

MARKSCHEME

May 2006

MUSIC

Higher 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 to 26 of the IB Music Guide) are used for the assessment of Section B, not Section A.

**1. *Concerto for Orchestra*, by B. Bartók
[IV *Intermezzo Interrotto*. From bars / measures 1 to 108]**

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:

- | | |
|--------------|--|
| 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, and 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. |
| 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 highly appropriate and effective use of 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 to 5) according to the four criteria A to D on pages 23 to 26 of the IB Music Guide. Each criterion has achievement levels 0 to 5, giving a mark out of [20] for each question.

2. *Ave Maria* by Josquin Desprez (no score provided)

Musical

- Motet
- Choral
- Four voices (SATB)
- Imitative counterpoint
- Change of textures
- 2/2 but, because of abundant presence of suspensions, it may be quite difficult to identify this metre.

Structural

There are many possible ways of analysing the structure of this excerpt. Here is one option based on text and texture:

Section 1

Based on *Ave Maria gratia plena, dominus tecum*

- **0:00 to 0:51.** Sopranos lead this canonical section. Their phrases are imitated two bars / measures apart and an octave lower by alto, then by tenors and finally by basses.

Section 2

Based on *virgo serena*

- **0:51 to 1:04.** End of canon. Free counterpoint.

Section 3

Based on *Ave, cuius conceptio*

- **1:05 to 1:23.** Top voices in parallel motion being imitated antiphonally by lower three voices.

Section 4

Based on *solemni plena gaudio, caelestia, terrestria, nova replet laetitia*

- **1:24 to 1:53.** Texture moves closer to homophony. On occasions, the four voices move together. A notable increase in ornamentation.

Contextual

- Josquin Desprez
- Renaissance
- Catholic music
- Religious text
- Latin text.

3. *Poco adagio, cantabile* from String Quartet in C Major Op. 76, No. 3, “Kaiser” / “Emperor” Hob. III:77 by J. Haydn
(score provided)

Musical

- String quartet
- Theme and variations
- Major mode (G major)
- 2/2 metre
- Regular and predictable phrases
- Beginning on the anacrusis
- Little dynamic variation.

Structure

Theme

- **0:00 to 1:35.** Structure a+a+b+c+c (4+4+4+4+4 bars / measures). At bar 12 there is a modulation to the dominant emphasized by a fermata.

Variation I

- **1:36 to 2:54.** Same structure and harmonic progression as the theme. Only first and second violin: 2nd violin carries the theme while 1st violin ornaments it with arpeggios of semiquavers / sixteenth notes.

Variation II

- **2:55 to 4:23.** Same structure and harmonic progression as the theme. The cello carries the theme with countermelody of the first and second violin. Syncopation in the violins add interest to this variation. The role of the viola is limited to harmonic support.

Contextual

- F.J. Haydn
- Classical era
- 1st Vienna school
- Chamber music
- This quartet is known as the “Kaiser” or “Emperor” because Haydn composed the theme of this movement for the birthday of the Austrian Emperor Franz.

4. ***Mahakala Puja* (Receiving blessings and dedicating the merit to world peace and harmony)**
(no score provided)

Musical

- Instruments: *Nga Chin* (large bass drum) and *Sil-Nyen* and *Rol-Mo* (cymbals)
- Male voices
- Unpredictable pulse
- Undefined metre
- Non western melodic and rhythmic structures
- Mostly monophonic.

Structural

There are many possible ways of analysing the structure of this excerpt. Here is one option:

Introduction

- **0:00 to 0:22.** Instrumental: rolls of “cymbals” punctuated by “bass drum”.

Main Section

- **0:23.** Led by a very low and guttural singer (‘nasal’ head sound, possibly using throat voice), this section consists of almost unison chants performed by a group of male singers. Borrowing from western terminology and despite the lack of a predictable pulse, this section consists of three well-defined phrases where it is possible to perceive “tonal functions”. These phrases are subdivided in to three “antecedents” and three “consequents” as follows: a-b + a-b + a-b. In addition to the perceived “tonal functions, one of the differences between “antecedent” and “consequent” is the abrupt ending of the “consequent”.

Contextual

- Sacred Tibetan chant
- Buddhist religious music
- Musical prayer.

5. ***What is This?* by Eero Koivisto**
(no score provided)

Musical

- Instruments: trumpets, flugelhorn, trombones, piano, drums, percussion
- Jazz harmonies mixed with atonal language
- Use of muted instruments
- Alternation of sections with predictable metre with sections where metre is less obvious.

Structural

There are many possibilities to organize this extract. Here is one option:

- **00:00** - **00:03**. Obvious piano improvisation with drum kit propelling the rhythm (fast 4/4). The increasing presence of brass instruments contributes to the closing of the section.
- **00:32**. Juxtaposition of contrasting styles. On the one hand the piano in a fast 3/4 presents a more harmonically and melodically traditional theme (16 bars / measures 8+8 with antecedent and consequent; possibly quoting another piece), and on the other hand brass presenting atonal ostinatos that approach the aleatoric.
- **00:50**. New section initiated by a motive presented collectively by brass instruments playing staggered sustained notes adding to each other and ending in a cluster effect. This motif is taken by the piano which adds more notes creating a “progression” of clusters based on the motive presented by the brass.
- **00:58**. Brass instruments play the theme presented by the piano at 00:32.
- **01:15**. Section consisting of motivic fragmentation of the theme presented by piano at 00:32. This section alternates homophonic sections with sections giving the impression of aleatoric music. In addition, there are elements of extended technique in the brass instruments such as glissandos, bending notes, chromaticism, and so on. The reappearance of percussion helps to close this section.
- **01:46**. Section with metric stability 4/4. Characterized by free improvisation of a flugelhorn (in high register) supported by drum set.

Contextual

- While the media could be considered a traditional “big band”, its language explores more contemporary languages belonging to free jazz and beyond.
 - Late 20th Century.
 - Juxtaposition of contrasting styles.
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