



# **MARKSCHEME**

**November 2013**

**MUSIC**

**Higher 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. There are many potential and valid ways in which to approach these questions and examiners need, therefore, to use their judgment carefully.

*Each question is worth [20 marks].*

**SECTION A**

*Examiners should refer to page 32 (Listening paper – Section A (SL and HL)) of the IB Music Guide (published February 2009, first examinations 2011) when marking questions 1 to 3.*

1. ***Symphony No. 1 in D Major, Op. 25 “Classical” by S Prokofiev***
2. ***The Yellow River Piano Concerto by X Xian***
3. ***Symphony No. 1 in D Major, Op. 25 “Classical” by S Prokofiev and The Yellow River Piano Concerto by X Xian***

**Question 1 or question 2**

The arguments should refer to the appropriate prescribed work.

Arguments should address the question and be consistent and convincing in their display of musical understanding, and should be backed up by clearly located evidence. Musical terminology should be effective in its use.

**Question 3**

The arguments should refer to both prescribed works. The comparing and contrasting as an attempt to find significant musical links, must focus on treatment of form/structure.

Arguments should be consistent and convincing in their display of musical understanding, and should be backed up by clearly located evidence. Musical terminology should be effective in its use.

## SECTION B

Examiners should refer to pages 33 and 34 (Listening paper – Section B (SL and HL)) of the IB Music Guide (published February 2009, first examinations 2011) when marking questions 4 to 7.

4. **String Quartet No. 2 in D major, K. 155 (3<sup>rd</sup> Movement Molto Allegro) by W Mozart (Identified Piece)**  
(score provided)

### Musical elements

- string Quartet
- D major / D minor
- 2/4
- homophonic
- imitation
- triplets.

### Musical structure

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

#### Rondo Form

Bar/measure 1	A	D major	Melody in the violins
Bar 17	B	D major	Melody in violin I (triplets)
Bar 33	A	D major	
Bar 49	C	D minor	Melody in violin I
Bar 67	A	D major	
Bar 75	D	D major	Melody in violin I
Bar 91	A <sup>1</sup>		This section acts as a coda

### Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): parallel period, tonal, homophonic, trills, double-stops, chromaticism, unison.

### Musical context

- Classical period.
- Viennese school.
- W A Mozart.
- Chamber music.
- Early quartets.

5. *Threnody for the Victims of Hiroshima* by K Penderecki (Identified Piece)  
(no score provided)

**Musical elements**

- string orchestra
- imitation
- nonmetrical
- atonal
- microtonal
- polyphony.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

- 0:00 Opening “screams” beginning on the violins and moving through the sections of the orchestra, using tone clusters. Dynamic contrasts and undulating pitches.
- 0:50 New section of pizzicato including some slapping on the body of the instruments. The undulating pitches in the higher register continue for a while, until all instruments are involved in an aleatoric bowing and plucking.
- 1:45 New section of glissando strings in different pitch ranges (violins, violas, cellos moving in contrary motion to each other.) This section finishes with a high note in the violins. Accents and diminuendos/crescendos. Use of extended techniques such as ponticello and bending pitches.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): aleatoric, tone cluster, extended techniques, glissando, crescendo, diminuendo, accents, pizzicato, counterpoint, chromaticism, dissonance, “hypertonicity”.

**Musical context**

- K Penderecki.
- 1960.
- Avant-garde.
- Polish composer.
- Unconventional scoring.
- The dedication to “the victims of Hiroshima” came only after the piece was premiered.

6. **Amazone by S Forest (Unidentified Piece)**  
(no score provided)

**Musical elements**

- 4/4
- homophonic with elements of counterpoint
- modal minor
- clear defined sections and phrases (often 4 measures long)
- voice solo (male) and supporting male voices. Electronic “DJ” sounds, steel drum, drum kit, *etc.*
- percussive turntable rub-
- syncopation.

**Musical structure**

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

- 0:00 “DJ” groove and vocal introduction
- 0:11 Entrance of the voice with 1<sup>st</sup> strophe (two 4-measure phrases), using two chords, with guitar counterpoint, over a steady drum beat with dotted rhythms in the last half of each bar. Voice is recorded in ‘low fidelity’ (low-fi).
- 0:21 Repeat, with addition of a steel drum counterpoint
- 0:32 Repeat, with addition of synthesized strings (second phrase).
- 0:49 Male chorus harmony, leading to:
- 0:52 Chorus, melody is now harmonized and the solo “low-fi” voice is improvising over them.
- 1:22 New verse – new voice, still with steel drums over.
- 1:45 Male chorus harmony, leading to:
- 1:50 Chorus, melody is now harmonized and the solo “low-fi” voice is improvising over them.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): steel drum, improvisation, counterpoint, harmony.

**Musical context**

- West Central Africa.
- Bikutsi Pop music from Cameroon; it means “the hit of the floor”.
- It displays some fusion elements, with influences from Jamaica (steel drum), France (language), electric guitar and DJ “grooving”.
- Contemporary.

## 7. *Perinita (Little pillow) (Unidentified Piece)*

(no score provided)

### Musical elements

- wind/brass ensemble
- centered around F Major with one section in D minor (and possible a section in the Lydian mode)
- 2/4
- homophonic
- regular phrases (mostly 8 measures).

### Musical structure

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them.*

Most of the sections of this extract are organized groups of repeated on 8-measure phrases.

The repetitions include sometimes variations. Accompaniment is rhythmically very stable and predictable: a group of instruments plays “on” the beat (low brass, possibly tuba or similar and drum) while a second group of instruments plays on the “off” beats (probably baritones and cymbals).

- |      |            |                                                                                                                                                                                                                                         |
|------|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 0:00 | Section A. | Melody led by a trumpet-like and a double reed instruments (doubling). Phrase is repeated without variation. It could be argued that this section is in Lydian mode (B natural).                                                        |
| 0:12 | Section B. | Prominence of reeds in the melody. Phrase is repeated with little variation. (a doubling of the melody by a brass instrument, probably a bugle). F major.                                                                               |
| 0:23 | Section C. | Prominence of reeds in the melody which uses mostly triplets. In the repetition the melody is doubled by brass instruments (probably trumpets or bugles). 1 <sup>st</sup> and 2 <sup>nd</sup> phrases act as antecedent and consequent. |
| 0:35 | Section D. | Prominence of middle register brass (probably bugles) in the melody. The second phrase is a repetition of the first phrase. This section is in D minor. In the last measure there is the modulation to return to F.                     |
| 0:46 | Section A. | Basically the same as the original A.                                                                                                                                                                                                   |
| 0:58 | Section B. | Basically the same as the original B.                                                                                                                                                                                                   |
| 1:10 | Section C. | Basically the same as original C with probably some extra ornaments in the trumpet.                                                                                                                                                     |
| 1:21 | Section D. | Basically the same as the original D.                                                                                                                                                                                                   |
| 1:33 | Section A. | Basically the same as the original A with maybe a very slight accelerando.                                                                                                                                                              |
| 1:45 | Section B. | Basically the same as the original B.                                                                                                                                                                                                   |

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): major, minor, triplets, homophonic, reed instruments, bugle, baritone, off-beats.

**Musical context**

- Traditional folk music from the Romani of Romania.
- This is a traditional dance (*hora*) that is danced in circles with a small pillow at the centre where at the end of the dance a couple kneels and kisses.
- This popular dance is still used in weddings and other festivities in the region of Transylvania and Moldavia.
- There are many versions for this song. In this case this version is performed by a traditional Gypsy band.
- Traditional Gypsy brass bands emerged from the Turkish military bands.



**SECTION C**

*Examiners should refer to page 35 (Listening paper – Section C (HL only)) of the IB Music Guide (published February 2009, first examinations 2011) when marking question 8.*

**8. A choice of any two of the extracts from Section B**

**Question 8**

The arguments should refer in a balanced way to both of the candidate's chosen extracts (taken from Section B). Arguments establishing musical links should be consistent and convincing in their display of musical understanding, and should be backed up by clearly located evidence.

Musical terminology should be effective in its use.

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