



MARKSCHEME

November 2012

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 aspects must focus on the use of orchestra.

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. *Beatus vir* by C Monteverdi (Identified Piece) (score provided)

Musical elements

- motet
- 6 part chorus and soloists
- organ
- basso continuo, 2 obbligato violins
- 4/4 (common time)
- C major
- repetitive bass line, reminiscent of passacaglia/ground bass.

Musical structure

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

- Bar 1 Opening “Beatus vir” – homophonic with antiphonal aspects.
- Bar 9 Imitative obbligato passage.
- Bar 13 New section “Potens in terra” – antiphonal style voices with violin interpolations.
- Bar 25 Obbligato passage.
- Bar 29 “Gloria” imitative stretto style, ascending and descending scalar entries.
- Bar 39 Opening material – “Beatus vir”.
- Bar 41 Imitative slower passage.
- Bar 44 Obbligato passage.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): syllabic, melismatic, stretto, obbligato, antiphonal, homophony, polyphony, counterpoint.

Musical context

- Venice, composed 1630.
- Published in 1640/41 in “Selva Morale et Spirituale” (Moral and Spiritual Forest).
- Sacred music – Psalm 112, “Beatus vir” (Blessed is the man).

5. *Uranus, The Magician from The Planets, Op. 32* by G Holst (Identified Piece)
(no score provided)

Musical elements

- large orchestra
- ostinato
- 6/4
- instrumental colour
- chromatic
- thematic development
- *scherzo*.

Musical structure

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

- 0:00 Opening four note motive (brass). Imitated in diminution by lower brass and timpani.
- 0:16 Chordal chromatic ostinato starts in bassoons with other woodwind instruments following, building to:
- 0:35 Juxtaposition of opening theme with chordal ostinato in a polyrhythmic section repeated in new key.
- 0:48 Brief statement of original theme with lengthened time-values (augmentation) in bass instruments.
- 0:56 New theme in lower strings and wind which modulates through several major keys.
- 1:14 Descending scalar passage over a variant of new theme (first mentioned at 0:56), building to:
- 1:22 Unison chromatic melody with syncopated/off beat accompaniment.
- 1:35 Extended to full orchestra in harmony.
- 1:50 Descending octave leaps leading to FF chords, and:
- 2:01 Restatement of opening theme in lower wind instruments.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to):
ostinato, motif, polyrhythm, diminution, augmentation, sequence, modulation, imitation, dynamics.

Musical context

- Gustav Holst.
- British.
- Programme music.
- composed 1914–16 and premiered 1918.
- First world war 1914–1918.
- The concept of the work is astrological rather than astronomical.

6. **Repül a szán performed by Kalandos Ensemble (Unidentified Piece)**
(no score provided)

Musical elements

- 4/4
- rubato
- violin, viola, double bass, clarinet, cimbalom
- minor
- continuous accelerando
- virtuoso playing
- improvisation.

Musical structure

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

This extract is based on the alternation of two sections.

A

0:00 Melody on the violin (anacrusis) with countermelody of clarinet and accompaniment by cimbalom and double bass (minor mode).

0:24 Melody on the violin (anacrusis) with countermelody of clarinet and accompaniment by cimbalom and double bass. These two sections have continuous accelerando.

B

0:40 Section begins in major mode. Violin still carrying the melody, with countermelody of clarinet and accompaniment by cimbalom and double bass. Section returns to minor.

0:53 Section begins in major mode. Violin still carrying the melody, with countermelody of clarinet and accompaniment by cimbalom and double bass. Section returns to minor. Similar to the two sections “A”, this section begins slowly but tempo increases continuously.

A

1:05 While the melody of previous sections “a” is not present the harmonic progression is. This section is based on a series of virtuoso scales by cimbalom with discreet accompaniment of double bass. Continuous accelerando.

1:15 Similar to previous section (1:05). Continuous accelerando.

B

1:25 Similar to section started at 0:40. However, in this section the clarinet begins carrying the melody and is joined by the violin. Continuous accelerando.

1:34 Similar to previous section (1:25). Continuous accelerando.

A

1:44 Virtuoso improvisation of the clarinet on the harmonic progression of Section A. Continuous accelerando.

1:53 Similar to previous section (1:44). Continuous accelerando.

B

2:02 Clarinet and violin carrying the melody. Fade out. Continuous accelerando.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): anacrusis, accelerando, glissandos, double stops, ornaments, rubato, virtuosic, *Csárdás*, vibrato, appoggiaturas, staccato, unisons, counter melody.

Musical context

- Hungarian Folk music (*Csárdás*).
- This is an instrumental version of a folk song: Repül a szán.
- The *Csárdás* is characterized by a variation in tempo. In general it starts slowly (*lassú*) but accelerates to a fast section called *friss* (“*friss*” can be translated as “fresh”).
- Some candidates might describe this as “Gypsy music”.

7. *Tonight from West Side Story* by L Bernstein (Unidentified Piece)
(no score provided)

Musical elements

- male and female singers
- orchestra
- syncopation
- major mode
- 2/4.

Musical structure

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

- 0:00 Female singer (soprano) “only you” with light accompaniment.
- 0:19 Male singer (tenor) “and there is ...”, light accompaniment of woodwinds and more present syncopation of strings. At times the singer uses falsetto (“Maria” at 0:29). After a short interjection of soprano (“Tony, Tony ...”), the tempo accelerates.
- 0:43 Soprano joins the tenor in an ascending line that imitates the contour of the male melodic line.
- 0:48 Strings take more prominence introducing what will be the main tune of the excerpt in a climactic moment.
- 0:54 Timpani establishes the syncopated rhythm that will be characteristic of this excerpt. While maintaining this pulsating syncopation a decrescendo announces the entrance of singers.
- 0:58 Principal tune (“Tonight”) presented by soprano. The tune is presented a second time (1:12) with different ending and different accompaniment (less syncopation activity and countermelody in the strings and clarinet).
- 1:28 Tenor enters with a melody that reminds the previous melody but, as a contrast, presents an overall descending contour. Violins doubling tenor.
- 1:42 Tenor takes the melody presented by soprano at 0:58. Return to syncopation accompaniment.
- 1:55 Short orchestral interlude. Rallentando and diminuendo.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): syncopation, soprano, tenor, duet, unison, crescendo, diminuendo, rallentando, accelerando.

Musical context

- Leonard Bernstein.
- West Side Story (1961).
- American Musical.
- Lyrics Stephen Sondheim.

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 significant 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.
