



MARKSCHEME

May 2007

MUSIC

Higher & 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 23–6 of the IB Music Guide) are used for the assessment of section B, not section A.

**1. *Concerto for Orchestra*, by B Bartók
Extract for question 1 (a) [V Finale. From bars/asures 1 to 96]**

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:

- | | |
|--------------|--|
| 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. |
| 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. |
| 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. |
| 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. |
| 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. |

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 (2–5) 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. *Rhapsody in Blue*, by G Gershwin
(no score provided)

Musical

- Piano soloist
- Symphonic orchestra
- 4/4 metre
- Diverse solo passages by different instruments
- Use of jazz harmonies.

Structural

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

- **00:00** Introduction. One of the main themes is introduced by solo clarinet. This solo includes a glissando
- **00:34** Più mosso. Introduction of second theme mostly by winds (horns, trombones and saxophone)
- **00:50** Main theme presented by muted trumpet
- **01:02** After a brief appearance of piano solo, main theme presented by the whole orchestra
- **01:11** Piano solo presenting and developing many themes including the main theme previously presented by the clarinet.

Contextual

- G. Gershwin
- American music
- Mixture of symphonic orchestra with jazz elements.

3. ***Comfort Ye My People, Ev'ry Valley Shall Be Exalted from The Messiah*** by G F Handel
(score provided)

Musical

This excerpt includes two sections of the Messiah: a recitative (Comfort Ye, My People) and an aria (Ev'ry Valley Shall Be Exalted).

Comfort Ye, My People

- Recitative
- Tenor, strings and basso continuo
- 4/4
- Key signature of E major. However, the ending chord is A major.
- Syllabic vocal line.

Ev'ry Valley Shall Be Exalted

- Aria
- Tenor, strings and basso continuo
- String ritornello
- Key of E major
- Melismatic vocal line
- Terraced dynamics
- Word painting.

Structure

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

- **Bar/measure 30** Recitative. Tenor accompanied by orchestral chords
- **Bar/measure 1** Aria. Strong ritornello
- **Bar/measure 10** Tenor accompanied by orchestra with extensive melismatic sections (measure 15-18)
- **Bar/measure 20** Modulation to the dominant (B major).

Contextual

- Handel
- Baroque
- Religious
- Oratorio.

4. *Ishq di baazi jittan naalon*
(no score provided)

Musical

- Instruments: male voice, sarangi, harmonium, tabla, sitar, dholak (double headed drum)
- Use of oriental scales
- Use of vocal ornaments
- Sections with free unpredictable rhythm and sections with predictable beat
- Imitation between voice and instruments
- Fast section in 4/4.

Structural

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

- **00:00** Slow rubato introduction. Opens with sarangi and harmonium. The voice presents an ornamented and probably improvised melody. The contours of the vocal line are imitated and followed by the sarangi

Section A

- **01:01** Instrumental. The entrance of percussion instruments provides a rhythmic drive that propels the tempo. Eight 4/4 bars/measures

Section B

- **01:15** Male voice leading. Phrase organization includes antecedent and consequent: 4 bars/measures (antecedent) +4 bars/measures (consequent) all eight bars/measures repeated as follows: (a+b) + (a+b)

Section C

- **01:45** Instrumental interlude with sitar as leading instrument. 4 bars/measures of 4/4

Section B

- **01:53** Male voice leading.

Contextual

- Folk music from Punjab (Pakistan).

5. *Una vez más*
(no score provided)

Musical

- Male voice, acoustic guitar, small chorus, bass, drum set, güiro, tres (Cuban guitar) male choir
- 4/4
- Minor mode
- Pre-set phrases mixed with improvisational sections.

Structural

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

- **00:00** Introduction (acoustic guitar, tres, electric bass and male voice). Slow tempo. The combination of instruments and harmonies hints towards a jazz influenced style.
- **00:37** Tempo increases. The presence of percussion instruments denotes a Cuban style. The phrase structure of this section is loosely organized in phrases of 4 bars/measures, although not all phrases are regular. The music alternates between solo voice sections and short male choir responses.

Contextual

- Cuban popular music mixed with some jazz harmonies, especially at the beginning of the song.
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