These marking guidelines were used as the basis for the official IEB marking session. They were prepared for use by examiners and sub-examiners, all of whom were required to attend a rigorous standardisation meeting to ensure that the guidelines were consistently and fairly interpreted and applied in the marking of candidates' scripts.

At standardisation meetings, decisions are taken regarding the allocation of marks in the interests of fairness to all candidates in the context of an entirely summative assessment.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines, and different interpretations of the application thereof. Hence, the specific mark allocations have been omitted.
QUESTION 1

Choose FIVE of the following terms. For each term:

- give a brief definition (1)
- select a musical example that illustrates the definition, from pages i to vi of the Resource Booklet. (1)

Do NOT answer more than FIVE questions. Note that only the FIRST FIVE answered questions will be marked.

1.1 Mixolydian mode: The major scale with a flattened seventh. Series of pitches with semitones between 3 and 4, 6 and 7.
Example: D

1.2 Aleatoric music: Music in which some element of composition or performance is left to chance.
Example: H

1.3 Tritone: An interval that consists of three whole tones. The interval of an augmented fourth.
Example: E

1.4 Tierce de Picardie: The raised or major third of the final tonic triad in a minor key.
Example: A

1.5 Diminution: The division of the notes of a melody into shorter ones; arithmetical division of melody notes; the shortening of the lengths of notes of a melody or series of notes or theme.
Example: F

1.6 Strophic song: The repetition of the same music for all verses (stanzas) of a song.
Example: C

1.7 Quintuplet: Five notes in the time of four of the same kind.
Example: G

1.8 Canon: A melody with one or more imitations of the melody played after a given duration.
Example: B

[10]
QUESTION 2

2.1 Listen to Track 1.

Which instrument is playing the solo?

*Oboe* (1)

2.2 Listen to Track 2.

2.2.1 Tick the repeating chord progression that you hear in Track 2.

<table>
<thead>
<tr>
<th>I-vi-IV-V</th>
<th>I-IV-V-I</th>
<th>I-iii-IV-V</th>
<th>I-IV-I-V</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.2.2 Track 3 is a different version of the same song. What is the style of this track?

*Reggae, Caribbean* (1)

2.3 What is the tonality of the following extract?

Blues | Whole tone | Pentatonic | Dorian mode

(1)

2.4 Listen to Track 4. What is the metre of the extract?

<table>
<thead>
<tr>
<th>Simple</th>
<th>Compound</th>
<th>Irregular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duple</td>
<td>Triple</td>
<td>Quadruple</td>
</tr>
</tbody>
</table>

(1)

2.5 Listen to Track 5.

2.5.1 What style of jazz is this?

*Bebop* (1)

2.5.2 Give a reason for your answer in Question 2.5.1.

*Complex melodies*
*Complex, dense chord structures*
*Unusual chord progressions*
*Varied and unpredictable rhythms*
*Varied and irregular phrase lengths*
*Fast tempo* (1)
2.6 Listen to Track 6. What is the tonality of the music?

<table>
<thead>
<tr>
<th>Blues</th>
<th>Minor</th>
<th>Modal</th>
<th>Major</th>
</tr>
</thead>
</table>

(1)

2.7 Listen to Track 7.

2.7.1 What is the genre of the extract?

*Opera*  

(1)

2.7.2 From which historical period is it taken? Give one reason for your answer.

*Romantic. Preponderance of brass instruments, very large orchestra, chromatic harmony, elided cadences, other convincing answer.*  

(2)

2.8 Listen to Track 8. Tick the rhythm of the piano part.

*Swing*  

(1)

2.9 Listen to Track 9.

2.9.1 Write down the two-bar rhythm that repeats throughout the piece.

*1 mark per bar*  

(2)

2.9.2 What is the musical term for this repeating rhythm?

*Ostinato*  

(1)
2.10 Listen to Track 10 while following the extract below:

Write down the chord progression indicated by the letters A, B and C. Indicate the chord and position.

G minor: $ic - V - I$  

(3) [18]
QUESTION 3

Choose ONE of the following styles, and expand under the given headings:

- Musical influences on the style (2)
- Musical characteristics of the style (3)
- Historical, political and/or social context (2)

3.1 KwaiTo
Musical influences:
- Hip-hop, disco, R&B, rap
- Bubble gum
- Chicago House
- 'Slowed-down garage music'

Musical characteristics:
- Slowed down house
- Electronically-generated instrumental accompaniments
- Melodically and harmonically sparse
- Melodic and percussive looped samples of African music
- Deep bass lines
- Vocals, generally male, shouted or chanted rather than sung or rapped
- Emphasis on drum and deep bass lines (‘four to the floor’)
- ‘Lyric’ phrases repeated sequentially at various pitches

Historical, political and/or social context:
- Music of post-apartheid black youth
- Dance music
- Lyrics: Township slang

OR

3.2 Kwela
Musical influences:
- American swing (Artie Shaw, Benny Goodman)
- Marabi
- Scottish fife and drum bands (Boer War)

Musical characteristics:
- Saxophone jive
- Pennywhistle – herdboys' instrument
- Glides, blue notes, chromatic passing notes – improvisation

Historical, political and/or social context:
- Street performers in shanty towns
- Young performers (boys)
- Party and dance music
- Warning of approaching police vans

[7]
QUESTION 4

The theme below is taken from a classical symphony.

4.1 From this theme, extract and write out three different motifs (short musical ideas) that could be used in a development section.

Other possibilities.

4.2 Select ONE motif and illustrate the following compositional techniques:

- Augmentation
- Sequence
- Inversion

For example:
5.1 Study the extract below, from one of your prescribed works.

5.1.1 Why did the composer use through-composed form to set the words of this poem?

Narrative ballad, telling a story
Captures the mounting tension of the poem (1)

5.1.2 Give two examples of programmatic writing in the extract.

Triplets represent anxiety and/or galloping horse
High pitch conveys boy’s growing fear
Pretty melody in major key represents enticement of Erlkönig (2)
5.1.3 Name the cadence and key in bar 121 to 1221.

*Perfect in D minor* (1)

5.1.4 This piece is written with a common-time time signature. Re-write bars 124 and 125 with the equivalent compound signature. Insert the new time signature.

5.2 Listen to Track 11, another example of the same genre.

5.2.1 From which historical period is this piece taken?

*Modern, Twentieth Century* (1)

5.2.2 Give two reasons for your answer.

*Angular melody, fragmented, chromatic
Range two octaves, atonal, dissonant
Syllabic, irregular phrases, Sprechgesang* (2)

5.2.3 Suggest a feasible composer for this piece.

*Schoenberg
Other convincing Twentieth Century composer of atonal music.* (1)[11]
QUESTION 6

Study the score extract on pages vii to ix of your Resource Booklet.

6.1 Identify examples of the following compositional devices on the score extract.

<table>
<thead>
<tr>
<th>Compositional Device</th>
<th>Instrument(s)</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imitation</td>
<td>Bassoon and horn</td>
<td>318 – 319</td>
</tr>
<tr>
<td></td>
<td>Lots of other examples</td>
<td></td>
</tr>
<tr>
<td>Sequence</td>
<td>Flute</td>
<td>324 – 325</td>
</tr>
<tr>
<td></td>
<td>Other examples</td>
<td></td>
</tr>
<tr>
<td>Monophonic texture</td>
<td>Strings, contrabassoon</td>
<td>335 – 337</td>
</tr>
<tr>
<td></td>
<td>Piccolo, oboe, horn</td>
<td></td>
</tr>
</tbody>
</table>

(3)

6.2 Analyse the chords marked A, B and C. Name the key, chord and position.

<table>
<thead>
<tr>
<th>Bar</th>
<th>Key</th>
<th>Chord/inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>333¹</td>
<td>C major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V⁷b</td>
</tr>
<tr>
<td>B</td>
<td>333³</td>
<td>I</td>
</tr>
<tr>
<td>C</td>
<td>334¹</td>
<td>iiib</td>
</tr>
</tbody>
</table>

(7)

6.3 Re-write the clarinet part in bars 343 to 344 for a clarinet in B flat. The B flat clarinet sounds a major second lower than written. Insert a key signature.

1 mark for correct time signature
1 mark per correct bar

![Clarinet part](image)

(3)

6.4 Write out how the second violin part in bar 328 should be played.

![Second violin part](image)

(1)

6.5 The opening of this movement has been described as 'a blazing, triumphant sound' (Sadie). Name three ways in which the composer achieves this.

Change to C major
March-like, dotted rhythms
Use of brass, trombones

(3)

6.6 Give one example of a Romantic symphony that was influenced by the cyclical nature of this work.

Symphonie Fantastique (Berlioz)
Other convincing answer

(1)
QUESTION 7

Mannenberg was adopted as an anthem of the struggle against apartheid, an unusual role for a song without lyrics. What musical characteristics and influences contributed to its iconic status in the South African urban music repertoire?

New musical genre – South African jazz
Blending of South African musical forms such as marabi, mbaqanga, ghoema and langarm with American jazz-rock fusion, AME hymnody, greater than the sum of its parts (syncretic)
Lilting melody
Other convincing answer
Refer to open-ended question rubric

[5]

QUESTION 8

West Side Story has been described as 'fusion of song and drama with electrifyingly violent choreography' (Kamien). In a short essay of about one page (250 words), expand on how the music of West Side Story helps to capture mood, portray drama and facilitate dance. Refer to at least three songs from the musical to support your discussion.

Pivotal role in the genre, not only because of its serious subject matter but also musical sophistication
Ethnic considerations – American vs Puerto Rican represented by big band jazz vs Latin-American dances
Use of big band jazz
Rhythmic vitality: changing metre in 'America', breathless rhythm in 'Something's Coming'
'Tonight' ensemble – complex layering with each individual or group voicing its own anticipations for the evening
Variety of dance rhythms Alla Spangola ('I Feel Pretty'), Beguine ('Tonight')
Jazz characteristics of 'Cool'
Ballad, love songs 'One Hand, One Heart', 'Somewhere', 'Tonight'
Use of tritone with its negative connotations – possibly to denote the unstable relationship between Tony and Maria, and the ruthlessness of Sharks and Jets
Motivic development
Creation of dramatic continuity through the use of motifs and other devices
Unusual degree of dissonance and rhythmic complexity for the time
Integration of Latin-American dance forms (Mambo, Huapango, etc.)
Musical ends on unresolved dissonance – unresolved ending?
Large orchestra – use of colour to portray mood, etc.
Music often emotional, serves the drama
Other valid points
Refer to open-ended question rubric as a guideline
Relevant reference to three songs (3)
One mark per significant fact (7)

[10]
**QUESTION 9**

9.1 Listen to **Track 12**, an example of South African traditional music. Compare this track to the general characteristics of ONE of the world musics that you have studied, under the following headings. Insert the style that you have chosen.

<table>
<thead>
<tr>
<th>Track 12</th>
<th>Indian</th>
<th>Sub-Saharan African</th>
<th>Middle Eastern</th>
<th>North African</th>
<th>Japanese</th>
<th>Celtic</th>
<th>South American</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality/harmony</td>
<td>Rich harmonies</td>
<td>Hexatonic, heptatonic, and pentatonic Non-western harmonies</td>
<td>Microtonal</td>
<td>Microtonal?</td>
<td>Outside Western tuning</td>
<td>Pentatonic</td>
<td>Diatonic</td>
</tr>
<tr>
<td>Melody</td>
<td>Call and response</td>
<td>Call and response Vocalisations</td>
<td>Single melodic line</td>
<td>Extensive ornamentation</td>
<td>Melismatic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythm</td>
<td>Syncopated</td>
<td>Polyrhythms, cross-rhythms, complex rhythms</td>
<td>Free rhythm Declamatory</td>
<td>Spanish dance rhythms Flamenco influence</td>
<td></td>
<td>Compelling fixed rhythm</td>
<td>Driving beat</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>(Zulu) male choir</td>
<td>Drums, high and low pitched, rattle, bells, voices, handclaps</td>
<td>Solo voice, amplified</td>
<td>Metallic drum Stringed instrument (oud, rabab)</td>
<td>Tabla Gasba (rosewood flute)</td>
<td>Guttural vocals</td>
<td>Stringed instruments, harp, fiddle, mandolin, drums, drone</td>
</tr>
</tbody>
</table>
QUESTION 10

10.1 Name the scales or modes represented by the following extracts.

- **G Minor**
- **Whole tone**
- **Blues**
- **F Dorian**

10.2 Write one octave, ascending, of each of the following scales:

10.2.1 Pentatonic scale beginning on D

10.2.2 Mixolydian mode beginning on B flat
QUESTION 11

11.1 Queen's *Bohemian Rhapsody* and Led Zeppelin's *Stairway to Heaven* (Track 13) both feature regularly on lists of 'Best Rock Song Ever'. Compare the musical elements of these two songs to help you decide which one is more deserving of the title.

*Must express an opinion*

*Instrumentation in Stairway to Heaven relieves the repetitive (strophic) form of the song*

*Begins with simple accompaniment on solo acoustic guitar and recorders/flutes, sometimes playing countermelody*

*Rock band instruments gradually added until full rock climax*

*Bohemian Rhapsody unusual musical structure for popular music*

*No chorus, instead consisting of seemingly disjunct sections including piano ballad, operatic segments and an acappella and heavy metal sections*

*Refer to open-ended question rubric*

*1 mark per significant fact*
QUESTION 12

12.1 Name the intervals marked 1 to 6 in the extract below:

1. **Augmented fifth**
2. **Perfect octave**
3. **Diminished fourth**
4. **Minor third**
5. **Minor second**
6. **Compound major sixth OR major thirteenth**
QUESTION 13

Answer ONE of the following questions (13.1 OR 13.2 OR 13.3 OR 13.4):

13.1 Transcribe the following melody into tonic sol-fa notation. Write the sol-fa notation above the stave.

```
You’ve got to accentuate the positive, eliminate the negative.
```

(10)

13.2 Transcribe the following melody into guitar tablature on the empty stave.

```
You’ve got to accentuate the positive, eliminate the negative.
```

(10)
13.3 Write a figured bass below the stave of the following 4-part extract.

13.4 Transcribe the following 4-part extract into guitar chords. Write the chords above the stave.
QUESTION 14

Study the score below, which is a choral arrangement of one of your prescribed works.

14.1 Analyse the chord in each bar; write below the score. Indicate the key, chord and position. (5)

14.2 What is unusual about the chord in bar 16? (1)

The third is omitted.

14.3 Name two ways in which this arrangement differs from the original recorded version of the song. (2)

Western diatonic chords
Mbube mispronounced 'wimoweh'
Improvised top line is notated
Western notated time signature, African rhythmic aspects lost
Other valid answer [8]
QUESTION 15

For each of the following elements of opera, give a brief definition (1 mark) and describe its role in the opera (1 mark).

15.1 Recitativo secco

Simple speech-like solo text setting with sparse chordal accompaniment on continuo instruments
Advances the plot, covers long stretches of dialogue (2)

15.2 Aria

A song for solo voice with orchestral accompaniment
Expresses emotions, thoughts, concerns (2)

15.3 Overture

Orchestral introduction or prelude
Sets the scene, anticipates coming action, may include themes from opera (2)

[6]

QUESTION 16

16.1 Listen to Track 14. This style is known as:

| Hip Hop | Motown | R 'n B | (1) |

16.2 Name two significant characteristics of this style as heard in the extract.

Emphasis on offbeat (backbeat)
Lavish Spector-like recording sound
Doo-wop/gospel harmonies (2)

16.3 You have been asked to set the following lyrics, from Edwin Starr's War, in a punk rock style. As a starting point, write a rhythm that will match the style and the words. Write the lyrics below your rhythm.

War means tears
To thousands of mothers' eyes
When their sons go to fight
And lose their lives.

1 mark each for:
Punk style, chant-like
Correct notation/grouping, clear and legible
Unity/diversity balance
Music notation matches syllable placement in words, all syllables notated (4)

[7]
QUESTION 17

Listen to Track 15.

Expand on this style of jazz under the following headings:

17.1 Instrumentation:

Big band – fourteen or fifteen musicians
Grouped into three sections: saxophones, brass and rhythm

17.2 Improvisation:

More composed and arranged than improvised
Few solos of restricted length
'Improvisation' written out

17.3 Name one prominent artist or composer:

Duke Ellington
Billy Strayhorn
Any other convincing Big Band/Swing artist or composer

Open-Ended Question Scoring Rubric

<table>
<thead>
<tr>
<th>Score</th>
<th>Open-Ended Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful explanation or opinion.</td>
</tr>
<tr>
<td>7½</td>
<td>Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some explanation or opinion.</td>
</tr>
<tr>
<td>5</td>
<td>May address all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence, inconsistent or flawed explanation.</td>
</tr>
<tr>
<td>2½</td>
<td>Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts.</td>
</tr>
<tr>
<td>0</td>
<td>Is completely irrelevant or off-topic.</td>
</tr>
</tbody>
</table>

Total: 150 marks