



MARKSCHEME

May 2013

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. 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 of significant musical links must focus on the construction of melody (pitch, duration, articulation).

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. *Tempo di Menuetto* from *Septet in E Flat Major, Op. 20* by L van Beethoven (Identified Piece)
(score provided)

Musical elements

- clarinet, bassoon, French horn, violin, viola, cello, double bass
- E \flat major
- 3/4
- homophonic.

Musical structure

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

Menuetto

Bar/measure 1	A	E \flat major	a: First figure in the violin (repeated) with antecedent in lower octave and consequent in higher octave.
Bar 9	B	c minor	b: Second figure still in violin. This section ends with an extension in B \flat major (bars 16–19).
Bar 21	B	E \flat major	a: First figure returns in cello (antecedent) and violin (consequent).

Trio

Bar 29	C	E \flat major	c: New figure initiated in violin and answered by French horn (antecedent) and clarinet (consequent), ending on B \flat .
Bar 37	D	B \flat major	c': Figure modulates through c minor, G major, F and E \flat major.
Bar 40		E \flat major	c: Similar to bars 28–36.

Menuetto da capo

Similar structure to Menuetto but, following the tradition, without repetitions.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): tonal, homophonic, triplets, appoggiaturas, chromaticism, modulation, off-beat, syncopation, staccato, double-dotted, fermata, serenade.

Musical context

- Classical period (1780–1820).
- L Beethoven.
- Chamber music.
- Dance related music – minuet/trio.

5. *This little Babe from A Ceremony of Carols, Op. 28* by B Britten (Identified Piece)
(no score provided)

Musical elements

- 3/4
- minor mode – but ends on a major chord (candidates may use the expression “Tierce de Picardie”)
- boys’ voices – trebles (accept “Boy Soprano”)
- concert harp accompaniment
- ostinato is a clear feature in accompaniment
- three parts – they develop organically from each other (see structure) in a curious echo effect in very quick stretto
- hemiolas in places
- pedal points – tonic harmony is a major feature
- English language.

Musical structure

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

- 0:00 Introduction – harp ostinato is established.
- 0:04 First presentation of theme – trebles in unison.
- 0:18 A short harp ostinato figure continues.
- 0:22 Second presentation of the theme. This time in two parts – the second voice enters as an echo, two quavers after the first.
- 0:36 Short harp ostinato figure continues, which develops into continuous quavers/eighth notes.
- 0:40 Third presentation of the theme. This time in three parts – the first two as before and the third two quavers after the second.
- 0:57 Two presentations of three-part homophonic texture based upon the same rhythm as before (using a contraction of the established melody from the earlier presentations of the theme).
- 1:08 Unison sequential passage of emphatic rhythm (tied weak to strong) leading into a homophonic moment. There are some hemiolas just before the end.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): tonal, diatonic, minor, imitation, ostinato, echo, triple-time, homophonic, unison, stretto, hemiolas, choir, boys’ voices / treble.

Musical context

- Benjamin Britten.
- First half of 20th Century, British.
- A movement from the Ceremony of Carols.

6. *Fruit* by L Shanovitch (Unidentified Piece)

(no score provided)

Musical elements

- 4/4
- homophonic with elements of heterophony
- a melodic minor
- clear defined sections and phrases (often 4 bars/measures long)
- voice solo (female) and supporting male voices. Accordion (electronically produced sound similar to accordion or bandoneón), sitar, ethnic percussion (table, ghatam), guitar, electric bass, *etc*
- syncopation
- descending 4th progression.

Musical structure

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

- 0:00 Instrumental introduction (two 4-bar phrases). While several instruments play the accordion carries the melody.
- 0:15 Entrance of the voice with 1st strophe (two 4-bar phrases).
- 0:30 “Chorus” section (two 4-bar phrases) with an extension of eight bars.
- 0:54 Short instrumental interlude with sitar improvisation in a “Western” style.
- 1:23 Entrance of the voice with 2nd strophe (two 4-bar phrases).
- 1:39 “Chorus” section (two 4-bar phrases) with an extension of eight bars.
- 2:01 Short instrumental interlude with guitar improvisation. Fade out.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): sitar, strophe, “chorus” melodic minor, bandoneón, phrases, improvisation, glissando, “4-bar tag”, “break”, backup vocals.

Musical context

- Fusion music presenting diverse influences from tango (accordion/bandoneón) to India (sitar and percussion) to influences from Caribbean music (syncopation and guitar).
- Contemporary.
- Commercial music.
- Studio recording.

7. *Makedonsko Oro* by T Skalovski (Unidentified Piece)
(no score provided)

Musical elements

- instruments: tambourine, guitar, violin, accordion, double bass, trumpet
- additive or irregular meter 8/8 (3+2+3)
- D harmonic minor scale
- harmonized linearly
- regular phrases (most are eight bars/measures long) and structure.

Musical structure

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

- 0:00 Entrance of tambourine setting the meter. After two bars double bass joins in pizzicato and two bars after the guitar joins.
- 0:14 Theme A played in violin with homophonic accompaniment of guitar, double bass and tambourine and accordion.
- 0:22 Accordion joins violin with the theme.
- 0:30 Theme B (could be described as consequent of theme A). This theme is repeated but at a softer dynamic.
- 0:57 Theme C This theme is repeated but at a softer dynamic.
- 1:30 Theme D Accordion. This theme is repeated in the accordion but with a different timbre.
- 1:47 Theme E Violin.
- 2:03 Theme F Including trumpet and previous melodic instruments. Fade out.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): harmonic minor scale (see elements), irregular meter, homophonic, dynamics, legato, timbre, thorough composed.

Musical context

- Traditional music from Macedonia.
- This song is an *oro*, which is a circle dance.
- Balkans.

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

The arguments should refer in a balanced way to both of the candidate's chosen extracts (taken from Section B). Arguments establishing significant 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.
