

# **MARKSCHEME**

**November 2000**

**MUSIC**

**Higher Level**

**Papers 1 and 2**

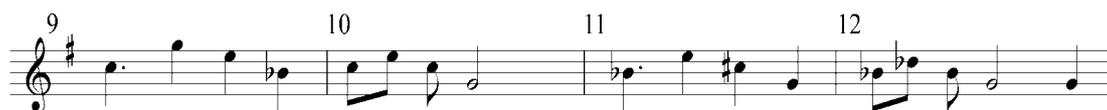
## PAPER ONE

### SECTION ONE

#### STUDY OF MUSIC IN WESTERN SOCIETY

##### Band 1 1900–present

- 1.1** In this extract the alto, tenor and bass vocal parts are, for the most part, fairly static with limited, often chromatic movement. These parts provide the basic harmonic foundation of the motet with the tonal centre of F# major. The soprano part has a wider melodic range, providing interest to the basic tonality. Award high marks when these points have been identified and expressed with appropriate musical terminology; half marks only for some recognition but little real musical vocabulary and very low marks for sketchy and inaccurate comment.
- 1.2** The key signature moves to G major. *[2 marks]* for the correct key signature; allow *[2 marks]* for each bar correctly transposed.



- 1.3** Award high marks only when the candidate refers to specific musical features in relation to the text. These may include the tempo, dynamics, texture, harmonic movement, all of which help to portray the stillness and holiness of the mass. Award half marks when only one feature is referred to and low marks for sketchy comment with no musical terminology.

##### Band 2 1800–1899

- 2.1** For high marks candidates should refer to the orchestration, the brass and timpani in particular, to give the picture of the sea, and identify the cor anglais and other woodwind instruments, in particular, for Senta's theme. Also mention should be made of the dynamics, tempo and melodic motifs which characterise the two themes and other features as appropriate. Award only half marks if musical language is not widely or appropriately used; low marks for inaccurate and sketchy comment.
- 2.2** The instrument is the cor anglais or English horn (*[3 marks]* for correct identification). Award a further *[7 marks]* if good description is supplied. If the candidate identifies the instrument as an oboe or bassoon, allow up to *[7 marks]* if appropriate description is supplied. No marks for any other inaccurate identification and invalid description.
- 2.3** For high marks appropriate pieces and accurate descriptions must be given linking the programme with the musical features; half marks only for merely descriptive writing with little musical content, or when only one piece is mentioned; low marks for sketchy and inaccurate comment.

**Band 3 1700–1799**

- 3.1** For full marks, mention should be made of the imitative vocal style in the two sopranos as opposed to the more static chorale-like melody in the tenor and bass parts. For full marks, reference should be made to the numerous suspensions and resolutions which characterise the vocal style of the sopranos. Award a maximum of half marks when only one of the two features is described well, or where the description of both is weak. Give low marks where little musical perception is evident from the writing.
- 3.2** [*2 marks*] for each fully correct answer:
- (i) tonic second inversion or Ic or i6/4;
  - (ii) dominant first inversion or Vb or v6;
  - (iii) subdominant or IV;
  - (iv) diminished 7th chord;
  - (v) dominant 7th or V7.
- 3.3** The Latin text and its translation should enable candidates to identify the fact that the text is sacred and would most likely be performed in a church. Give up to [*3 marks*] for description of performance context and up to a further [*7 marks*] for the identification of an appropriate piece. If Messiah is mentioned, only [*2 marks*] should be awarded as, strictly speaking, it was not originally a ‘church’ piece. Give no marks for inaccurate answers.

**Band 4 1550–1699**

- 4.1** The two sections are essentially brief Allegro movements, contrasting mainly in the metre change to a compound time in the second. Mention should be made of the way the five instruments (2 trumpets, 2 violins and bassoon) are used. There is also a theorbo and organ continuo, the latter should be recognised. There is antiphonal treatment between the pairs of trumpets and violins, notably in the first section, suggesting a strong influence from Venetian composers, and widespread imitation between all the parts in each section. Award high marks when most of the above points or other relevant features have been mentioned; give a maximum of half marks when musical terminology is not used though there is some evident perception; low marks when the antiphonal and imitative writing has not been identified and for inaccurate comment.
- 4.2** Discussion should focus on the trumpets, their tonal and pitch range capabilities, and the fact that they are played in pairs. Mention might also be made of the style of violin playing of the time, with little if any vibrato, the bassoon as a solo instrument and the use of continuo instruments, in this case the organ and theorbo, though do not expect the latter to be identified. High marks can be given when candidates have a clear notion of some of these stylistic characteristics articulated in musical language. Award half marks when the characteristics are generally recognised but not related to the general style of playing, and low marks for sketchy comment and lack of recognition of such characteristics.

- 4.3** Full marks should be awarded when candidates have named an appropriate piece and given an accurate musical comparison. Award only half marks where a piece is named but the comparison lacks musical substance; award low marks for inaccurate and sketchy comment. Candidates should not refer to the set work, Gabrieli's **Sonata pian'e forte**, other than in passing.

## SECTION TWO

### STUDY OF WORLD MUSIC

#### Music of Indonesia

- 5.1** The solo instrument (the suling flute) is improvising over the continuous repeating pattern in the ensemble. The solo instrument plays pitches within a small range, with repetition of motifs, trills and ornamentations. Give full marks for clear writing with accurate description of the relationship in the music. Give no more than half marks where the candidate does not use musical terminology, or where the relationship is less defined. Give few marks for vague or inaccurate commentary.
- 5.2** Give full marks for any appropriate transcription. Several possible ostinatos may be heard in this extract. Give only *[5 marks]* where the contour is correct, but the intervals are wrong. Give no marks where the contour and the intervals are both incorrect.
- 5.3** This music is typical entertainment music of the court, played on lakes and rivers, according to the notes with the CD. For full marks, expect this information, even in a brief answer. Give no more than half marks where the candidate gives a very general description of one or more contexts for Indonesian music, without the specifics noted above. Give no marks for inaccurate answers.

#### Music of the Andes

- 6.1** The extract on the recording consists of an instrumental (guitars, charango, bombo) introductory section; followed by a second section where the panpipes (or quenás) enter. After a brief interlude, the third section is vocal, three times as long, and the extract fades. Give full marks where the candidate identifies and clearly describes these three sections. Give no more than half marks where the writing is less clear, or where all three sections are not distinguished. Give low marks for vague or inaccurate writing.
- 6.2** Give *[5 marks]* for 12/8 or 6/8, and *[5 marks]* for the minor mode.
- 6.3** Characteristics include the fusion of western and indigenous musical elements. Give full marks where the candidates gives a clear musical definition of the phrase “urban mestizo music” based on the music of this extract. Give half marks where musical characteristics are not as well defined. Give low marks for a vague or insubstantial answer.

**PAPER TWO**

**SECTION ONE**

**TECHNICAL LITERACY**

**Part A: Study of Music in Western Society – Prescribed Works**

**African Sanctus, by David Fanshawe**

1. While this question allows for some general discussion and speculation, award high marks when candidates make suitable reference to points in the score which support their argument. Give no more than half marks when the discussion is weakly linked to specific moments in the score. Give low marks where little or no linkage is evident, and where the specificity and accuracy of musical description is limited.

**Kinderscenen (Scenes from Childhood), by Robert Schumann**

2. For full marks, candidates must accurately identify particular chords in the piece, and make a clear case for the harmony (the key and particular chords) that Schumann employs. Candidates have access to the score, so expect explicit and accurate reference. Give half marks where candidates only identify the key of the piece, and make limited description of the harmony. Give few marks to vague or inaccurate responses.

**Clarinet Concerto in A major, by W A Mozart**

3. Candidates have access to the score when answering this question, so expect detailed reference. Give full marks to essays which clearly describe the structure of this movement, discussing its form, melody and harmonies with specific reference to the score. Give no more than half marks where the candidate does not refer to the score, or where the writing is less detailed. Give low marks for vague or inaccurate commentary.

**Sonata Pian'e Forte, by Giovanni Gabrieli**

4. Candidates have access to a score when answering this question. Allow latitude in the answers for a detailed essay describing fewer contrapuntal features, or for less detail in covering a wider variety. Give full marks where the candidate clearly understands aspects of counterpoint and cites accurate examples from the score to support points. Give half marks where candidates demonstrate a limited knowledge of contrapuntal devices, not fully substantiated by reference to the score. Give low marks for vague and inaccurate commentary.

**Part B: Study of World Music – Prescribed Cultures**

**Music of Indonesia**

- 5a)** Give full marks where the candidate is able to use appropriate musical terminology to describe common features of Indonesian music across several regions, along with the description of characteristics distinctive of particular regions. Answers should contain appropriate reference to musical features in two examples. Give half marks where the candidate refers only to one piece in relation to the similarities and differences between regions, or for an accurate but general account of Indonesian musics with passing mention of two pieces. Give few marks to inaccurate and vague commentary.
- 5b)** Give full marks where the candidate is able to use appropriate musical terminology to describe typical instruments in Indonesian gamelan with detailed reference to two examples. Be aware that candidates may give accurate description without using Indonesian names for the instruments, or that names of the instruments may differ as they do for different gamelans. Give half marks where the candidate refers only to one piece in relation to the instruments that are described, or for an accurate but general account of Indonesian instruments with only passing mention of two pieces. Give few marks to inaccurate and vague commentary.

**Music of the Andes**

- 6a)** Give full marks to answers which clearly name and describe instruments specific to the Andes (*i.e.* charango, quenenas, panpipes, vihuela *etc.*) with good reference to two pieces which use those instruments. Candidates should not describe instruments which are common to other cultures, such as the violin or guitar, as the primary substance of the answer, although these instruments may be mentioned in passing. Give no more than half marks where the candidate gives a general description of the instruments in relation to only one piece, or where the two pieces are mentioned only in passing. Give few marks for inaccurate or vague commentary.
- 6b)** Give full marks to answers which clearly make good arguments about the ways in which the music of the Andes relates to the social and political structures of the region, with good description of two pieces which demonstrate points made by the candidate. There are diverse ways in which the candidate may approach this question, so reward cogent and detailed arguments with high marks. Give no more than half marks where the candidate makes fewer clear points in relation to one piece, or where the discussion is relevant, but the two pieces are mentioned only in passing. Give few marks for inaccurate or vague commentary.

## SECTION TWO

### SHORT ESSAYS

(25 marks)

#### Part A: Study of Music in Western Society

##### Band 1: 1900–present

- 7a)** New instruments which may be described include ondes martinot, theramin, electric keyboard or piano, electric guitar or bass. ‘Modified’ is any traditional instrument which has been altered in some way. Full marks where one instrument of each kind and an appropriate piece are described well. Half marks for one instrument/one piece or two instruments without appropriate pieces. Low marks for inaccurate or vague comment.
- 7b)** Candidates are expected to give a satisfactory explanation of the ‘minimalist’ music trend and compare it to aleatory music. Some of the comparisons could include strong emphasis in repetition (minimalist) opposed to flow of events hardly repeated (aleatory), precise notation (minimalist) opposed to vague notation (aleatory), use of mainly tonal material (minimalist) opposed to non-tonally centred material (aleatory). Examples may include: Einstein on the beach (Glass), Music in similar motion (Glass), Short ride on a fast machine (Adams). For full marks most of the above points should be mentioned in relation to the chosen piece, half marks where the differences between minimalist and aleatoric music are not fully explored, or where a specific piece of music is not described. Few marks for inaccurate or sketchy comment.

##### Band 2: 1800–1899

- 8a)** The candidate is expected to explain the principles of programme music. Give high marks for answers that include a description of the characteristics of programme music and a clear understanding of the relationship between the programme and the musical material. Half marks where the concentration is on the programme rather than specific musical features. Low marks for vague and generalised comment.
- 8b)** Candidates are expected to identify a particular concerto and to discuss the function of the cadenza at the end of the first movement (sometimes in the other movements). Give full marks where the candidate is able to write well about the nature of the cadenza as a vehicle for the virtuoso display of technique. Candidates may also write about the evolution of the cadenza from an improvisatory section to a written-out version by either the composer or performer. Give half marks where the function of the cadenza in relation to the virtuoso is not well defined, or where a specific piece is not mentioned. Give low marks for vague and sketchy comments.

**Band 3: 1700–1799**

- 9a)** Candidates should describe a four-movement plan with a scheme outlining the first movement in a sonata form *allegro* usually with a slow introduction; second movement *andante* where a variety of options are possible; third movement minuetto-trio-minuetto; fourth movement, usually rondo or sonata form. Give high marks when the four-movement plan is mentioned, including a description of the features of these movements. Give half marks where only two movements are accurately described and low marks for sketchy and unspecific comment.
- 9b)** Candidates are expected to select and describe, in musical terms, one oratorio by G. F. Handel. Give full marks when the answers include description of the following characteristics: orchestrations, use of choruses, formal structure (use of recitative and *Da capo* aria), plots, solo roles, *etc.* Maximum of half marks when the candidates fail to mention specific sections of the oratorio or musical features. Give low marks when the answers refer only to the plot or are generally vague.

**Band 4: 1550–1699**

- 10a)** Candidates may discuss features such as Italian anthologies giving impetus to the rise of English madrigal in the 1580s; Italian madrigals a model for the English madrigals; Italian madrigal performers becoming professional by the end of sixteenth century, opposed to English performers remaining non professional; the evolution of the madrigal in the late sixteenth century, aiming towards madrigals performed by a solo voice and the remaining voices being instrumentally realised. Give high marks when candidates appropriately compare in detail two madrigals, one English and one Italian and where several relevant features are discussed. Give a maximum of half marks when the distinctive features are correct but no comparison is established. Low marks for vague answers.
- 10b)** There are a number of possible approaches to this question. For instance, candidates could refer to instruments of the continuo such as harpsichord, theorbo, lute chitarone, vihuela, *etc.*; or mention the instruments by family. Give full marks when the candidate provides a coherent description of the instruments and relates them to specific pieces of music and composers. Give a maximum of half marks when little reference is made to examples of music or the terms used to describe the instruments are vague. Low marks for inappropriate answers.

**Part B: Study of World Music – Music of five regions of the world**

- 11.** For full marks, candidates should reveal their acquaintance with particular pieces and should be able to describe succinctly the characteristic features of the music. Candidates should present a cogent argument as to why these features are distinctive, using appropriate musical language. Award only half marks if the argument is not well presented and where specific reference to music is not made. Award low marks to vague and insubstantial commentary.
-