



# **MARKSCHEME**

**May 2012**

**MUSIC**

**Higher Level and Standard Level**

**Listening Paper**

*This markscheme is **confidential** and for the exclusive use of examiners in this examination session.*

*It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of IB Cardiff.*

**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 treatment of melody. Answers should not include reference to the second movement of Mozart’s “Jupiter” symphony.

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. *Magnificat H. 73* by M A Charpentier (Identified Piece)**  
(score provided)

**Musical elements**

- ground bass
- imitation
- 3/4
- emphasis on second beat such as in a Sarabande
- three male voices (countertenor, tenor, bass)
- period instruments, including violins/recorders (doubled), lute
- chaconne/passacaglia
- F# minor
- four bar/measure descending bass line G-F-Eb-D F#-E-D-C# from tonic to dominant
- variations
- mostly syllabic.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

This *Magnificat* is constructed over a ground bass of 4 bars. Many of the variations/events follow this cycle.

Bar 1 Ground bass begins, together with first violin.

Bar 5 Entrance of second violin with the same idea presented by violin I in bar 1, creating a strict canon for 8 bars.

Bar 13 The figure initiated in the first violin is imitated in bar 17 by the second violin, reinstating the canon for few bars.

Bar 25 Entrance of countertenor. Violins interrupt their activity to allow this voice to be heard but as soon as countertenor ends violin lines continue.

Bar 32 New entrance of countertenor with corresponding interruption of activity in the violins.

Bar 40 Entrance of second violin imitated by first violin in bar 43 (not strict imitation).

Bar 48 Entrance of tenor, followed by bass (1 bar after) and countertenor (3 bars after) in obvious non-strict imitation. These entrances of the voices are also imitations of the violins at bar 40. Chromaticism at bar 56 (countertenor).

Bar 66 Entrance of tenor.

### **Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): imitation, basso continuo, response, ground bass, liturgy, sacred music, countertenor, Chaconne, Passacaglia, ostinato, syllabic, melismatic, imitation, figured bass.

### **Musical context**

- Marc-Antoine Charpentier (1643–1704).
- French Baroque.
- Sacred music (Magnificat).
- Composed around 1670.
- Latin text.
- Performance practice.

5. *Night on the Bare Mountain* by M Mussorgsky (Identified piece)  
(no score provided)

**Musical elements**

- D minor
- 2/2
- symphony orchestra
- *Allegro Feroce*.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

- 0:00 Fast triplet figures in the violins. At third bar lower strings join in pizzicato. Woodwinds play ascending and descending figures (A-E $\flat$  and A-E). This idea is repeated twice.
- 0:14 Over a series of pulsating eighth-note staccato figures with some degree of dissonance (violins and woodwinds), bassoons, trombones and lower strings present a slow moving “theme” that concludes in two short chords.
- 0:29 A new series of eight notes on the woodwinds (with triplets in violins) defuse the tension created in the previous passage. This section ends with a series of chords that lead to a general pause.
- 0:41 Similar to section at 0:00 but half-step (semi-tone) higher.
- 0:54 Similar to section at 0:14 but half-step (semi-tone) higher.
- 1:10 A series of intense attacking chords in the upper strings over a tremolo passage.
- 1:17 A syncopated motive in the woodwinds and horns is responded by fast ascending and descending fragments of scale in the strings and bassoons. This whole cell (2 bars) is repeated 4 times as: a-a<sup>1</sup>-a-a<sup>1</sup>.
- 1:27 The previous motive is played two more times (clarinet/violin and bassoon/viola) and then a *rallentando/diminuendo* modifies the pace of the extract.
- 1:35 A variation of the previous motive appears (oboe/bassoon). This variation consists of the same motive but the opening syncopation is now transformed into a “on the beat” motive. The structure of this section is: a-a-a<sup>1</sup>-a<sup>1</sup>.
- 1:45 The “on the beat” motive is now developed by the flute and clarinet. An increase on the number of woodwinds and strings brings a return to *tempo primo*.
- 1:55 *Tempo primo* and *forte* dynamics. In terms of motivic material the same structure than 1:23 is presented (a-a-a<sup>1</sup>-a<sup>1</sup>). However, in here most of the instruments participate.
- 2:05 A subito *pp* and a legato presentation of the “on the beat” motive in the violins create some lyricism in the section. Lower instruments have a descending chromatic scale. Nevertheless this lyricism is short lived. A new crescendo brings back the agitated atmosphere.

2:14 Section similar to 1:17 but with structure a-a. Then a series of staccato chords.

2:22 Variation of the section at the beginning.

### **Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): staccato, triplets, appoggiatura, dissonance, rallentando, accelerando, syncopation, dynamics, chromaticism.

### **Musical context**

- Romantic.
- Russian.
- Group of Five.
- Modest Mussorgsky (1839–1881).
- While it is generally accepted that the piece was written for piano in the early 1860s and orchestrated by Nikolai Rimsky-Korsakov in 1886, some scholars argue that Mussorgsky created the piece for piano and orchestra but the original version was lost.
- Programme music describing “supernatural voices ... spirits of darkness ... celebration of Black Service Sabbath ...”.
- Piece known by variation of names, including Night on the Bare Mountain and St John’s Night on Bald Mountain.

6. ***Mambo (The Snake)* arranged by J N Moeketsi (Unidentified Piece)**  
(no score provided)

**Musical elements**

- thumb harps (instruments consisting of vibrating thin lamellae), probably *mbira*, leg rattles, whistles, other percussion instruments (high and low pitch), and voices (male and female)
- polyrhythm
- tonal functions
- well-delimited phrases.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

- 0:00 Instrumental introduction. Different layers of percussion, mainly *mbira* and leg shakers but also different types of drums and other not defined percussions, create polyrhythm. Towards 0:13 some “whistles” appear in syncopated patterns. In addition it is possible to perceive tonal functions that organize the section (and all the extract) in cycles.
- 0:29 Five melodic cycles are created by the solo male voice that repeat a motive as follows: a-a-a-a<sup>1</sup>-a<sup>1</sup>. Continuing layers of polyrhythm in the percussion.
- 0:48 Female voices enter with a pattern that, based on tonal functions, could be described as antecedent and consequent. In the first two of these cycles male and female voices sing homophonically. In the third, fourth and five cycles the male voice splits into a counter melody. Finally, in the last cycle the female voices disappear.
- 1:11 Short instrumental interlude. A male voice interjection brings the next section.
- 1:18 Similar to the section at 0:48.
- 1:40 Instrumental postlude.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): polyrhythm, “call and response” or “question-response”, *mbira* or *kalimba*, thumb harp, layers, ostinati.

**Musical context**

- Music from the Khoisan (or simply “San”) of the Kalahari (formerly known as Bushmen).
- Most of this music is associated with collective dance.
- While nomads, you find many of the “San” in Botswana.



**7. *Restless Feet* by A Lundqvist (Unidentified Piece)**  
(no score provided)

**Musical elements**

- drum kit, piano, female vocal soloist, double bass
- irregular meter 5/4 (3+2)
- homophonic texture
- ostinato
- minor mode.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

0:00 “Riff” of the double bass creates an introductory “vamp” (ostinato) over a complex meter 5/4 (3+2). In the last bar/measure the drum kit announces its entrance.

0:10 Drum kit enters with a rhythmic drive.

0:16 Piano enters with a series of chords. However, both the slow pace of the chords and the chord progression they produce, seem detached from the “vamp” that is underneath. The nature of the chords reminds some of the “parallel chord motion” effect of the impressionists.

0:44 Piano integrates into the “vamp”.

Modified tin pan alley form (A, A, B, A’):

0:54 (A) Voice enters with two phrases that could be described as antecedent and consequent. In the last measure of the section the ostinato of the double bass and drum kit change to create an ending of the section.

1:04 (A) Similar to previous section but different text.

1:14 (B) While the meter is the same, the rhythmic activity diminishes. The double bass, piano and drum kit rifts change to a slower pace.

1:25 (A’) Similar to section at 0:54, half-step (semi-tone) higher than previously.

1:35 Bridge to the improvisatory section, back to original pitch (half-step (semi-tone) lower).

1:40 Solo piano over vamp. As in the first entrance, the slow pace of the piano improvisatory solo seems detached from the vamp. Nevertheless, closer listening reveals it is well integrated into the phrases of the vamp cycle.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to):  
vamp, riff, ostinato, parallel chord motion, irregular meter, improvisation, tin pan alley or 32 bar form.

**Musical context**

- Contemporary Jazz.
- The performing group (Ann Lundqvist Quartet) is based in Sweden.
- Recorded in 2009.

**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**

**Question 8**

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.

---