



MARKSCHEME

May 2009

MUSIC

Higher Level and Standard Level

Listening Paper

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General Comment to Examiner

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 23–26 of the IB Music Guide) are used for the assessment of section B, not section A.

**1. *Dido and Aeneas* by H Purcell
Extract for question 1 (a) [*Overture*]**

Examiners need to use their judgment carefully in these questions (1(a) and 1 (b)). 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:

- | | |
|--------------|---|
| 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. |
| 5-8 | The arguments, which may not address the question, show some level of musical understanding. There is some use of musical evidence, though imprecisely located. There is some use of musical terminology. |
| 9-12 | The arguments show a generally satisfactory level of musical understanding. There is a generally satisfactory use of musical evidence, though this may not always be precisely located. There is satisfactory 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. |
| 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 a highly appropriate and effective use of musical terminology. |

Examiners need to refer to the edition of the score used by the candidate to verify that arguments and location provided by the candidate are accurate.

Please include at the end of each answer in Section A the mark awarded and encircle it.

SECTION B

Mark each of the four questions (2–5) according to the four criteria A–D on pages 23–26 of the *IB Music Guide*. Please include at the end of each answer to the questions in Section B the marks per criterion (0–5) and the total (0–20). For example:

A – 3
B – 2
C – 3
D – 1
[Total] ⑨

or

A – 3 B – 2 C – 3 D – 1
[Total] ⑨

2. *Symphonies of Wind Instruments* by I Stravinsky
(no score provided)

Musical

- Instrumentation: 3 flutes, 2 oboes, cor anglais, 3 clarinets in B flat, 3 bassoons (3rd doubling double bassoon), 4 horns in F, 3 trumpets in B flat, 3 trombones, tuba.
- Full range of instruments is exploited.
- Alternation and use of simple and complex time signatures: 2/8, 3/8, 3/4, 4/4, 3/16, 5/16.
- Extended tonality: elements of chromaticism combined with strong tonal centres.

StructuralSection 1

0:00 Main melodic content given to the clarinets, supported by on beat quavers in the flutes and trumpets; off beat elements in the trombones. Writing for the clarinets focuses on extreme high registers.

Section 2

0:11 Homophonic/chordal gesture given to full ensemble. Chordal pattern is repeated.

Section 3

0:22 Return of section 1: same pattern – melodic content given to the clarinets supported by flutes, trumpets and trombones.

Section 4

0:27 Only 3 bars given to the oboes, cor anglais and trumpet. Rhythmically complex with 2/8, 3/16 and 5/16 time signatures being used.

Section 5

0:31 Return of section 2 with homophonic/chordal patterns being featured. This pattern is given to the full ensemble and is repeated.

Section 6

0:46 New tempo – *piu mosso*. Thinner texture concentrating on writing for the 3 flutes – solo flute supported by 2 flutes.

Section 7

1:01 Flutes continue, but a solo bassoon (which is difficult to spot) is now added to the texture. The solo bassoon line is very high.

Contextual

- Stravinsky
- 1920
- Neoclassical

3. ***Matxutxubanga* by H Eugénio, N Lirio & J Ibrahimo (Unidentified piece)**
(no score provided)

Musical

- Vocals, keyboards, guitar, bass guitar, drum kit, marimba, percussion and traditional drums.
- Major mode.
- 4/4.

Structural

There are many possible ways of describing the structure of this extract. This is one possibility.

- 0:00 Eight bars/measures of instrumental introduction lead by the marimba with added ornamentation by guitar, and other percussion instruments.
- 0:13 Entrance of parallel male voices in an eight-bar refrain accompanied by instruments such as guitar, drum kit, percussion similar to cow bell and other percussion instruments. The end of this section is announced by a “riff” in the drum kit.
- 0:26 Strophe led by a solo male voice consisting in four phrases of four-bars each. Taking into consideration the text, this section could be said to be organized in two sections of two phrases each.
- 0:50 The interruption of the “perpetual motion” effect of the marimba and other instruments for just a bar indicates the beginning of a new section. This section is characterized by the interaction of two singers in an antiphonal manner. This section includes four phrases of four bars each where the first singer sings during the first three bars and the second singer answers in bar four of each phrase.
- 1:14 This distinct section has an increase in the rhythmic activity being propelled by the electric bass which increases its rhythmic pulse from playing minim/half-notes or dotted crotchet/quarter-notes plus quaver/eight-notes, to playing almost every beat of the bar. The section ends with a four-bar instrumental section.
- 1:38 Vocal section of twelve bars that leads towards.
- 1:56 Mostly instrumental interlude similar to the beginning of the piece followed by fadeout.

Contextual

Hybrid work using elements from western pop music and African music mainly from the area of Mozambique and South Africa.

4. *Purple Haze* by J Hendrix (Unidentified piece)
(no score provided)

Musical

- Vocals, electric guitar, bass guitar, drum kit.
- F minor.
- Use of tritones (augmented 4ths).
- F pedal point (1st ten bars/measures).
- Use of a characteristic diminished 7th interval in the electric guitar (bars 3 and 5).
- Use of distorted electric guitar.
- 4/4.
- Use of syncopation.
- Use of slang in vocal line.

Structural

There are many possible ways of describing the structure of this extract. This is one possibility.

0:00 Bars/measures 1-10: Introduction. It begins with two bars of chords in every beat, followed by eight bars with the electric guitar as leader (playing mostly a single distorted line), with some melodic countermelodies of the bass guitar and a rather passive accompaniment of drum kit. These eight bars could be organized as: a-b-a-b-a¹-b¹-a¹-b¹.

0:24 Bars 11-14: Four-bar “vamp” establishing a harmonic progression preparing the entrance of the vocal line. In this “vamp” the electric bass initiates an ostinato while the electric guitar abandons its single-line characteristic of the previous section to become more an accompaniment instrument. The drum kit also increases its rhythmic activity.

0:33 Bars 15-22: Eight-bar vocal section lead by male vocalist.

Contextual

- Jimi Hendrix
- Heavy metal
- 1967

5. ***Allegro maestoso* – 1st movement from *Sinfonia Concertante in E-flat major K. 364* by W A Mozart (Identified piece)**
(score provided)

Musical

- Solo instruments with orchestral accompaniment.
- Classical size orchestra.
- Major mode (E-flat).
- 4/4.
- Obvious alternation between “solo” and “tutti” sections.

Structural

Due to the length of this extract and to the fact that it comes from the middle of the movement, it will be impossible for the students to perceive its overall form. However, students might use intelligent speculation to attempt to guess the form of the movement.

- Bar 70 (fade in). End of introductory Tutti.
- Bar 72 Entrance of soloists (in octaves) over an Alberti bass.
- Bar 79 After a short two-bar statement (*forte*) by the orchestra violin solo answers (*piano*).
- Bar 83 Similar to previous segment but this time viola solo answers. Towards the end violin solo imitates canonically the viola creating a section in parallel thirds.
- Bar 90 Tutti beginning (*forte*) and ending on a modulating unison into C minor (*piano*).
- Bar 94 Violin solo lyrical phrase.
- Bar 98 Viola solo lyrical phrase similar to the previous phrase of the violin but with an extension.
- Bar 105 Short intervention of the tutti (one bar – *forte*) that opens a new section. The motive of the orchestra, a series of repeated quaver/eight notes, will be taken by the viola and then complemented by the violin in a series of virtuosic semiquaver/sixteenth-notes.
- Bar 113 Similar section to previous one but the roles of soloists are changed: violin presents first motive that is answered by viola.
- Bar 126 New section beginning in B flat. Eight bars divided into antecedent (violin) and consequent (viola).

Contextual

- Mozart
 - 1st Vienna School
 - Classical period
 - This piece relates to the tradition of *sinfonias concertante* existing in London as a result of the public and subscription concerts initiated by Abel and Bach’s sons. The main purpose was to showcase the soloists.
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