



MARKSCHEME

November 2005

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
[1 *De l'aube à midi sur la mer*]. From 2 bars/measures before rehearsal 9 to rehearsal 13.

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:

- 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 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 use of musical evidence, though this may not always be precise. 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 and 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 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 23-6 of the guide. Each criterion has achievement levels 0-5, giving a mark out of [20 marks] for each question.

2. *Scena e canto gitano* from *Capriccio Espagnol op. 34* by N Rimsky-Korsakov.
(score provided)

Musical

- Use of cadenzas by diverse instruments
- Alternation between measured sections and free rhythm cadenzas
- Minor
- 6/8
- The list of instruments at the beginning in the score do not correspond to the actual group of instruments playing in the excerpt. These are: 1 flute, 1 oboe, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum (tamburo), cymbals (piatti), triangle, harp, strings
- Use of orchestral effects such as pizzicato, glissando, tremolo, harmonics, *etc.*

Structural

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

Introduction (Fanfare)

- **Bar/Measure 1.** Consisting of a “quasi cadenza” fanfare, where the theme of the movement is presented, supported by snare drum tremolo.

Section A (Cadenzas)

- **Bar 2.** Violin solo cadenza passage based on theme of the movement
- **Bar 3.** Barred/measured section. Over an accompaniment of higher strings and percussion, flute I and clarinet I restate the theme
- **Bar 13.** Flute solo cadenza passage
- **Bar 14.** Clarinet solo cadenza passage
- **Bar 15.** Barred/measured section. Over an accompaniment of clarinet, bassoons and triangle the oboe elaborates on segments of the theme
- **Bar 20.** Cadenza passage.

Section B (Barred/measured section)

- **Bar 22.** After two chords of the trombones, violins act as transition to the main section of the movement
- **Bar 28.** Accompaniment of lower strings (pizzicato), brass, bassoons and harp, clarinet II and violas divisi (imitating the playing of a flamenco guitar)
- **Bar 30.** Entrance of flute I, clarinet I and violins in unison with the theme.

Contextual

- Romantic era
- N Rimsky-Korsakov
- Group of Russian five
- Exoticism (based on Spanish theme)
- The music evokes (imitates) flamenco guitar playing elements.

3. *Kyrie from Missa brevis Sancti Joannis de Deo “Kleine Orgelmesse”* by F J Haydn
(no score provided)

Musical

- Choir SATB
- String orchestra and organ
- Major mode
- 4/4 metre.

Structure

Most of the texture in this excerpt is homophonic. The text of the movement could help to define a structure. Here is one of many options:

Introduction

- **00:20.** SATB choir with orchestra.

Section 1

Based on *Kyrie eleison*

- **0:26.** SATB choir with more rhythmic activity of the orchestra
- **0:56.** “Codetta”. Slight polyphony in the choir.

Section 2

Based on *Christe eleison*

- **1:10.** More harmonic instability.

Section 3

Based on *Kyrie eleison*

- **1:39.** Return to *Kyrie eleison* text
- **2:08.** Codetta.

Contextual

- F J Haydn
- Classical era
- Mass
- Text: *Kyrie eleison. Christe eleison.*

4. *Maria Cristina* by Ñ Saquito
(no score provided)

Musical

- Well defined structure
- Important muted trumpet obligato (at times doubled by guitar)
- Major mode
- 4/4
- Instruments (among others): guitar, congas, maracas, bongos, cow bells and guiro
- Male voices
- Phrases beginning on the anacrusis
- Important rhythmical activity.

Structural

- Strophic structure as follows
- **00:00.** Four-bar/measure introduction of main theme by muted trumpet with accompaniment of the ensemble
- **00:11.** First strophe presented by male voices:
- Section A: eight-bar phrase (a+a) with voices in homophony
- Section B: twelve-bar antiphonal section between leading male voice and “choir”
- **00:57.** Four-bar instrumental interlude based on main theme
- **1:07.** Second strophe similar to first strophe except for the text
- **1:44.** Four-bar instrumental interlude based on main theme
- **1:53.** Third strophe (fragment) similar to first strophe except for the text.

Contextual

- Traditional Cuban music (*Trova Cubana* style)
- This example by Ñico Saquito y su conjunto oriente, represents the blending of African and Spanish traditions that occur in Cuba and the music from the Caribbean
- Popular music
- Dance music.

**5. *Blue Drag* by Myrow
(no score provided)**

Musical

- Extended use of syncopation
- Instruments: guitar solo, acoustic rhythm guitars, violin and double bass
- 4/4
- Minor mode
- Clear defined phrases
- Alternation between improvised and not improvised sections
- Important improvised solo in the guitar
- The tempo may be described as fast or slow depending if the student take the micro-beat or the macro-beat as the pulse.

Structural

Organized around a central theme

- **00:00.** Introduction of descending pattern that indicates the harmonic progression that will dominate the excerpt. 2 bars/measures of bass solo and 2 bars joined by a guitar
- **00:10.** Presentation of the theme (section A) by violin and guitar unison. The theme has a clear structure of an 8-bar phrase with antecedent and consequent (a+b = 4+4). The theme is played twice
- **00:43.** Section B of the theme. 8-bar phrase (a+a = 4+4). Presented by violin and guitar. Beginning on the anacrusis
- **1:00.** Section A of the theme (only played once). Guitar and violin
- **1:17.** Improvisation by the guitar based on harmonic and melodic structure of the theme. Clear delineated phrases of 8-bars for a total of 32 bars. Beginning on the anacrusis
- **2:23.** Theme (Section A). Violin and guitar.

Contextual

- Jazz
- Performed by famous jazz quintet *The Hot Club of France* which included players such as Django Reinhardt (guitar), Stéphane Grappelli (violin).