



MARKSCHEME

November 2011

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. There are many potential and valid ways in which to approach these questions and examiners need, therefore, to use their judgment carefully.

Each question is worth [20 marks].

SECTION A

Examiners should refer to page 32 (Listening paper – Section A (SL and HL)) of the IB Music Guide (published February 2009, first examinations 2011) when marking questions 1 to 3.

- 1. *Symphony No. 41 in C Major, K. 551 “Jupiter” by W A Mozart***
- 2. *El Salón México by A Copland***
- 3. *Symphony No. 41 in C Major, K. 551 “Jupiter” by W A Mozart and El Salón México by A Copland***

Question 1 or Question 2

The arguments should refer to the appropriate prescribed work.

Arguments should address the question and be consistent and convincing in their display of musical understanding, and should be backed up by clearly located evidence. Musical terminology should be effective in its use.

Question 3

The arguments should refer to both prescribed works. The comparing and contrasting of significant musical links must focus on rhythm.

Arguments should be consistent and convincing in their display of musical understanding, and should be backed up by clearly located evidence. Musical terminology should be effective in its use.

SECTION B

Examiners should refer to pages 33 and 34 (Listening paper – Section B (SL and HL)) of the IB Music Guide (published February 2009, first examinations 2011) when marking questions 4 to 7.

4. **Adagio: Allegro Moderato from Symphony No. 2, “Romantic” by H Hanson (Unidentified Piece)**
(no score provided)

Musical elements

- large orchestra
- tempo and meter changes (4/4, 3/4, and 2/4)
- extensive use of expressive devices
- tonal harmony with important emphasis in intervals of 4ths.

Musical structure

There are many possible interpretations of the structure of this excerpt. Here is **one** of them. However, candidates are **not** expected to give such detail.

- 0:00 From a brief climax substantial diminuendo over six bars/measures. This diminuendo included a decreasing number of instruments performing, from a tutti to only lower strings.
- 0:37 Sfz-crescendo chord in the trumpets introduce horns fanfare as a transition to a new, faster and louder section.
- 0:50 Horns present a new theme (*ff*) over shimmering motivic woodwinds and strings.
- 1:04 Trumpets take the theme of the horns an octave higher and initiate a section of imitation with horns based in this theme.
- 1:16 Violins take the theme, followed by piccolo, horns and other instruments creating a *stretto* that culminates in a climax.
- 1:43 After a measure of diminuendo and rallentando the oboe introduces a new lyrical theme in 2/4.
- 1:55 Violins and celli complement the oboe theme with a countermelody.
- 2:13 Oboe theme repeated in horn.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): rallentando, crescendo, diminuendo, tremolos, motif, imitation, *stretto*, sforzando, triplets, modulation.

Musical context

- Howard Hanson.
- American composer.
- First performance 1930.
- Despite the date of composition the language used follows the post-romantic tradition.
- This music was used in the 1979 film “Alien”, directed by Ridley Scott. Therefore some students might acknowledge this or associate this music to film music in general.

5. ***Kyrie, Petite Messe Solennelle* by G Rossini (Identified Piece)**
(score provided)

Musical elements

- SATB with harmonium and piano
- A minor
- in 4/4 time
- andante maestoso
- tonal harmony.

Musical structure

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them. However, candidates are **not** expected to give such detail.*

Bar/measure 1 Introduction: after the opening chords (bar 1) the piano presents a harmonic progression based on a rhythmic ostinato modulating through the relative major (C) (bar 4), the dominant (E) (bar 5), and returning to the tonic (bar 9). The harmonium plays a series of sustained notes (suspensions) imitating the vocal style.

Bar 9 First Section: polyphonic entrance of the voices (*Kyrie*) most of them following a motive of two ascending intervals of second going up in register and dynamics until reaching the climax of the section at bar 12 (dominant) with the word *Eleison*. This section reaches the tonic at bar 14.

Bar 16 Instrumental Interlude: modulation to the relative major (C).

Bar 18 Second Section: entrance of the voices with a more homophonic texture. The phrase *Kyrie* is used as antecedent (bar 17) and *Eleison* as consequent (bar 19), with a chain of suspensions in the soprano part. This formula is used again in bars 21–23 (C minor). The section ends in C major at bar 26.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): modulation, homophonic, polyphonic, suspension, ostinato, imitation, harmonium.

Musical context

- Gioacchino Rossini.
- Roman Catholic mass setting.
- Romantic period.
- Composed in 1863.
- Christian sacred music with Greek text from the Ordinary of the Mass.

6. ***Lullaby of Birdland* by G Shearing and G D Weiss, performed by E Fitzgerald (Identified Piece)**
(no score provided)

Musical elements

- solo voice (mezzo), vocals, Hammond organ, bass, piano, saxophone and drum kit
- in 4/4 time
- 32-bar/measure form (Tin Pan Alley form)
- syncopation
- well-defined phrases
- emphasis in beats 2 and 4
- walking bass
- centred on C minor but alternation between minor and major modes
- extended use of seventh chords
- improvisation in the accompanying instruments (mainly piano).

Musical structure

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them. However, candidates are **not** expected to give such detail.*

Introduction

0:00 Introduction (vocal and instrumental). A series of sustained seventh chords in the choir and organ support a short saxophone solo. Tempo is not established and there is limited participation of the piano.

Section A

0:16 Eight bars. Beginning with an expressive octave leap in the solo voice, the tempo is established with the contribution of the “two-beat feel” bass and emphasis on second and fourth beat in drum kit. Piano and organ ornament the solo voice. The choir contributes to the closing with reappearing in the last two bars of the section. The basic chord progression begins in C minor, goes to E \flat major, and returns to the dominant of C minor.

Section A¹

0:35 Similar to previous section with different text and different ending. The choir also appears sooner in the section. The basic choir progression is similar but prepares the IV degree in the next section.

Section B

0:52 This section is similar to the previous sections in length but harmonically begins in the dominant seventh of F minor and resolves to F minor. The saxophone joins homophonically the solo voice with the choirs now accompanying constantly. The rhythmic activity intensifies in all instruments led by the bass that changes to a “walking bass” motion.

Section A

1:09 Similar to previous A sections. Returns to C minor.

Vocal Instrumental Interlude

1:27 Eight bars. Elements of call and response between choir and solo voice ending in a saxophone solo.

Section A

1:43 Similar to section A¹ (0:35).

Section B

2:00 Similar to section B (0:52).

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): walking bass, Tin Pan Alley form, 32-bar form, Hammond organ, “two-beat feel”.

Musical context

- Swing Jazz.
- Ella Fitzgerald.
- Despite Ella Fitzgerald’s reputation as a scat singer, there are no elements of scat in this excerpt.
- Composed in 1952 and recorded in 1954.
- The title makes reference to the “Birdland Jazz Club” of New York. The song was composed for a live broadcast from this Jazz club.
- This song has been recorded by numerous artists such as Chris Connor, Sarah Vaughan, Mel Torme, and Mina among others.

7. ***Bata*, performed by Adzido (Unidentified Piece)**
(no score provided)

Musical elements

- leading female voice supported by mixed chorus
- different percussion instruments mainly consisting of different sized batá drums (double sided drums in an hour glass shape with one cone larger than the other)
- sections with clearly defined meter despite polyrhythmic elements
- in 6/8 time (starting at 0:34)
- implied A major (using Western terminology)
- functional harmony.

Musical structure

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them. However, candidates are **not** expected to give such detail.*

- 0:00 Introduction: performers create different rhythmical layers playing their batá drums with their hands and/or sticks. While the rhythmic aspect of this section is not random, the polyrhythmic characteristic obscures the meter.
- 0:34 A leading female voice initiates a section of “call and response”. The anacrusis of this section is presented a capella. The response comes from a mixed “choir” and is supported by the percussion. This section lasts 8 bars/measures (6/8 meter) that arguably could be analysed as 4 bars antecedent and 4 bars consequent. The second part of this section abandons the “call and response” when all the voices sing together for 8 bars following the same pattern of 4 bars antecedent and 4 bars consequent.
- 0:59 Similar to previous section with the exception of the opening a capella.
- 1:23 Interlude (28 bars): percussions presenting diverse rhythmical improvisations but maintaining the underlying 6/8 meter.
- 2:02 Sudden increase of tempo but meter 6/8 is maintained.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): anacrusis, a capella, polyrhythmic, improvisation.

Musical context

- Although *Bata* is the title of the piece, this term designates a style of music and dance used by the Yoruba people from Niger and West Africa.
- This oral-tradition music supports dance often related to ritual/religious origin.

SECTION C

Examiners should refer to page 35 (Listening paper – Section C (HL only)) of the IB Music Guide (published February 2009, first examinations 2011) when marking question 8.

8. A choice of any two of the extracts from Section B

The arguments should refer in a balanced way to both of the candidate's chosen extracts (taken from Section B). Arguments establishing musical links should be consistent and convincing in their display of musical understanding, and should be backed up by clearly located evidence. Musical terminology should be effective in its use.
