

INTERNATIONAL
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N02/620-623/HS(M)

MARKSCHEME

November 2002

MUSIC

Higher Level and Standard Level

Listening Paper

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Track 1: Nimbus Records Ltd
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Track 2: Hyperion
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Track 3: New Samarkand
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Track 4: Universal

Track 5: “Hear When de Duppy Bawl”, by Tambu from the recording entitled *Drums of Defiance: Maroon Music from the Earliest Free Black Communities of Jamaica* Smithsonian Folkways 40412, provided courtesy of Smithsonian Folkways Recordings. © 1992. Used by Permission.
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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 mark.

SECTION A

1. *The Rite of Spring*, by I Stravinsky [Dance of the Earth (1st part) / Introduction (2nd part)]

Through comparing and contrasting, candidates are expected to show a good understanding of the diverse general characteristics of each section. Candidates are expected to identify features that create the robust effect in “Dance of the Earth” and the hazy, dreamlike effect in the “Introduction” of the second part. Some of these may include:

Dance of the Earth

- continuous use of timpani and bass drum;
- use of double stops and chords in the strings;
- large orchestra, large brass section;
- fast tempo;
- use of fast figures in the strings;
- use of fast and repetitive figures in the trumpets and strings;
- large horn section with independent voices.

Introduction of the second part

- presence of brass restricted to function merely as harmonic support;
- use of harmonics in strings and woodwinds;
- use of mutes;
- strings divisi;
- use of “planning” in woodwinds;
- slow tempo, soft dynamics;
- tremolos in percussion;
- violin solo in harmonics;
- tremolo in harmonics in cellos.

Give up to **[40 marks]** for answers that locate and compare and contrast four musical elements in each section (eight in total). No more than **[2 marks]** for each feature when the answer seems coherent but candidates fail to locate the examples in the score. Low marks for vague and sketchy answers.

SECTION B

Candidate responses may include features not mentioned by the markscheme; for all such appropriate comments, candidates should be awarded for their achievements.

Mark questions 2 to 5 according to the four criteria on pages 23 to 26 of the guide. Each criterion has achievement levels 0–5, giving a mark out of [20 marks] for each question.

2. ***Bachiana brasileira No. 5, by H Villa-Lobos***

(no score provided)

- (a) The general form of the extract is AB.
- (b) Section A:
 - form aba;
 - vocal line without words (humming) in a and b. Here the vocal timbre is not necessarily dominant – voice is almost treated in an instrumental manner;
 - one of the cellos is doubling the voice, with a simultaneous cello countermelody;
 - the remaining cellos combine different rhythms in a pizzicato accompaniment;
 - the reprise of (a) does not include voice.
- (c) Section B:
 - vocal line becoming dominant and including words;
 - melodic contour in vocal line approaches declamation or recitative;
 - more homophonic texture in accompaniment;
 - each of the first six phrases of the vocal line is sung lower than the preceding phrase, creating a general descending line;
 - absence of pizzicato in the cellos.

3. **Unidentified Piece**

Maqam Saba, by Farida

(no score provided)

This two minute extract from a thirteen minute piece features singing in an Iraqi maqam style which blends traditional Arab and Western instruments.

- melismatic female vocal soloist;
- use of non-Western scales;
- narrow pitch range of sung melody;
- rhythmic ostinati in percussion sections;
- short responses from male chorus later;
- regular metric feel;
- use of bowed string instruments.

4. Unidentified Piece

Orchestral Suite No. 2 in B Minor, BWV 1067, Polonaise, by J S Bach

(no score provided)

This is the Polonaise from JS Bach's Orchestral Suite No. 3 in B Minor. Candidates should be able to recognize and describe:

- clear three-part structure (ABA);
- string ensemble and flauto traverso in section A;
- flauto traverso solo, with a highly ornamented line, and continuo (cellos, basses, and harpsichord) in section B.

For high marks on the contextual criteria, expect candidates to place this extract in the baroque period, and possibly to identify the composer as well. Reward candidates for clear and cogent reasoning that persuades you of what they hear in the music.

5. Unidentified Piece

Hear When de Duppy Bawl

(no score provided)

This song belongs to the Maroon music from the earliest free black communities of Jamaica. Despite its obvious ethnic component, there are elements that could be described in western musical terms. Some of these may include:

Percussion

- use of membranophones or similar instruments apparently stroked by hand;
- variation of colour and pitch in the percussion resulting from an apparent striking of different parts of the membranes.

Vocals

- interaction of a group of female voices and a male voice;
- female voices performing a repetitive main "theme" while male voice embellishes the theme with a counter melody.

Tonality/structure

- defined and predictable pulse;
- some candidates may speculate about the excerpt's metre: whether it is in 4/4 or 4/8;
- melody clearly based on a major mode with implicit tonal functions;
- melody beginning on an anacrusis;
- the structure consists of an 8-bar (measure) vocal strophe. This is repeated eight times and is punctuated by a through-composed percussion part;
- apparent climax in percussion during the sixth strophe.

Background

- some candidates might, with reason, place this example in Africa instead of Jamaica or the Caribbean.
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