

MARKSCHEME

May 2004

MUSIC

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

1. *La mer*, by C Debussy
[II *Jeux de vagues*] From beginning to about four measures after rehearsal number 24.

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.

Award up to **[4 marks]** for correct location of each musical feature. Depending on the example selected by the candidate, the concept of “adequate” location could vary. Nevertheless, the following comments may be used as a guide:

0 marks when there is no mention of any element to locate an example. For instance, “...there is an extended use of polyrhythms in the excerpt...”

1 mark when there is no mention of any element to locate an example but its presence in the score is obvious. For instance, “...in the introduction Debussy uses a folk melody in the bassoon solo...”

2 marks when there is mention of elements to locate an example but not precisely. For instance, “...At rehearsal number 139 there are many examples of polychords...”

3 marks when there is more specific mention of elements to locate an example. For instance, “...3 bars/measures after rehearsal number 139 there are many examples of polychords...”

4 marks when there is very specific mention of elements to locate an example. For instance, “...3 bars/measures after rehearsal number 139, on the third beat, clarinets and trumpets play a clear example of a polychord: A major in the woodwinds and Bb major in the brass...”

Award up to **[6 marks]** for the description of each musical element and the argument to support this. Expect a wide variety of approaches to the answers but reward clear, detailed and convincing answers concentrating on appropriate musical elements. The excerpt starts from the beginning of the 2nd movement (*Jeux de vagues*) up to rehearsal number 25. Some of the features that may be mentioned include:

Melody/Harmony

- *Planing* (parallel chords moving without respecting the traditional rules of harmony) often used to harmonize and support melody
- Narrow range of melodies
- Use of modal, pentatonic, whole-tone, and other scales
- Extended use of 7th and 9th chords
- Style often relying on motivic transformation and motivic reappearance
- Unresolved dissonant chords
- Modulations often by direct means

Tone Colour

- Colourful orchestral effects
- Extended use of “shimmering” accompaniments (tremolo and trill)
- Voices often arranged in a very open or transparent way
- New combinations of instruments
- New timbres exploited
- Extended use of mutes and other colour devices

This section is worth *[40 marks]*

- (a) 4 + 6 marks = 10
 4 + 6 marks = 10 *[20 marks]*
- (b) 4 + 6 marks = 10
 4 + 6 marks = 10 *[20 marks]*

Please, in order to avoid confusion in the moderation process, notate the given marks at the end of each answer in the proposed order. Thus, even if you decide to notate your marks next to where the descriptions or locations appear, at the end of each answer you should indicate:

1st element: location + description

2nd element: location + description

SECTION B

Mark each of the four questions (2–5) according to the four criteria A-D on pages 23–6 of the guide. Each criterion has achievement levels 0–5, giving a mark out of [20 marks] for each question.

2. **Domine ad adjuvandum from Vespers of the Blessed Virgin by C Monteverdi.**
(score provided)

Musical

- Plainsong introduction (not appearing on the score)
- Six-part vocal homophony
- Instrumental imitative ornamentation (semiquavers and dotted rhythms) around vocal parts
- The ornamentation evolves throughout the different sections of the movement
- Simple harmonic structure with D major as tonal centre
- Orchestra of period instruments including strings, brass instruments and organ (as continuo)
- Imitative polyphony in the orchestra
- Metre changes between different sections according to performance practice criteria and not obeying modern notation.

Structural

In general, this piece presents an alternation of two main sections: a harmonically “static” vocal section (ornamented by the orchestra) juxtaposed by a more rhythmically and harmonically active section.

- Plainsong as introduction (not on the score)
- Bars/Measures 1-8. Six-voice vocal part. Based totally on the chord of D major without any harmonic progression. Voices do not move melodically, delivering the text on a rhythmic unison (syllabic). The most important melodic and rhythmic activity lies in the ornamentation of the orchestra
- Bars 9-15. Orchestral only. Dance-like. While the texture of the rhythm is more homophonic, there is a more active harmonic progression which could be understood as: I-ii-vii (1st inversion)-I-V-I-IV-V-I
- Bars 16-24. Very similar to first section. The only changes seem to obey the need to modify the rhythm because of different text
- Bars 25-31. Same as bars 9-15
- Bars 32-46. Similar to bars 1-8 and 16-24
- Bars 47-55. In a sense similar to the dance-like sections (9-15 and 25-31) except that in this section the voices double the instruments
- Bars 56-end. Coda-like closing section. Slow and chordal with progression IV-I-IV-I

Contextual

- Baroque
- Simple word setting (*stile nuovo*)
- Church music
- Although composed and published (1610) while Monteverdi was still living in Mantua, it is believed that this piece helped him to secure the position at St. Mark’s in Venice. Thus explaining the Venetian style found in the piece.

3. **Farandole from suite *L'Arlesienne* no. 2 by G Bizet**
(no score provided)

Musical

- Two clear and contrasting ideas alternating: First idea in D minor, second idea in D major
- Homophonic, monophonic and polyphonic sections
- Well defined rhythm and metre
- Full symphonic romantic orchestra
- Important dynamic activity
- Sections are delineated, not only by melodic material but also by orchestration.

Structure

This movement is built upon the alternation and juxtaposition two main ideas: first idea (A) (from 0:00 to 0:31) 4/4, D minor, slower mainly on the strings; and second idea (B) (from 0:32 to 1:25) 2/4, D major, faster and mainly on the woodwinds.

- 0:00-0:15. Presentation of first idea (march) consisting of an eight-bar/measure phrase (4+4 antecedent and consequent) presented homophonically in *ff* by the full orchestra
- 0:16-0:31. First idea in imitation between violins and violas
- 0:32-1:26. Second idea (divided as antecedent and consequent). Faster tempo. Beginning in *ppp* with woodwinds introducing the theme while strings accompany with chords on the beats and higher strings ornament with small scales. This idea is presented with a continuous crescendo three times (on the third time without the consequent).
- 1:20-1:37. First idea, only strings (monophonic and faster than its first presentation).
- 1:37-2:15. Alternation of shorter versions of ideas A and B (in here both in minor). Idea A (strings) in general on *ff* while idea B (mainly woodwinds) is presented mostly in *p*. Crescendo towards the end to announce next section.
- 2:15-end. Simultaneous juxtaposition of ideas A and B (both in major). Full orchestra in *fff*.

Context

- This suite comes from the incidental music (composed by Bizet in 1872) for the melodrama *L'Arlesienne* by Alphonse Daudet. The orchestration and dynamics should give clear indication of the romantic period. Additionally, the exam paper includes the title and composer of the piece.

4. Unidentified piece
***Geetaa* by Karmanye Vadhikaraste**
(no score provided)

Musical

- Mainly homophonic
- Small ensemble: voice plus two stringed instruments.
- One instrument (tambura) plays a drone while the other provides melodic material in between chant sections (plucked) or marks first beat of each bar/measure (strummed)
- Male singer, limited pitch range
- Voice carries the most important part
- Predominantly syllabic singing with some hints of melisma at the end of a few phrases
- Melody mostly conjunct (stepwise) motion with frequent use of augmented 2nd interval
- Although this piece displays an Indian traditional scale system, it is possible to perceive a sense of “arrival” (in western terms) at the end of each four-bar phrase
- Regular pulse (metre) with clearly defined four-bar phrases.

Structural

(Borrowing form Western terminology) The piece is organized in clear strophic sections alternating with interludes. It is also preceded by an introduction and followed by a coda:

- 0:00-0:19. Introduction: drone plus plucked string instrument
- 0:19-0:40. 1st strophe. Entrance of the voice. Two phrases of four 4/4 bars
- 0:41-0:52. Interlude. Drone plus plucked string instrument. One phrase of four 4/4 bars
- 0:52-1:14. Strophe. Similar to 1st strophe
- 1:14-1:25. Interlude. Similar to previous interlude
- 1:25-end. Coda. Begins as one of the strophes but is shorter and ends with the sacred word *Aum* or *Om*. This section concludes in a fade out of the plucked instrument in an ostinato figure.

Contextual

- Devotional Indian chant Vedic. Text from the Gita.

5. Unidentified piece
***Blue Rondo à la Turk* by D Brubeck**
 (no score provided)

Musical

- Well defined phrases and sections
- Irregular metre, mostly cycles of four 9/8 bars/measures organized as follows: 2223, 2223, 2223, 333
- Towards the end changes of tempo and metre
- Instruments: banjo, piano, acoustic guitar, electric bass
- Instrumentation contributes to create the structure.

Structural

In general, each section consists of two phrases of 9/8 bars as described above. There is an alternation between sections built over a major chord (section A) and sections built over a minor chord (section B). Most of the major-chord based sections (A) share the same melodic material while the minor-chord based sections (B) use varied melodic material. Towards the end of the excerpt new material in 4/4 alternates with section A material.

- 0:00-0:12. A (section based on a major chord). 1st phrase banjo plus piano. In the 2nd phrase the electric bass joins the group
- 0:12-0:24. B (section based on a minor chord). Banjo, piano and electric bass. In the second phrase joined by acoustic guitar
- 0:24-0:36. A. With orchestration similar to previous section
- 0:36-0:48. B. Ascending and descending scales in thirds supported by the electric bass. In the second phrase the electric bass joins the scales
- 0:48-1:00. A. Similar to 0:24-0:36
- 1:00-1:13. B. Strong chords on the beats by banjo and guitar while piano and electric bass carry the melody
- 1:13-1:19. A. Similar to 0:24-0:36
- 1:25-1:37. B
- 1:37-1:46. B. This section (which is shorter than previous bars) includes a modulation
- 1:46-2:01. New material based on new metre/tempo. Slower with regular beats and alternation of duplet and triplet figures
- 2:01-end. New material based on traditional jazz two 4/4 bars alternating with two 9/8 metres from section A.

Contextual

- The presence of a banjo may lead some candidates to describe this as a “country music” piece. Yet, the metre and melodic/harmonic elements demonstrate obvious contemporary jazz associations.