fixed temporal organisation including recurring measures, motifs and meter/pulse, with balanced 4-bar phrases
- Tempo: Allegro – crotchet/quarter note = circa 126
- Use of repetitive motifs and phrases in both vocals and instrumental parts
- Mainly multi-layered rhythmic ideas with some heterophony between instruments and vocal soloist.

Musical structure and terminology [underlined]:

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

- 00:00 **Instrumental introduction:** Tabla/derbaki introduces the rhythmic pattern/cycle
- 00:05 **A:** Rebab and nai/nay enter with syncopated melodic motif on anacrusis (4-bar phrase) setting up the repetitive instrumental accompaniment
- 00:12 **A1:** Melodic motif repeated
- 00:20 **B:** Second melodic motif with strident rebab interjections at 00:22
- 00:23 **B1:** Second melodic motif repeated with some variations/melodic embellishment;
- 00:27 **B2:** Second melodic motif repeated (less embellished) leading into vocal solo at...
- 00:30 **A3:** Solo female (alto) voice enters with initial melodic motif introduced by the rebab and nai at
- 00:05 Grace notes/mordents/turns added as embellishment.
- 00:38 **A4:** Melodic motif repeated with call and response between vocals and nay at 00:43
- 00:45 **B3:** Vocalist enters with second melodic motif adding vocal slides and melismata
- 00:49 **B4:** Second melodic motif repeated
- 00:52 **B5:** Second melodic motif repeated
- 00:55 Instrumental break with off-beat nay and rebab flourish
- 01:00 **C:** Solo voice re-enters with repetitive melodic motif based on interval of three-quarter tone
- 01:08 **C1:** Motif repeated

- 01:15 **C2:** Motif repeated with some improvised variations on melody and rhythm including vocal slides and pitch bending
- 01:25 **C3:** Vocal ensemble singing in unison repeat this motif. Instrumental accompaniment is louder and more animated
- 01:50 **C4:** Soloist returns to sing as the music fades.

Musical Context:

- Traditional Arabic folk music from Egypt
- “*Ya Saide*” (Night) is a song from Upper Egypt, the home of ancient Egyptian culture, and recounts the celebration of the night-time and the night sky
- Traditional Egyptian/Arabic folk ensemble with struck, blown and bowed instruments and solo vocalist and vocal ensemble. Struck instrument includes a type of Arabic drum (such as a tabla/djembe/derbaki/doumbale); blown instruments include the nai/nay (a Persian reed pipe or end blown flute) and bowed instruments include rebab (a violin with four strings tuned to a high pitch)
- Much of the Arabic folk music is vocal but instruments used in Arabic folk music have a long history. In “*Ya Saide*” they have an accompanying role although there is significant interplay between the vocals and instrumental roles in this song where call and response is used.

An adequate to good response will:	A very good to excellent response will:
A: Display a basic understanding of some of the musical elements in relation to this excerpt, for example the use of traditional Arabic instruments, vocal style and techniques such as melisma and pitch bending, metre and tempo.	Show awareness and understanding of the musical elements such as the use of rhythmic patterns and cycle, call and response between vocalist and <i>nay/nai</i> , vocal techniques such as vocal slides, turns and methods of improvisation/ embellishment.
B: Identify the basic structure of the extract, describing and sometimes explaining the main structural events giving timed locations.	Make more detailed observations regarding the structure of the song, for example of its phrasing, repeated melodic and rhythmic material and use of embellishment to vary and develop the musical material.
C: Demonstrate an understanding of the use of basic terms that could apply to this extract such as traditional Arabic music. (Correct names for the instruments need not be given, a good description of the type of instrument is acceptable.)	Accurately use a wider variety of musical terminology which is relevant and highly effective in supporting candidate's response, including the correct names for most of the instruments.
D: Identify and comment on the context of the extract as Arabic folk music. Candidates may present an argument based on instrumentation, rhythmic features and/or use of quarter-tones and of course, the Arabic language.	Demonstrate further knowledge of the musical context, for instance through well-developed discussion of the ethnographic quality of this recording. Candidates may also mention the continuing influence of Egyptian/Arabic music on other regional styles and across the world.