

MARKSCHEME

November 2004

MUSIC

Higher Level and Standard Level

Listening Paper

*This markscheme is **confidential** and for the exclusive use of examiners in this examination session.*

*It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of IBCA.*

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 Music Guide) are used for the assessment of section B, not section A.

1. *La mer*, by C Debussy

[I De l'aube à midi sur la mer] From beginning to rehearsal number 7

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 **[2 marks]** for correct location of each musical feature. Depending on the example selected by the candidate, the concept of “adequate” location may 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 muted strings in the excerpt...” |
| [1 mark] | when there is mention of elements to locate an example but imprecisely.
For instance, “...At the beginning there are many examples of muted strings...” or “...at number 7 there are many examples of muted strings...” |
| [2 marks] | when there is specific mention of elements to locate an example.
For instance, “ ...at rehearsal number 5 both cello divisi play <i>sur la touche</i> (over the fingerboard)...” |

Award up to **[3 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 features. The excerpt includes from the beginning up to rehearsal number 7 of the 1st movement (De l'aube à midi sur la mer). Some of the features that may be mentioned include:

Innovative orchestration/timbre/tone colour

- Extended divisi in strings
- Extended use of harps
- Muted instruments
- Extended use of tremolos in strings
- Expressive indications as “sur la touche” or “de la point” on the strings, “en dehors” for English horn and trumpet
- Texture dense due to extended divisi in many instruments
- Unusual combinations such as woodwinds and solo violin (rehearsal number 6)
- Instruments in low register

Traditional orchestration/timbre/tone colour

The answers to this section may be less evident than the answers to previous section. Please accept any element that was standard in the immediate previous era (late 1900s) or earlier than that (early romantic, classical, baroque):

- Timpani roll
- Pizzicato in the bass
- Long notes (pedal) in the bass
- Long notes sustaining harmony in the winds
- Trumpets and horns playing unison
- Clarinets and horns playing unison
- Harp doubling woodwinds
- Horns in unison
- Double bass doubling cello
- Cello solo
- Violin solo

This section is worth **[40 marks]**.

- (a) 2 + 3 marks = 5
2 + 3 marks = 5
2 + 3 marks = 5
2 + 3 marks = 5 **[20 marks]**

- (b) 2 + 3 marks = 5
2 + 3 marks = 5
2 + 3 marks = 5
2 + 3 marks = 5 **[20 marks]**

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

1st element: location + description

2nd element: location + description

3rd element: location + description

4th 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. Symphony no.3 in Eb, op. 55 “Eroica” 4th movement by L. van Beethoven (score provided)

Musical

- Clear and defined tonality (Eb) and chord structure and functions
- Clear, defined 8-bar/measure phrases
- Presence of fermatas, mainly on the dominant chord
- Classical orchestra
- Structure defined by thematic material and also by orchestration (texture)
- Clear, defined dynamics (often terraced)

Structural

The structure of this movement is theme and variations preceded by an introduction, as follows:

- **Bars/Measures 1-11.** Introduction, *ff*, beginning with rapid scales on the strings and ending on a series of chords by the whole orchestra culminating on a fermata on the V degree.
- **Bars 12-43.** Theme with structure aa¹bb¹ (8 + 8 + 8 + 8 bars). Section a consisting of only pizzicati on the strings. In section a¹ the woodwinds answer the strings (still playing pizzicati) with the same melody. These two sections end on the dominant. Sections b and b¹ have the same relation between them as sections a and a¹ but include fermatas and end on the tonic.
With the exception of a series of chords in *ff*, the main dynamic for this section is *p*.
- **Bars 44-59.** 1st variation with structure aabb (8 + 8 + 8 + 8 bars). Section a presents the theme on violin II (with bow) adding ornamentation on violin I and cello. For section b the main idea is carried by the cello. No winds in this section.
- **Bars 60-75.** 2nd variation with structure aabb (8 + 8 + 8 + 8 bars). Section a presents the theme on violin I while the remaining strings play scales on triplets. For section b the main idea is shared between the cello and violin I. No winds in this section.
- **Bars 76-107.** 3rd variation with structure aa¹bb¹ (8 + 8 + 8 + 8 bars).
Section a presents the theme on horns I-III and basses (pizzicato). In this section Beethoven introduces a countermelody in oboe I, clarinet I and bassoon I, while violins present arpeggios and other ornaments using semiquaver/sixteen notes. Section a¹ also carries the main theme on the horns and the basses but the theme on the basses is in itself presented as a variation consisting of ascending and descending scales. The countermelody is now carried by violin I and viola. In section b the main idea is presented by the oboe while in section b¹ is presented by violin I and II. The main difference between sections a and a¹ and b and b¹ is the dynamics which are *p* and *f* respectively.

Contextual

Since the excerpt is identified it is expected that candidates make some precise comments in reference to:

- Beethoven
- Classical composition
- Symphony
- 1st Viennese school

3. Confutatis from Requiem by W A Mozart
(no score provided)

Musical

- Classical orchestra
- Four part chorus (SATB)
- Clear metre 4/4
- Clearly delineated phrases
- Tonal (a minor)
- Different textures. While most of the movement is homophonic, there are some sections that display imitative counterpoint
- Sections are delineated not only by melodic material but also by orchestral texture and orchestral rhythmic accompaniment
- Text determines form

Structure

Clear structure of the piece ABABC.

0:00-0:24. Section A (6 bar/measures), *f* dynamics. Strong rhythmic drive on the strings based on a motive (two demisemiquaver/thirty-second notes and three semiquaver/sixteen notes) acting almost as an ostinato. In this section tenors imitate basses (counterpoint). Female voices do not participate. The opening motive on the voices consists of a descending dotted rhythm interval followed by an ascending crotchet/quarter note and a descending crotchet/quarter note. Woodwinds and trombones double vocal parts while trumpets and timpani play supporting chords. Section centred on a minor.

0:24-0:43. Section B ($3\frac{1}{2}$ bars). After a bar of transition this section contrasts in many elements to section A. The dynamics are *p*. Only female voices participate (in homophony). The profile of their melodic line is basically a single note. The texture of the orchestra diminishes to only violins which modify their accompaniment from the strong rhythmic motive in the previous section to legato arpeggios and descending scales. This section is centred in C major.

0:43-1:09. Section A ($5\frac{1}{2}$ bars). Abruptly return to section A. The elements from this section are similar to previous section A. Probably the most noticeable change is the profile of the opening motive in the voices which now is transformed into an ascending dotted rhythm interval followed by a descending crotchet/quarter note and a descending crotchet/quarter note. This section is more harmonically unstable but concludes in the dominant of a minor.

1:09-1:49. Section B (8 bars). Similar to previous section B but based on a minor and with more independence between the two female voices (counterpoint).

1:49-3:06. Section C (16 bars). The texture of this part is mainly homophonic and consists basically of harmonic progressions organized in three four-bar sections. The harmony is more unstable than in previous sections. Dynamics are *p* and, with the exception of semiquaver/sixteen note figures in the higher strings, the rhythm is more static and is based on long sustained notes on the winds and minim/half notes and crotchet/quarter notes on the vocal parts. The section ends on the dominant seventh chord of d minor.

Context

- This excerpt is not identified in the exam. However, there should be enough audible elements as to place it in the classical period and make appropriate comments on that period
- Some candidates who may be familiar with this piece may elaborate on Mozart's background

4. **Ever So Lonely/ Eyes/Ocean by Sheila Chandra**
(no score provided)

Musical

- Important echo and reverberation effects
- Electronic (and probably also tambura) sustained drone line reminiscent of the
- Indian classical music tradition
- Lack of regular beat and metre
- Free flowing, spacious, and spontaneous rhythm
- Narrow pitch range
- Female voice
- Scale used: C-E-F-G-Bb (Indian origin)

Structural

Structure in this piece is rather elusive. However, it is expected that students attempt to make sense of the elements present in the excerpt. Please reward consistent and convincing arguments. One possible approach would be to describe the structure of the short melodic phrases and the modal function of their respective endings together with the text of the song. For instance:

- **Introduction** 0:00 to 0:27 (no presence of instrumental drone)
0:00 to 0:09. Phrases (melody) beginning on 7th degree and ending on the 5th degree
0:09 to 0:15. Phrases beginning on 7th degree and ending on the third degree
0:16 to 0:27. “Resolving” phrases approaching the “tonic” from below by a major 2nd.
- **1st strophe**
0:27 to 1:03 (presence of instrumental drone)
0:30 to 0:35. “sinking to your eyes”. Antecedent ending on 3rd degree
0:35 to 0:40. “and all I see”. Antecedent ending on 7th degree
0:40 to 0:47. “love is an ocean and you for me”. Consequent from 7th degree to 1st degree
0:48 to 0:54. “sinking to your eyes”. Antecedent ending on 3rd degree
0:55 to 0:59. “are all I see” Antecedent ending on 7th degree
1:00 to 1:04. “your love is an ocean”. Consequent from 7th degree to 1st degree
- **Improvisatory interlude** 1:05 to end (presence of drone but no text delivered)

Contextual

- This piece mixes popular/commercial elements with devotional Indian chant style. It is expected that students acknowledge this situation.
- Some students may refer to the text as to allude to commercial/popular trends in the piece.
- Another possibility is to describe some connection between text and music such as the ecstatic, drone and seamless texture, continuous flow to “love is an ocean”.

5. Be-Bop by D Gillespie
(no score provided)

Musical

- Mixture between well-defined improvised and non-improvised sections
- Regular metre 4/4
- Steady tempo
- Instruments: trumpet, piano, tenor saxophone, trombone, string bass, drums (suspended cymbals)
- Minor mode
- The improvised sections are based on the harmonic progression of section A

Structural

The overall structure of the piece could be described as ABA, where the two A sections consist of non-improvised elements, and the B section is basically solo improvisation.

Section A

0:00-0:10. Section mainly based on a unison of trumpet and tenor saxophone with a very small presence of string bass.

0:11-0:36. This section has quite defined phrases:

- 1st phrase (4 bars/measures repeated): two bars ending in the dominant followed by two bars ending in the tonic. Trumpet and tenor sax in unison still provide the main thematic material. The string bass provides a rhythmic drive while piano and percussion participation is still very discreet and is only clearly perceived when it imitates some of the motives of the winds.
- 2nd phrase (8 bars). New thematic material, still presented in unison by the winds. In this section the piano joins the string bass as rhythmic drive. The second 4 bars consist of same material from 1st phrase.

Section B

0:37-1:29. Improvisation by tenor sax with accompaniment mostly provided by string bass, piano and suspended cymbals. At the beginning of this section trumpet and trombone present an accompaniment characterized by syncopation.

1:29-2:47. Improvisation by trumpet with accompaniment mostly provided by string bass, piano and suspended cymbals. Little, if any, participation of sax or trombone.

Section A

2:48-end. Return to a shorter version of section A (as coda). More specifically to the section immediately after the introduction (beginning at 0:11).

Contextual

- This example should be easily identified as belonging to jazz style.
- Candidates may be expected to comment on the solo improvisational elements and the composer of the piece.
- Dizzy Gillespie is considered, after Louis Armstrong, one of the leading trumpet figures in jazz.
- The title of this piece *Be-bop* could help some candidates to classify this piece as Bebop style which was characterized by small jazz groups using complex improvisations and complex harmonies creating a style meant to be listened to rather than to be danced to. In general, these pieces began when one or two soloists in unison introduced the theme and then proceeded to improvise on this theme or improvise on the chord progression of the theme.