

MARKSCHEME

November 2006

MUSIC

Higher & Standard Level

Paper 1

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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 23–26 of the IB Music Guide) are used for the assessment of section B, not section A.

**1. *Concerto for Orchestra*, by B Bartók
Extract for question 1 (a) [I *Introduzione*. From bars/measures 76 to 248]**

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

N.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. Gloria by A Vivaldi
(score provided)

Musical

- 4/4 metre
- Strings, continuo, trumpets and SATB chorus
- Extended use of sequence
- Chorus is generally homophonic
- Use of some melismatic passages in the choir
- D major
- Terraced dynamics and echo effects.

Structural

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

- **Bar/Measure 1.** Opening Instrumental ritornello in D major with echo effects between strings and trumpets. Extended use of sequences
- **Bar/Measure 17.** Chorus entry with repeated passages and sequences
- **Bar/Measure 35.** New section beginning in B minor
- **Bar/Measure 59.** Return to D major.

Contextual

- A Vivaldi
- Baroque
- Venetian Style
- Sacred Latin text.

3. *Songe d'une nuit de sabbat* from *Symphonie fantastique* by H Berlioz

Musical

- Large orchestra
- Use of *idée fixe*
- 6/8 metre
- Use of contrasting dynamics
- Colourful orchestration
- Use of *Dies irae*

Structure

There are many possible ways of describing the structure of this excerpt. Here is one option based on text and texture:

- **0:00.** Clarinet present the *idée fixe* ornamented with appoggiaturas and accompanied by timpani. However, this theme is interrupted by the orchestra (specially brass).
- **00:25.** Clarinet (doubled by piccolo) presents again the *idée fixe* with accompaniment of woodwinds (bassoon in arpeggios). Little by little more instruments join to create a crescendo leading to staccato scales.
- **01:12.** Bridge initiated by higher strings. This bridge, presented by lower strings and bassoons, continues the descent in register and dynamic level leading to next section.
- **01:33.** A contrast of chimes (at a slow pace) and strings (at a faster pace and always interrupted by timpani) introduce the:
- **01:57.** *Dies irae* at slow pace presented by tubas and bassoons
- **02:16.** *Dies irae* at fast pace presented by trumpets and horns
- **02:25.** *Dies irae* at even faster pace presented in variation by high woodwinds
- **02:30.** Return to *Dies irae* at slow pace presented by tubas and bassoons.

Contextual

- H Berlioz
- Romantic era
- Programme music
- Programme symphony

4. **Whistle Hora**
(no score provided)

Musical

- Instruments: violin solo and violin accompaniment, cimbalom, string bass, *tárogató* (*instrument similar to the clarinet*)
- Virtuoso violin playing using double stops, glissandos, harmonics; saltelatto
- Homophonic accompaniment. However, many students may argue that, due to the complexity of the accompaniment lines, the accompaniment is at times polyphonic
- Predictable pulse
- Defined metre
- Based on western tonal system
- Well-defined harmonic progression.

Structural

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

Introduction

- **00:00.** Slow rubato section consisting of four statements made by the violin punctuated by accompaniment

Section A

- **00:26.** Contrasting fast section. 4/4 metre. Section consisting of two eight-bar/measure phrases led by violin solo. Both phrases begin on anacrusis.

Section B

- **00:43.** Slower tempo (andante). 4/4 metre. Section consisting of two lyric eight-bar/measure phrases led by violin solo. The last bar/measure of each phrase includes a subito tempo change with material related to section A.

Section A

- **01:34.** Similar material to section A.

Contextual

- Popular Hungarian Gypsy music
- Csárdás

5. *Rough Riding* by Ella Fitzgerald–Hank Jones
(no score provided)

Musical

- Important use of scat (vocal improvisation using nonsense syllables instead of words)
- 4/4 metre
- Voice, piano, electric organ, small chorus, bass, electric guitar, drum set, brass instruments
- Improvisation
- Major mode
- Pre-set phrases mixed with improvisational sections.

Structural

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

- **00:00.** Piano and drum set introduction. Four bars/measures
- **00:10.** Vocal entrance presenting section A consisting of sixteen bars/measures organized in two eight-bar/measure phrases (each one with antecedent and consequent). Each of the vocal phrases is accompanied in parallel by electric guitar and at the end is echoed by electric organ
- **00:41.** Section B consisting of an eight-bar/measure phrase. This section is accompanied by a small female chorus
- **00:58.** Similar to section A with the exception that this is only an eight-bar/measure phrase without repetition
- **01:14.** Four bar/measure bridge towards:
- **01:23.** Improvisational section organized in eight-bar/measure phrases.

Contextual

- Jazz music
 - This piece was composed and performed by Ella Fitzgerald in the 1950s
 - This piece is a representative of scat.
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