



MARKSCHEME

November 2009

MUSIC

Higher Level 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 23–26 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) [*Behold, upon my bended spear and Haste, haste to town*]**

Examiners need to use their judgment carefully in these questions (1 (a) and 1 (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:

- | | |
|--------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 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, though imprecisely located. There is some 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. |
| 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 a highly appropriate and effective use of 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. 4th movement from the “Trout Quintet” by F Schubert (Identified Piece)
(score provided)

Musical

- Violin, viola, cello, bass and piano.
- 2/4.
- D major.
- Clear delimited phrases.

StructuralTheme and variations

- Theme: Bars/measures 1–20
 - Theme on violin with homophonic accompaniment of strings.
 - Section A. 8 bars (repeated for a total of 16 bars). Structure a+a¹ (from I to V).
 - Section B. 12 bars. Structure b+c+c¹ (from V to I).
- Variation I: Bars 21–40
 - Theme is on the piano (both hands, one octave apart). The theme now presents ornamentations such as trills, mordents, and passing notes. Strings provide homophonic accompaniment (arpeggios in triplets and pizzicato in bass) that propels the rhythm. This variation has a similar structural organization to the theme.
- Variation II: Bars 41–60
 - Theme is on the viola in a more simplified form than Variation I. However, here the violin presents a virtuoso countermelody based on semiquaver/sixteenth-note triplets that follow arpeggios and scale passages creating an ornamental countermelody to accompany the simplified theme of the viola.
- Variation III: Bars 61–80
 - Theme is on the cello/bass with a flamboyant countermelody on the piano. Higher strings play a discrete homophonic accompaniment. This variation has a similar structural organization to that of the theme.

Contextual

- Viennese composer.
- Romantic period.
- Chamber music.
- Based on Schubert's Lied *Die Forelle* (The Trout).

3. ***Won't Get Fooled Again* by Pete Townshend (The Who) (Identified Piece)**
(no score provided)

Musical

- Pop group (guitars, drum kit and analogue synthesizer).
- 4/4 four metre.
- Distortion on electric guitars.
- Loud dynamics.
- Important rhythmic drive in the strophe.

Structural

Introduction

- 0:00 Fade-in of the synthesizer realizing rhythmic and melodic figures based on the tonic of A (some candidates might find hints of minimalism in this passage). The performer also electronically modifies the timbre of the instrument.
- 0:41 The synthesizer limits the melodic movement to a change of register in different octaves. There are three “interruptions” of the drum kit. The third one is longer than the first two.

Strophe

- 0:55 A scream from the vocalist brings in the guitars and seems to confirm the pop style of the piece. The rest of the group set the chord progression of this strophe.
- 1:02 The vocalist sings the lyrics “Meet the new boss / Same as the old boss”.
- 1:09 The group continues playing the same chord progression as the previous section.
- 1:23 Interchange between the synthesizer and the guitar culminating in a series of chords. These chords hint at a new section to follow.

Contextual

- Typical early 1970s high-level amplification British group.
- Written in 1970 and first recorded 1971, released in two versions, a shorter pop-single length and this version of 8:32.
- Early pop use of the analogue synthesizer.

4. *Yellow Bird* (Traditional)

Recorded: Red Stripe Ebony Steelband (Unidentified Piece)

(no score provided)

Musical

- Instrumentation: tenor pans provide melodic interest; double tenor pans provide rhythmic interest; four-pan cello basses provide harmonic interest.
- Simple harmonic scheme: G – C – D7: I – IV – V7.
- Syncopation.
- Use of sequences.
- Chromatic decoration in the melodic parts. This chromatic inflection returns with the repetition of the respective sections.
- Melodic patterns in Section A are primarily conjunct.
- Melodic patterns in Section B are primarily disjunct.
- 4/4.

Structural

0:00 Section A. 16 bars/measures repeated as follows:

a+a¹+b+b¹+a+a¹+b+b¹.

0:45 Section B. Interesting structure of 9 bars (4+5) as follows: c+c¹.

0:58 Similar to Section A.

1:40 Similar to Section B.

Contextual

- Caribbean. More specifically, music from Trinidad.
- Calypso.
- Calypso traditionally performed at carnival time in the island's capital: Port of Spain.

5. *Montagues and Capulets from Romeo and Juliet, Suite 2 No. 1 Op. 64c* by S Prokofiev
(Unidentified Piece)
(no score provided)

Musical

- Duple time.
- Full symphony orchestra.
- Wide range of instrumental tessitura.
- Wide range of dynamics.
- Dissonance.
- Bass ostinato-like motif of a minor third.
- Chromaticism.
- Modulation.

Structural

Introduction

- 0:00 Dissonant introduction of a cacophonous chordal section built layer by layer from *pp* to *ff*.
 0:19 Resolution of previous section to an unrelated diatonic *pp* section in the strings. While the violins are in a high register, the lower strings present a rising motif in the lower register.
 0:40 Entrance of the trumpets and brass, supported by suspended cymbals, create a section similar to that beginning at 0:00.
 0:59 Section similar to that beginning at 0:19.

Section A

- 1:22 Ostinato-like bass of 4 or 2 bars/measures (depending how the metre is considered). After this introductory ostinato the strings present a rising arpeggio melody in a minor key (idea A), also accompanied by strings on the off-beat and punctuated by brass chords towards the end for a total of 16 bars (or 8 bars, depending on the metre selected).
 1:47 Section similar to the previous one, except that the last 4 (or 2) bars act as a bridge to the new section.

Section B

- 2:07 New theme in the brass in a new minor key (idea B), accompanied by a string motif derived from section A 8 (or 4 bars).

Developmental Section

- 2:17 Section based on idea A 8 (or 4 bars).
 2:27 Bridge 4 (or 2 bars) punctuated by the snare drum.
 2:31 Section in a new key consisting of the juxtaposition of ideas A (strings) and B (brass predominantly lead by trombones) consisting of 8 (or 4 bars).
 2:41 Developmental section of idea B, predominantly in the trumpets 8 (or 4 bars).

Section A

- 2:51 Return to section A (same key, very similar to the section beginning at 1:22). However, here it is only played once and the last part does not act as a bridge to theme B but concludes the movement.

Contextual

- S Prokofiev.
 - Russian.
 - Ballet music.
 - Symphonic in conception.
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