



# **MARKING NOTES**

**November 2014**

**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

This criterion concerns the student's ability to:

- question 1 or question 2—analyse and examine essential musical elements (including form and structure) within one of the two prescribed works
- question 3—compare and contrast the two prescribed works, emphasizing the presence of any significant musical links.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1–4:</b>	The arguments, which generally do not address the question, show a minimal level of musical understanding. There is limited use of musical evidence, though this is poorly located, or none at all. There is limited use of musical terminology or none at all.
<b>5–8:</b>	The arguments, which may not always address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.
<b>9–12:</b>	The arguments, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology.
<b>13–16:</b>	The arguments, which generally address the question, may not always be convincing but show a good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.
<b>17–20:</b>	The arguments, which consistently address the question, are convincing and show a very good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.

1. *Symphony No. 1 in D Major, Op. 25 “Classical”* by S Prokofiev
2. *The Yellow River Piano Concerto* by X Xian
3. *Symphony No. 1 in D Major, Op. 25 “Classical”* by S Prokofiev and *The Yellow River Piano Concerto* by X Xian

**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, as an attempt to find significant musical links, must focus on treatment of modulation/key change.

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

### Musical elements

This criterion concerns the student’s ability in each extract to perceive the musical elements (duration, pitch, timbre/tone colour, texture and dynamics) and their significance. Articulation and other expressive and production techniques might also be discussed.

Note: Structure is assessed in a separate criterion.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1:</b>	The work displays insufficient and weak aural perception. The student has identified musical elements poorly, including very few, if any of the significant ones.
<b>2:</b>	The work sometimes displays adequate aural perception. The student has identified some musical elements, including a few of the significant ones.
<b>3:</b>	The work displays partially effective aural perception. The student has generally accurately identified musical elements, including some of the significant ones.
<b>4:</b>	The work displays mostly effective aural perception. The student has accurately identified musical elements, including many of the significant ones.
<b>5:</b>	The work consistently displays highly effective aural perception. The student has accurately identified musical elements, including nearly all of the significant ones.

### Musical structure

This criterion concerns the student’s ability to perceive the principal structural features of each extract.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1:</b>	The work demonstrates little perception of the principal structural features of each extract.
<b>2:</b>	The work demonstrates limited and ineffective perception of the principal structural features of each extract.
<b>3:</b>	The work demonstrates partially effective perception of the principal structural features of each extract.
<b>4:</b>	The work demonstrates mostly effective perception of the principal structural features of each extract.
<b>5:</b>	The work consistently demonstrates highly effective perception of the principal structural features of each extract.

### Musical terminology

This criterion concerns the student’s knowledge of musical terminology and its appropriate use.

<b>0:</b>	The work does not reach a standard described by the descriptors below
<b>1:</b>	The work displays little knowledge and use, if any, of musical terminology.
<b>2:</b>	The work displays some knowledge of musical terminology but its use is inaccurate at times.
<b>3:</b>	The work displays satisfactory knowledge and use of musical terminology.
<b>4:</b>	The work displays good knowledge and use of musical terminology.
<b>5:</b>	The work consistently displays very good knowledge and use of musical terminology.

**Musical context**

This criterion concerns the student’s ability to place each extract in its musical context—cultural, historical and stylistic—and relate it to music that he or she knows.

<b>0:</b>	The work does not reach a standard described by the descriptors below
<b>1:</b>	The work demonstrates little and inaccurate knowledge of the musical context. The student has used little reasoned argument.
<b>2:</b>	The work demonstrates some knowledge of the musical context. The student has sometimes used reasoned argument.
<b>3:</b>	The work demonstrates adequate knowledge of the musical context. The student has used partially effective reasoned argument.
<b>4:</b>	The work demonstrates good knowledge of the musical context. The student has used mostly effective reasoned argument.
<b>5:</b>	The work consistently demonstrates very good knowledge of the musical context. The student has consistently used highly effective reasoned argument.

4. ***Dixit Dominus, movement 1* by GF Handel (Identified Piece)**  
(score provided)

**Musical elements**

- choral work, accompanied by string orchestra
- G minor
- 2/4 time
- homophonic and contrapuntal
- figured Bass
- SATB Choir
- Latin.

**Musical structure**

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

Opening: Syncopated figures in strings. The tonic chord appears in the score, but due to the weakness of the bass of the harp, a dominant “feel” is implied.

**Rondo Form**

Bar 1	G minor	Ritornello – modulation and sequence.
Bar 18	G minor	Chorus enters with Altos – homophonic and declamatory.
Bar 23	Bb Major	Varied repeat of chorus opening – imitative entries repeated and material.
Bar 29		Sopranos accompanied by basso continuo and solo violin – sequence.
Bar 33		Altos accompanied by basso continuo and solo violin – sequence.
Bar 38	D minor	Variations of opening chorus – imitative entries between tenor and bass, with other parts declamatory.
Bar 42	Bb Major	New imitative section, using suspensions and sequence, leading to:
Bar 47	Bb Major	Cadential section using part of the opening ritornello and also a repeat of material from the previous section.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): tonal, homophonic, contrapuntal, sequence, modulation, chromaticism, ritornello, suspension, figured bass.

**Musical context**

- Baroque Period.
- GF Handel.
- Sacred choral work (Psalm 109).
- Early work, heavily influenced by Italian Baroque.



**5. *Violin Concerto* by A Berg (Identified Piece)**  
(no score provided)

**Musical elements**

- symphony orchestra
- solo violin
- clarinet quartet
- bi/atonality
- 4/4 time
- juxtaposition of musical styles.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them. However, candidates are **not** expected to give such detail.*

- 0:00 Segment of whole tone scale (beginning of chorale melody), played by solo violin and accompanied by bassoon and string countermelodies.
- 0:33 Clarinet quartet enters with a Bach chorale at a faster tempo, with whole-tone violin interpolations.
- 0:52 Solo violin continues the chorale melody with orchestral accompaniment.
- 1:03 The clarinet quartet repeat the solo violin melody with added harmony.
- 1:12 The solo violin continues, with a prominent bassoon countermelody.
- 1:19 Clarinets repeat the solo violin part above, with arpeggiotic figures based on the melody by the solo violin.
- 1:25 The chorale melody becomes more fragmented, with pauses, and clarinets and solo violin exchanging further chorale material.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): chromaticism, tonality, atonality, twelve-tone, chorale, wide tessitura, klangfarbenmelodie, bitonal.

**Musical context**

- 20<sup>th</sup> century (1935).
- 12 tone composition.
- Second Viennese school.
- Western art music.
- Use of Bach chorale.

6. *Aaja Billo* by Balwinder Safri (Unidentified Piece)  
(no score provided)

**Musical elements**

- quadruple meter with light swing
- eighth note rhythmic patterns dominate
- fast tempo at 180 bpm
- narrow vocal range
- mostly conjunct, syllabic singing with some ornamentation and use of microtone intervals
- C# Melodic Minor
- repetitive simple rhythm, melody & harmony
- clear cyclic phrases and sections
- prominent electronic, digital sound production challenges the description of the sound source/parts
- male voices/synthesizer/ keyboard, synthesized drums, bass, electric guitar and other digital effects.

**Musical structure**

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

Strophic: Chorus verse alternation after instrumental introduction –

After amplified announcement “This machine...”

- 0:00 Introduction: 4mm keyboard melody, 2 times with drum patterns.
- 0:12 Male Chorus enters: declamatory 8<sup>th</sup> note patterns of static, narrow pitch range, over quick moving bass patterns (riff).
- 0:22 1<sup>st</sup> phrase “a”, 4mm by solo male, repetitive sung pattern, mostly conjunct, narrow pitch range with slight pitch turns at end of phrase; alternates with 4mm white noise, scratching rhythmic pattern “b” and wah-wah effect (electronic) suspended bass at 0:32, phrase “a” returns.
- 0:43 Texture lightens: keyboard & drum set play 2 phrases “c” of simple 8<sup>th</sup> and ¼ note rhythms, until percussion flourish; bass re-joins for repeat, followed by electric guitar solo at 1:02 based on material “a” from 0:22.
- 1:12 Solo voice with new melodic phrase “d”, more lyrical and ornate, alternates with pattern “b” from 1<sup>st</sup> verse.
- 1:28 Similar to “a” from 0:22.

**Musical terminology**

Homophony, syllabic and melismatic articulation, microtonal scales/ intervals, digital music technology: synthesizer, drum machines, editing, mixing, sampling, scratching techniques, rock music influences. Bhangra's traditional instrumentation includes: dhol (drum), sitar, sarangi and tumbi.

**Musical context**

- India/UK: Modern Bhangra Music (dance).
- Immigrants music.
- An expression of Indian culture created in western settings (first recorded in England in the 1980s).
- Noticeable Western Popular Music influences and digital technology production.
- Elements from folk music from rural Punjabi region, Northern India.
- May be heard in England's Asian communities night clubs, at weddings and other special events.

7. ***Balada lui Pinteza Viteazul (The Ballad of Pinteza the Brave)*** by Ana Hossu and Group (Unidentified Piece)  
(no score provided)

### **Musical elements**

- female voice, *tárogató* (single-reed instrument that sounds like a cross between a clarinet and a saxophone), accordion, string bass, *braci* (slightly larger than a normal violin), and *fluier* (6-holed pipe or fipple flute) flute
- tempo changes
- predictable and unpredictable beat
- fluctuation between D Major and minor
- drones
- homophonic.

### **Musical structure**

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

- 0:00 Introduction by *taragot* with improvisatory character and unpredictable beat.
- 0:25 Drone by *braci*, bass and accordion.
- 0:29 Entrance of the voice, in declamatory style, over the drone. The bass moves from “I to V” (at 0:34), and returns to “I” on 0:41. The vocal phrases are complemented by the *taragot*. The beat is not clearly established. D Major.
- 0:48 A second phrase with similar characteristics than previous.
- 1:10 Modulation to D minor. The voice establishes a 2/4 meter (some students might argue 4/4). Accompaniment is rhythmically very stable and predictable: bass plays “on” the beat while *braci* plays on the “off” beat.
- 1:26 Return to declamatory style similar to that of 0:29. However, in here the mode is minor.
- 1:55 The *fluier* plays a role similar to the voice at 1:26. Towards the end it returns to D Major.

### **Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): recitative (declamatory), drone, homophonic, major, minor, ornaments, meter.

### **Musical context**

- This is a traditional ballad from Transylvania, more specifically the valley of the Maramures..
- It narrates the story of a popular hero *Pinteza The Brave* (a ‘Robin Hood’ character who lived in north-western Transylvania).
- The narrative nature of the song/text, justifies the declamatory style.

**SECTION C**

This criterion concerns the student’s ability to:

- question 8—compare and contrast two extracts chosen from section B, emphasizing the presence of any significant musical links.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1–4:</b>	The arguments, which generally do not address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.
<b>5–8:</b>	The arguments, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology.
<b>9–12:</b>	The arguments, which generally address the question, may not always be convincing but show a fairly good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.
<b>13–16:</b>	The arguments, which consistently address the question, are convincing and show a good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.
<b>17–20:</b>	The arguments, which consistently address the question, are highly convincing and show a very good level of musical understanding, supported by a most appropriate and substantial use of musical evidence, precisely located. There is highly effective use of musical terminology.

**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.

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