



MARKSCHEME

May 2010

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) [*Prelude for the Witches and Harm's our Delight*]**

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 <hr style="border: none; border-top: 1px solid black;"/> [Total] ☉	or	A – 3 B – 2 C – 3 D – 1 [Total] ☉
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2. *Pines of Rome – Movement IV, The Pines of the Appian Way* by **O Respighi**
(Unidentified Piece)
 (no score provided)

Musical

- Use of large orchestra including extra instruments such as piano, organ, celesta and off-stage brass.
- Minor mode on the early stages.
- Major mode on the later stages.
- Use of pedals.
- 4/4.
- Very predictable beat.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

- 0:00 Pedal and ostinato figure (augmented fourth) by lower instruments (piano, timpani, double bass, *etc.*). This section also includes: melodic material on bass clarinet, short interventions of muted horns (some on parallel fifths), arpeggiated figures on clarinets, *etc.*
- 0:57 Elaborated melody in English horn.
- 1:10 Change of key but similar material.
- 1:25 Entrance of bassoon as response/dialogue to English horn. This dialogue is punctuated by ascending arpeggios on clarinets (bass and B \flat).
- 1:47 Fanfare motives develop and are subject to repetition. New voices enter and dynamics increase, creating an upsurge towards the entrance of the full orchestra with the fanfare motives pervading and tonic/dominant in the timpani.

Contextual

- Written in 1924.
- Post-romantic large orchestral tradition.
- Ottorino Respighi 1879–1936.
- The music evokes the spirit of Rome: *The Pine Trees of Appian Way*: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps; a representation of dawn on the great military road leading into Rome. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the sacred way mounting in triumph to the Capitol.

3. *Dem Bal Shem Tovs Zemerl* by J Rumshinsky (Unidentified Piece)

(no score provided)

Musical

- Alternation of slow and fast sections. However, it could be argued that the “slow” sections have the same tempo as the fast ones simply with less rhythmic activity (longer note values).
- 4/4, however, because of length of phrases it could be argued that both the fast and slow sections are in 2/4.
- Voice solo and “chorus”, clarinet, piano, bongo-like instrument, tambourine, and string bass.
- Regular phrases mixed with irregular ones.
- Elements of improvisation.
- G minor.
- Harmony based on predominance of chords i-III-iv-V.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

- 0:00 **Introduction:** fast tempo. Four bars/measures. Clarinet in anacrusis leading the piano and percussion (mainly bongo-like instruments). The clarinet introduces melodies that will be used in the strophes while the piano plays a syncopated *montuno* (music from Cuba). Harmonic progression i-III-V-i.
- 0:10 **1st strophe:** half the speed of the introduction. 4 phrases (3 of them four-bars long. The 4th phrase has only two bars).
- 0:10 1st phrase (antecedent and consequent): voice and percussion (both instruments).
- 0:24 2nd phrase: similar to previous “a” but this time with the addition of piano and bass.
- 0:38 3rd phrase: addition of clarinet.
- 0:52 4th phrase: only two bars.
- 0:59 **Interlude:** the same speed as the introduction. Eight bars. Similar to the instrumental introduction but with the addition of the male singer.
- 1:15 **2nd strophe:** similar to 1st strophe but with some ornaments in the voice and the clarinet as obbligato of the singer.
- 2:05 **Interlude:** the same speed as the introduction. Similar to the previous interlude, however, after the first eight bars, an improvisatory section (lead by the clarinet) begins. Fade out.

Contextual

- This extract is a fusion from different cultures:
 - Yiddish-Klezmer (from Ukraine): language, clarinet, minor mode with predominance of I, iv, and v
 - rhythm and blues: piano, some of the clarinet improvisations
 - Cuba: *montuno* style (in the piano) and bongos.
- Students might refer to the origin of the word Klezmer: *klezmerim* – Eastern Europe wandering musicians.
- Performed by Klezmer group, “Both Ends of the Earth”.

4. ***Kyrie Eleison* from “*Mass for Five Voices*” by W Byrd (Identified Piece)**
(score provided)

Musical

- A cappella.
- Extensive use of imitation.
- Staggered entries in bars 1–5: Soprano, Tenor I, Tenor II, Alto, and Bass.
- 5 part polyphonic texture.
- Modal.
- Use of *musica ficta*.
- Melismatic word setting.
- Use of suspensions.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

- Three sections:

bars/measures	1 – 9	(0:00 – 0:36)
bars	10 – 17	(0:37 – 1:07)
bars	18 – 26	(1:08 – 1:42).
- Middle section more “major”.
- Repetition of words in each section.
- Each section ends with a homophonic cadence (perfect, perfect, imperfect).

Contextual

- Late renaissance.
- William Byrd.
- Imitative sacred polyphony.
- Mass.
- Text: *Kyrie Eleison*, *Christe Eleison*.

5. *Soundz from the Des* performed by B Bittu (Identified Piece)
(no score provided)

Musical

- Constant percussive rhythm of the *dhol* (a double-headed drum with very heavy bass and a high treble). Other instruments include authentic and electronic versions of *sarangi* (bowed short-necked lute), *tumbi* (high-pitched plucked string instrument), *algoza* (flute-like instrument), *tabla* (percussion instrument), as well as electronic versions of violins and other instruments.
- 4/4.
- Male solo singer. Female and male backing singers.
- Modal with evidence of functional harmony.
- Predictable rhythm but irregular phrases.
- Elements of Phrygian mode.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

- 0:00 **Introduction:** drum solo.
- 0:07 **1st instrumental section:** possible electronic versions of the *sarangi* (8 bars/measures) and *algoza* (4 bars) accompanied by diverse percussion instruments.
- 0:29 **1st strophe:** male solo followed by response by backing singers.
- 0:51 **2nd instrumental section:** similar structure to previous instrumental section but more presence of *tumbi*.
- 1:17 **2nd strophe:** similar to previous strophe except for the absence of female backing singers.
- 1:40 **3rd instrumental section:** similar structure to previous instrumental sections.
- 2:02 **3rd strophe:** similar to previous strophe (fade out).

Contextual

- Bhangra music is the traditional folk music and dance of the South Asian region called Punjab, originally festival music played at weddings and parties.
 - Remixed in the hip-hop and other popular western styles, it has become the basis for the commercial film industry based in India known as Bollywood.
 - 1990s onwards.
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