

# **MARKSCHEME**

**May 2002**

**MUSIC**

**Higher Level and Standard Level**

**Listening Paper**

## General Comment to Examiners

Please note that the markscheme is provided as a guideline for marking. Candidate responses may include features not mentioned by the markscheme; for all such appropriate comments, candidates should be awarded the appropriate level for each criterion.

## SECTION A

### 1. *The Rite of Spring*, by I Stravinsky [Glorification of the Chosen Victim]

Candidates are expected to identify four of Stravinsky's musical features in the *Glorification of the Chosen Victim*. Some of these may include:

- Metric displacement;
  - Additive rhythm;
  - Asymmetrical metres;
  - Cross rhythms;
  - Changing metres;
  - Small melodic range/small pitch collections;
  - Polychords;
  - Diatonicism, pantonicism, bitonality, bimodality;
  - Juxtaposition of contrasting musical ideas and sections.
- (a) Give up to **[20 marks]** for answers that include a detailed description of four musical features and their location in the score. No more than **[10 marks]** for coherent description of musical features not specifically being located in the score. Low marks for vague and sketchy answers.
- (b) Expect a certain degree of speculation in the second part of the question. Nevertheless, answers must be related to the specific musical features. Give up to **[20 marks]** when candidates present a coherent theory including reference to specific musical features. No more than **[10 marks]** for coherent answers but without specifically mentioning musical features. Low marks for vague and sketchy answers.

## SECTION B

Mark each of the four questions (2–5) according to the four criteria on pages 23–6 of the guide. Each criterion has achievement levels 0–5, giving a mark out of [20] for each question.

2. **Violin Concerto in D Major, Op. 77, Movement 3 by J Brahms** (no score provided)

Candidates do not have access to the score for this extract, so reward specific comments related to what they hear in the music. For high scores on each criterion, candidates should be able to notice most of the following characteristics:

- Solo violin, playing in extreme registers, with virtuoso passage work throughout its range;
- Large orchestra, with strings, winds, brass and percussion;
- Clear question and response technique between the solo violin and the orchestra;
- Distinction between the opening theme and transitional material;
- Prominent role of the horns prior to the return of the opening theme;
- More lyrical thematic material two-thirds of the way through the extract, with winds and horns supporting;
- Placement in the romantic period, with supporting justification.

3. **Unidentified Piece** (no score provided)

[Katariina. Värttinä]

This piece mixes elements from different cultures.

- Limited vocal range with high-pitched female voices;
- Relentlessly repetitive short melodic patterns;
- Two alternating binary sections;
- Strong duple metre;
- Variety of folk instruments.

4. **Unidentified Piece** (no score provided)

[Echigojishi (Lion Dance from Echigo Country). National Kabuki Company]

This is Kabuki traditional music, a genre that is part of the theatrical tradition, where it provides both dance accompaniment and background music to the repertoire of historical and domestic dramas.

Instruments: voices, shamisen, shinobue.

High range flute and drum introduction. These instruments later become background to a chordophone (plucked) duet, which has repetitive, short musical patterns. The range of the melodic instruments is narrow (within an octave).

Vocal features: howl/growl resonance (non melodic); interjection (very brief).

**5. Unidentified Piece** (no score provided)  
[King-Kong (1933) Entrance of Kong, by M Steiner]

Max Steiner’s music for the film *King Kong* (1933) is one of the landmarks of film music. Its importance not only lay in the extraordinary amount of music included, but also on the reasons to use such a massive score. “Kong’s monstrous presence strained the limits of Hollywood’s standard of realism. The presence of music signalled the entry into the fantastic realm, facilitating the leap of faith necessary to accept Kong as real.” (Kalinak, Kathryn. *Setting the Score: Music and Classical Hollywood Film*. Madison: The University of Wisconsin Press, 1992. p. 71.). Students are not expected to identify the film or the specifics of the story.

Outstanding features of this extract include:

- Use of gong to open the scene;
  - Use of ‘Mickey Mousing’ technique (a film technique that produces synchronization between music and movement) to portray Kong’s steps;
  - Use of crescendo and low brass to depict the approaching gigantic ape;
  - Use of ascending sequence of leitmotifs in the strings to create tension;
  - Profuse use of augmented 4ths;
  - Extended use of chromaticism.
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