



MARKSCHEME

MAY 2005

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

N.B. Please note that the four criteria A-D (on pages 23-6 of the IB Music Guide) are used for the assessment of section B, not section A.

1. *La mer*, by C Debussy

[III *Dialogue du vent et de la mer*] From beginning of the movement to rehearsal number 48.

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 by evidence. Both answers in section A should be marked using the following table as a guide:

- 17-20** The arguments are convincing and show a high level of musical understanding, backed up with substantial and accurately located musical evidence. There is highly appropriate and effective use of musical terminology.
- 13-16** The arguments may not always be convincing but show a good level of musical understanding. There is good use of musical evidence, though not always precisely located. There is good use of musical terminology.
- 9-12** The arguments show a generally satisfactory level of musical understanding. There is use of musical evidence, though this may not always be precise. There is satisfactory use of musical terminology.
- 5-8** The arguments, which may not address the question, show some level of musical understanding. There is some use of musical evidence and musical terminology.
- 0-4** The arguments, which may not address the question, show minimal level of musical understanding. There is minimal use of musical evidence and/or musical terminology.

Examiners need to refer to the score to verify that arguments and location provided by candidates are accurate.

SECTION B

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

2. *Adagio* from *Serenade no. 10 in B-flat, KV 361 "Gran Partita"* by W A Mozart.
(score provided)

Musical

- Adagio
- Metre 4/4
- Eb major
- Instruments: 2 oboes, 2 clarinets, 2 corni di bassetto (also know as basset horn. Candidates may be puzzled by these instruments), 2 horns, 2 bassoons, string bass
- Syncopation in some woodwinds, with harmonic background in horns as accompaniment to the melody
- Melody with extensive dialogue between oboe I, clarinet I, and corno di bassetto (basset horn I)
- Extended use of ornamentation (turns, trills)
- Wide range of tessitura in the melody
- Widespread use of appoggiatura, creating harmonic tension and release
- Transposing instruments: clarinets in Bb, corni di bassetto in F (basset horns), and French horns in Eb.

Structural

Introduction

- **Bar/Measure 1.** Introduction consisting of a unison arpeggio played by bassoons, string bass and horns. This is followed by two bars/measures of only accompaniment, where the syncopation of oboe II, clarinet II and corno di bassetto II provides the rhythmic drive.

Section A

- **Bar 4.** Entrance of oboe I as solo over the previously described accompaniment
- **Bar 5.** Entrance of clarinet I answering oboe I
- **Bar 7.** Entrance of corno di bassetto I answering previous instruments. These three instruments interact and share the melody until:
- **Bar 17.** The syncopation-accompaniment instruments (oboe II, clarinet II, and corno di bassetto II) interrupt their rhythmic motion and conclude the first section by modulating to Bb minor.

Section B

- **Bar 18.** Begins a section similar to section A but in minor mode. The accompaniment is provided by same instruments in similar roles (bassoon I joins the syncopated rhythmic drive). The melody, and all its ornamentation, is also shared by oboe I, clarinet I, and corno di bassetto I.

Section A

- **Bar 28.** Return to section A in Eb major.

Contextual

- Mozart
- Serenade
- Classical period.

3. Unidentified Piece

Feierlich und gemessen, ohne zu schleppen from Symphony no. 1 in D Major "Titan" by G Mahler

(no score provided)

Musical

- Large symphonic orchestra
- Minor mode
- 4/4 metre
- Imitative counterpoint (canon)
- Mostly polyphonic texture in section A.

Structure

This movement is built upon the juxtaposition of two contrasting sections. The first one is characterized by imitative counterpoint and the second one by more homophonic texture with a distinct rubato character.

Section A

Consisting of many canonic entrances. **It is not expected that all of them be perceived by the candidates.**

- 0:00.** After two bars/measures of simple accompaniment by timpani (degree/step i-V) the main theme is presented by muted double bass solo in high register
- 0:28.** Entrance of bassoon in canon with the double bass solo (6 bars apart)
- 0:34.** Entrance of muted cello (2 bars apart from bassoon)
- 0:47.** Entrance of tuba (4 bars apart from cello)
- 0:55.** Entrance of clarinet (2 bars apart from tuba)
- 1:01.** Entrance of muted viola and bass in pizzicato (2 bars apart from clarinet). In the same bar the oboe plays a playful countermelody
- 1:07.** Entrance of horn I (2 bars apart from oboe)
- 1:14.** Entrance of flutes (2 bars apart from horn I)
- 1:21.** Entrance of English horn, clarinet II, bass clarinet, bassoon II (2 bars apart from flutes)
- 1:28.** Entrance of muted viola and cellos divisi (2 bars apart from clarinet II)
- 1:34.** Entrance of horns III, IV, V, VI and harp (2 bars apart from violas and cellos).

Section B

- 2:07.** After a brief *ritenuto*, entrance of oboes I and II with a new theme, answered by trumpets I and II a bar apart. This section is supported by an accompaniment of strings in *pizzicato*
- 2:33.** Entrance of clarinets I and II with new theme, answered by oboes I and II a bar apart.

Contextual

- This piece begins with a minor version of the popular song *Frère Jacques*
- The size of the orchestra points to the end of romantic period
- Slow movement of a symphony (third movement)
- Second section has elements of Bohemian music
- This movement has programmatic elements. It is based on a painting of a procession of a dead hunter who is being carried away by the animals of the forest (section A). Next, a band of Bohemian musicians appears on scene changing the atmosphere of the funeral march (section B).

4. *La Noche* by D Marulanda

(no score provided)

Musical

- Instruments: guitar, electric bass, piano, flute, alto sax, trumpet, trombones, voice, backing vocals, drum set, congas, many percussion instruments
- Male voice (main singer)
- Minor mode
- Strong rhythmic drive with a 4/4 metre
- Clear delimited phrases and structural sections
- Sung in Spanish.

Structural

The piece is organized in clear vocal strophic sections alternating with instrumental interludes.

0:00. Instrumental introduction. Presenting melodic material that will be used in strophes 1 and 2. Twelve bars/ measures organized as follows: 4 bars guitar only; 4 bars addition of bass, piano and percussion; and 4 bars all the previous plus brass

0:29. 1st strophe (antecedent). Entrance of the main voice. A four-bar phrase repeated (total 8 bars)

0:48. 2nd strophe (consequent) a six-bar phrase (2+4) ending on minor tonic

1:03. Instrumental interlude. Eight bars led by the flute, guitar and brass, and based on a shortened version of strophes 1 and 2

1:22. 1st strophe (different text)

1:41. 2nd strophe (different text)

1:56. Instrumental interlude. Eight bars led by the flute and alto sax and guitar, and based on a shortened version of strophes 1 and 2

2:15. Four bars of chords played by all the instruments following the harmonic progression of the main idea. The only instruments played continuously are the congas

2:24. Piano improvisation. Mixing elements of jazz and Colombian music.

Contextual

- Although this piece is mainly a *son corrido*, one of the many currently existing rhythms in Colombian culture, it also mixes some elements of jazz.
- From the liner notes: "With this album, I wanted to go back to the roots of Colombian music, to the *old* rhythms of the Atlantic coast. . . the strong African percussion.. .and put it into a new North American context...".

5. Unidentified Piece

Music (reprise) by J Miles

(no score provided)

Musical

- Use of full symphony orchestra, choir, bass, vocals, guitars, drum set and percussion, piano, electric keyboards and electric harpsichord
- Simple chordal use of primary triads and flattened sub-mediants.

Structural

This piece is divided in two major sections with each section having a different character.

Section A

Fast tempo, minor mode, important rhythmic drive. Centred on an eight-bar/measure phrase (repeated four times). The length of this phrase is determined by its harmonic progression. Each new repeat includes additional instrumentation.

Some of the instrumentation includes:

0:00. First phrase. Drum set, electric keyboards

0:15. Second phrase. Same, plus timpani and synthesizer

0:19. Third phrase. Same, plus trombones, horns, vocals

0:44. Fourth phrase. Same, plus strings. Last bar has an important *rallentando* and an additional bar is inserted as transition to:

Section B

Slower tempo, major mode, full orchestra plus choir

1:02. Eight bars of choir and high strings descant over full orchestra as an introduction to the:

1:27. Eight bars similar to previous section with additional solo

1:49. Climatic four-bar coda in *rallentando*.

Contextual

- 1970s, English orchestral rock/pop music
- Some candidates may see this piece as a part of a musical theatre in the style of works by Andrew Lloyd Webber.