

MARKSCHEME

May 2003

MUSIC

Higher Level and Standard Level

Listening Paper

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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 level for each criterion.

SECTION A

**1. *The Rite of Spring*, by I Stravinsky
[Ritual of the Ancestors / Rituel des Ancêtres]**

Examiners need to use their judgment carefully in these questions. High marks should be awarded to those candidates who present effective and convincing arguments which are solidly backed up with evidence.

Award up to **[4 marks]** for the correct location of each musical feature, and up to six more marks for the description, up to **[max 10 marks]** per example.

Award fewer marks when the features located and described are inappropriate but may have some tangential relevance.

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. *Zefiro Torna*, by C Monteverdi

(score provided)

Musical

- Being a ciaccona dance, the emphasis in terms of rhythm, harmony, and phrasing, is displaced from the first beat to the second beat of the measure
- Texture changes
- Diatonic modal harmony G major
- Two voices of equal melodic importance over an ostinato bass played on a string instrument
- Instruments: violin, violoncello, triple harp, archlute, theorbo, baroque guitar, harpsichord, organ
- Ornamentation/improvisation in the voices
- Harmonic progression ostinato I-V-vi-iii-IV-V-I
- Use of word painting, e.g. “l’onde”

Structural

- Use of linear polyphony
- Form: continuous variations
- In some instances the text determines sections

Contextual

- Italian early baroque
- Madrigal
- Realization of a figured bass

3. **Unidentified Piece**

Bageshree (Raga), by Ustad Sultan Khan

(no score provided)

Musical

- Three piece ensemble consisting of sarangi, tabla, and tambura
- The sarangi is a bowed instrument from India which in this extract is the melodic instrument
- The tambura is the drone instrument
- Evident Indian ornamentation, as usual in the raga performance tradition
- The melody and rhythm are improvisatory in nature
- The melodic elaboration is based on one of the highest pitches of the scale, reiterated and ornamented with particular emphasis
- The table punctuates the rhythmic cycle (tala) and responds to the end of the soloist’s phrases

Structural

- No clear form in Western music terms, yet candidates should acknowledge this fact or at least refer to the structure in some relevant way.
- Some sections may be dictated by the entrance of instruments

Contextual

- Expect speculative comments on the contextual performance practice of this piece
- Some candidates may relate this piece to religious practice

4. ***Here comes the Sun, by George Harrison (arranged by Peter Breiner)***
(no score provided)

Musical

Arrangement for string orchestra in the style of concerto grosso including:

- Basso continuo provided by cellos and double basses
- Chorus of the original song functions as the ritornello's theme and is performed by the tutti
- Harmonies are primarily tonic/dominant, but there is a significant key change (holding more closely to a pop song than to a baroque harmonic practice)
- Presence of harpsichord

Structural

- AA B AA
- Alternating sections of solo (violin I, violin II and viola) and tutti

Contextual

- Candidates may refer to the juxtaposition of a twentieth century pop song arranged in an eighteenth century baroque style

5. ***Mazurka, Op. 59 No. 3 in F Sharp Minor, by F Chopin***
(score provided)

Musical

- Key of F sharp minor
- Modulation to F sharp major in the middle section (signified only by accidentals in the score. Bars/measures leading to 134)
- Extremely chromatic writing of the middle section
- Melody moves to the left hand (bass) in bars/measures 122-134

Structural

- Modified ABA: A (1-44), B (45-96), A (97-154)

Contextual

- Romanticism
 - Nationalism
 - Piano predominance in the romantic era
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