



MARKSCHEME

November 2008

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. *Dido and Aeneas*, by H Purcell

Extract for question 1 (a) [Recitative *If not for mine, for Empire's sake*; Air *Pursue thy conquest, love*; Chorus *To the hills and the vales*]

Examiners need to use their judgment carefully in these questions (1 (a) and (b)). 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 a generally satisfactory use of musical evidence, though this may not always be precisely located. 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, though imprecisely located. There is some use of 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 edition of the score used by the candidate to verify that arguments and location provided by the candidate are accurate.

Please include at the end of each answer in section A the mark awarded and encircle it.

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. *Octandre: Movement III* by E Varèse (Unidentified piece)
(no score provided)

Musical

- Instrumentation: flute (doubling piccolo), oboe, clarinet in Bb and Eb, horn in F, trumpet in C, trombone, double bass
- Rhythmic activity is concentrated in melody instruments
- Important interplay between rhythmic independence and unison
- Changing of metre throughout the movement: 2, 3, 4, 5 time, plus 2 ½ time
- Highly dissonant and chromatic
- Large intervallic leaps within the instrumental lines
- Rhythmically complex
- Large range of dynamics and points of articulation
- Full range of performance directions

StructuralSection 1

- 0:00 Slow tempo. Repeated note in the double bass played “piano”. Main theme played by the bassoon and taken up by the double bass two bars later.
- 0:25 Bassoon and trombone enter.

Section 2

- 0:31 Faster tempo. Oboe enters with a characteristic triplet figure. The thematic content is very disjunct.
- 0:37 Bassoon takes up the triplet figure, as does the Eb clarinet at 0:45.
- 0:52 Trumpet, horn and flute play the same rhythmic pattern pitted against the main theme in the double bass.
- 0:59 The horn enters with a rhythmically complex figure. Flute, oboe and cor anglais play the same rhythmic patterns leading into a new section.

Section 3

- 1:06 Faster tempo. Main theme given to the trumpet. This theme is supported by a rhythmic ostinato heavily articulated by the rest of the ensemble.

Section 4

1:27 Triplet figure given to the oboe and high bassoon. Rest of the ensemble enters two bars later. Section closes with a *rallentando*. [Extract fades out.]

Contextual

- Varèse
- 1923
- Early experimental music

3. ***Rāg Pīlu*, by I Khan, V Khan and S Khan (Identified piece)**
(no score provided)

Musical

- Melodic phrase passed between sitar and sarod
- Raga
- Use of sympathetic strings on the sitar
- Rhythmic interest focuses on a fast *teentāl* (16 beats)
- Flattened 3rd degree of the raga
- Pitch bending
- Importance of the drone focusing on the 1st, 5th and 8th notes
- Improvised
- Tabla (pair of small, tunable hand drums)

Structural

0:00 Drone outlining 1st, 5th and 8th degrees of the scale.
 0:10 Striking chord on the sitar and sarod.
 0:12 Raga improvisation on the sitar and sarod.
 0:15 Introduction of rhythmic interest: *teentāl* = 16 beat cycle.
 0:15 Dialogue between sitar and sarod.

Contextual

Classical Indian music, more specifically Hindustani (North) Indian music.

[Classical North Indian music has a melodic system called the *rāg* and a rhythmic system called the *tāl*. The music is improvised. A *tāl* is a cycle with a particular number of beats grouped in a particular way. A *rāg* uses a selection of pitches. Ornamentation, pitch bending and sliding from one note to the next feature in the raga structure.]

4. ***Brandenburg Concerto No. 2, F Major (BWV 1047): Movement III*** by J S Bach (Identified piece)
(Score provided)

Musical

- Concerto grosso
- Movement III
- Fugato
- Elements of ritornello
- F Major
- 2/4
- Instruments: concertante: trumpet, recorder, oboe, violin; ripieno: violin I, violin II, viola, cello, cembalo; harpsichord
- Contrapuntal texture
- Forms of ornamentation, trills

Structural

0:00 Bar 1: subject – trumpet
0:08 Bar 7: answer – oboe
0:23 Bar 21: subject – violin
0:29 Bar 27: answer – recorder
0:44 Bar 41: redundant entry – trumpet
0:51 Bar 47: entry of the ripieno
Reference to countersubjects and free parts.

Contextual

- J S Bach
- Baroque period

5. ***Take Your Tomorrow (And Give Me Today)*** by **A Razaf and J C Johnson (Unidentified piece)**
(no score provided)

Musical

- Instrumentation: cornet, trumpet, clarinet, alto saxophone, baritone saxophone, bass saxophone, piano, guitar, percussion and voices
- 4/4
- “Simple” chordal scheme
- Use of “blue” notes
- Major key
- Moderate tempo
- Simple structural divisions determined by instrument leads
- Syncopation and swing rhythm patterns

Structural

Introduction

0:00 Lead by the alto saxophone. Rhythm free and unpredictable.

Section 1

0:16 Rhythm tempo is established. Clarinet lead. Eight-bar/measure phrase divided into antecedent and consequent. The remaining instruments (with the exception of the brass) provide accompaniment following the micro of the macro beat.

0:42 Eight bars with lead by cornet and countermelody by clarinet.

1:07 Entrance of voices over a “vamp” of piano and guitar. At this point the voices are rather “speaking”. It is clear that one of the voices (the one that will eventually sing) has a more central role.

1:31 The leading voice begins to sing over the melody presented by the alto saxophone at 15 seconds. Muted trumpet follows with a countermelody while the second voice (“speaking”) interjects at the end of the phrases of the singing voice.

Contextual

- Jazz/blues
 - Late 1920s
 - Frankie Trumbauer & His Orchestra
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