



# **MARKSCHEME**

**November 2007**

**MUSIC**

**Higher 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 23–6 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) [II *Giuoco delle coppie*. From bars/asures 1 to 101]**

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:

- |              |  |
|--------------|--|
| <b>17-20</b> | 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. |
| <b>13-16</b> | 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.         |
| <b>9-12</b>  | 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.                   |
| <b>5-8</b>   | The arguments, which may not address the question, show some level of musical understanding. There is some use of musical evidence, and musical terminology.   |
| <b>0-4</b>   | 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 <hr style="border: 0; border-top: 1px solid black;"/> [Total] ☉	or	A – 3 B – 2 C – 3 D – 1 [Total] ☉
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**2. *Sunset from Grand Canyon Suite*, by F Grofé**  
(no score provided)

### Musical

- Symphonic orchestra
- 4/4 metre
- D major
- Diverse solo passages by different instruments
- Extensive use of orchestral colours such as harmonies, mutes, tremolos, and so on.

### Structural

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

#### Introduction (moderato)

- **00:00** A two-bar/measure motive presented by French horn (*ff*). This motive is then repeated by a muted French horn. A second two-bar/measure motive is again presented by the horn and repeated by a muted horn for a total of eight bars/measures.

#### Section A (adagio)

- **00:32** Two introductory bars/measures of “Alberti” figures by flutes. In the third bar/measure glockenspiel, harp and violins (playing harmonics) present the theme (descending thirds), while muted horns play fragments of the opening motive. The total length of this section is ten bars/measures.
- **01:15** The presence of oboes and non-muted strings creates a bridge with more harmonic instability.

#### Section B

- **01:43** Two introductory bars/measures to present again the main theme (oboe and English horn) answered by flutes and clarinets.

#### Section C

- **02:29** After a short two-bar/measure chromatic figure on the strings, the main theme is presented again in a more *grandioso* form: woodwinds and strings presenting the theme being answered by trumpets and trombones.

**Contextual**

- F Grofé
- 20 C American programme music based on 19 C European Programme music
- Some answers may refer to a musical style used in film music (specifically Hollywood's Golden Era). Grofé was associated with this style.

3. ***Fair Phyllis I Saw* by J Farmer**  
(score provided)

**Musical**

- Vocal
- A cappella
- 2/2
- Imitative counterpoint
- Polyphonic (with short homophonic sections)
- Terraced dynamics
- Word painting
- Metre and tempo changes
- Syncopation
- Tonality centred on F.

**Structural**

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

**Section A**

- **Bar/measure 1–7** Texture monophonic and homophonic. This section is repeated with an echo effect. Word painting in the phrases “all alone”.

**Section B**

- **Bar/measure 7–17** Imitative counterpoint.

**Section C**

- **Bar/measure 17–29** Short imitative motifs word painting the words “up and down” and “he wandered”.
- **Bar/measure 29–41** Tempo changes in the middle of bar/measure 29 (not indicated on the score). This section, which is mostly homophonic, is characterized by metre and tempo changes.
- **Bar/measure 41–53** Section almost identical to bar/measure 17–29.
- **Bar/measure 53–65** Section almost identical to bar/measure 29–41.

**Contextual**

- John Farmer
- English madrigalist
- Renaissance.

4. *Le rapide du joual blanc*  
(no score provided)

**Musical**

- Instruments: violins, accordion, piano, drum kit, spoons, hand clapping and feet stomping
- Tonal music
- 2/4
- 8-bar/measure phrases
- E as tonal centre
- Two different tempos
- Ample use of mordents, trills, tremolo and other ornaments.

**Structural**

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

**Section A (Tempo moderato)**

- **00:00** Melody led by violin (later joined by a second violin) while piano accompanies with syncopated chords. Phrase structure: a a a b b (8 bar/measure each). With the presentation of each new phrase the accompaniment increases its density by adding more instruments.

**Section B (Tempo allegro)**

- **00:50** Increase of tempo. Melody still led by violin (later joined by a second violin). Phrase structure: a a b c a a b c (8 bar/measure each). As in the first section, the accompaniment increases its density with each new phrase.

**Contextual**

- Folk music from Quebec
- This music is “inspired by traditional melodies from Gatineau, on the border of Ontario”. Its title translates as “the fast reel of the white horse”.
- This is music for a reel dance from Quebec. The origin of these reels probably can be traced to the old Scottish reels.

**5. *Stream-Lines* by J Savolainen**

(no score provided)

**Musical**

- Instrumental music
- Instruments: trombones, trumpets, saxophones, drum kit and electric piano
- Improvisation.

**Structural**

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

**Section A**

- **00:00** The piece begins with a lack of a clearly determined metre. Nevertheless, a repeated statement of a musical phrase gives some sense of pulse. This musical theme is repeated four times; (originally presented by trumpet and alto sax). Each time the phrase includes more instruments and expands its register, (in both directions).

**Section B**

- **01:33** The main characteristic of this section is a more precise and predictable pulse. This section is also characterized by a trumpet solo with electronic piano and drum kit accompaniment.

**Contextual**

- Big band
  - Contemporary jazz
  - Improvisation.
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