

MARKSCHEME

November 2003

MUSIC

Higher Level and Standard Level

Listening Paper

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

1. *The Rite of Spring*, by I Stravinsky [Sacred Dance – the Victim]

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 **[4 marks]** for correct location of each musical feature. Depending on the example selected by the candidate, the concept of “adequate” location could 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 polyrhythms in the excerpt...”

1 mark when there is no mention of any element to locate an example but its presence in the score is obvious. For instance, “...in the introduction of *The Rite of Spring* Stravinsky uses a folk melody in the bassoon solo...”

2 marks when there is mention of elements to locate an example but not precisely. For instance, “...At rehearsal 139 there are many examples of polychords...”

3 marks when there is more specific mention of elements to locate an example. For instance, “...3 bars/measures after rehearsal 139 there are many examples of polychords...”

4 marks when there is very specific mention of elements to locate an example. For instance, “...3 bars/measures after rehearsal 139, on the third beat, clarinets and trumpets play a clear example of a polychord: A major in the woodwinds and Bb major in the brass...”

Award up to **[6 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 elements. Some of the features that may be mentioned include:

Suitable for dancers

- Extremely vivid texture and orchestration, between strings, winds and horns
- Strong accents, even if irregular
- Clear dynamic contrast between *ff* and *p* sections (rehearsal 149)

Challenging for dancers

- Irregular accents
- Fast tempo
- Shifting metres
- Short melodic fragments rather than a clear melodic line
- Extended repetition of musical motifs (e.g. rehearsal numbers 149-152), perhaps causing dancers to lose track

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

(a) 4 + 6 marks = 10
4 + 6 marks = 10 **[20 marks]**

(b) 4+6 marks = 10
4+6 marks = 10 **[20 marks]**

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. **Sensemaya**, by S Revueltas

(no score provided)

Musical

- Compound metre (7/8), organized as follows: 2+2+3 quaver/eighth notes
- Large symphonic orchestra
- Extended use of ostinato
- Musical material presented by instrumental families
- Use of extensive percussion
- Use of polyrhythms
- Use of extended harmony which includes elements of polytonality and atonality
- Extended use of layers

Structural

The excerpt could be described as through-composed. Yet, the appearance of the different layers (in general, ostinatos adding to the previously existing layer) could be used to determine different sections of the piece. The different layers/ostinatos appear as follow:

- Bass clarinet + percussion (4 bars/measures)
- Bassoon (ostinato) + claves on the fifth quaver/eighth note of each bar/measure (4 bars)
- Tuba solo (1st theme). This “section” concludes with the appearance of the French horns closing it (12 bars)
- Trumpet and English horn join the tuba repeating the same theme presented in the previous section. Similarly, French horns conclude the section (11 bars)
- Brass and woodwinds present the 1st theme. Additionally, some brass instruments and the guiro present an ostinato consisting on notes in the 1st, 3rd, and 7th quavers/eighth note of each bar. As previously, French horns close the section (11 bars)
- Appearance of three different ostinati: trumpets, timpani, and strings (until fade-out)

Contextual

- This piece belongs to the Mexican Nationalism trend of the 1930’s. Due to the use of musical elements such as polyrhythms, polytonality, atonality, *etc*, it should be easy to place this piece in the 20th C.
- It is a symphonic poem based on *Sensemaya*, *Canto para matar una culebra* (Chant to kill a snake), a poem by Cuban poet Nicolás Guillén. According to some scholars, in his music Revueltas reflects elements from the slave traditions in Cuba.

3. ***Die Wetterfahne (The Weather Vane) from Die Winterreise (The Winter Journey),***
by F Schubert
(score provided)

Musical

- The key of the piece is A minor with harmonic shifts, principally in the last two verses of the text, D minor, F major and A major.
- The musical elements of the lied are closely related to its text. The candidates have access to the text, translation and score of this extract. It is hoped that in their answers candidates refer to the links between these elements
- Voice and piano
- Important use of expressive dynamics and expressive fermatas
- Some rallentandos before fermatas not written in the score

Structural

- Depending on the aspects reviewed by the candidates (text, harmony, motivic material, *etc.*) candidates may describe different structure(s) from this lied. Accept and reward reasonable proposals well backed by valid arguments.

Here is one possible approach:

- Bars/measures 1-5.
 - Piano introduction
- Bars 6-14. Section A.
 - First strophe divided in two: 6-9 (piano doubling the voice) and 10-14 (increase in rhythmic activity in the vocal part while piano takes more a role of simple accompaniment)
- Bars 15-22. Section B.
 - Second strophe culminating in D minor
- Bars 23-24.
 - Bridge (interlude) by the piano. Dominant of A minor
- Bars/measures 25-33. Section A-1.
 - Third strophe (similar in melodic material to bars/measures 6-14) but different harmonization and dynamics
- Bars 34-46. Section A-2.
 - Same text as previous strophe but with quieter dynamics and culminating in A major.
- Bars 46-end.
 - Piano postlude similar to introduction and bringing back the key of A minor

Contextual

- Romantic era
- Lied (Art song)
- Composer F. Schubert
- Part of a Lied Cycle (*Die Winterreise*)

Text:

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem Wahne,
Sie pfiß den armen Flüchtling aus.

The wind plays with the weather vane
On my beautiful sweetheart's house.
And in my madness I even thought
It was mocking the poor runaway.

Er hätt' es eher bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

He should have noticed it sooner,
The sign up on the house;
Then he never would have sought
A true-hearted woman in there.

Der Wind spielt drinnen mit dem Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen schmerzen?
Ihr Kind ist eine reiche Braut.

The wind plays inside with my heart
As on the roof, only not so loudly.
Why should they care about my sorrows?
Their daughter is a rich bride.

Der Wind spielt drinnen mit dem Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen schmerzen?
Ihr Kind ist eine reiche Braut.

The wind plays inside with my heart
As on the roof, only not so loudly.
Why should they care about my sorrows?
Their daughter is a rich bride.

4. Unidentified piece

Impacto Tendremos, by Jimmy Bosch

(no score provided)

Musical

- 4/4 or similar metre.
- Minor mode (with a short modulation to the relative major)
- Male soloist and male choir
- Instruments: saxophones, trumpets, trombones, piano (percussion), congas, guiro, cencerro (cow bell)
- Extended use of syncopation
- Ostinato-like accompaniment in the piano (with exception of the modulating section where the piano plays mainly chords)
- All melodies and sections begin on an anacrusis
- Important polyrhythmic percussion
- Harmonic progressions (see below)

Structural

This piece is mainly based on the alternation of solo voice and choral refrain, organised as follows:

- Eight-bar/measure instrumental introduction (0-15"). Main melody in the low-register trombone (based on the melody of the choral refrain), with harmonic progression (by bar measure) i-V-V-i-i-V-V-i.
- Eight-bar choral refrain (16"-32"), with harmonic progression: i-V-V-i-i-V-V-i
- Eight-bar solo voice melody (32"-46"), with harmonic progression: i-V-V-i-i-V-V-i
- Seven-bar solo voice (47"-59") beginning with temporary modulation to the relative major and return to the minor tonic. The pace of the harmonic progression increases in this section
- Four-bar instrumental interlude (59"-1:07"). Similar to instrumental introduction but the melody is in a higher register (trumpet) with accompaniment of the trombone and with more active participation of saxophones. Harmonic progression similar to beginning.
- Four-bar solo voice melody (1:14"-1:22")
- Four-bar choral refrain (1:23"-1:29")
- Four-bar solo voice melody (1:30"-1:38")
- Four-bar choral refrain (1:38"-1:45")
- Four-bar solo voice melody (1:45"-1:53")
- Twelve-bar instrumental interlude (1:53"-2:16"). The thematic material comes from the introduction and first interlude but is fragmented
- Fade out when voice solo returns.

Contextual

- This piece could be described as *Plena*, a song genre from Puerto Rico that originated in the early 20th Century. Like much of the traditional music from the Caribe, this style presents a strong African influence, mainly heard in the use of percussion and syncopation.
- This specific example is also representative of the more commercial "Nuyorican salsa, music with its roots in Puerto Rico but dragged up firmly in the urban experience of Brooklyn and Harlem".
- As with many *Plena* songs, which often consist of short accounts describing social events, this song comments on the important social issue of AIDS.

5. ***Unsquare Dance by Dave Brubeck. Words and arrangement by Chris Brubeck.***
(no score provided)

Musical

- Compound metre (7/8), organized as follows 2+2+3 quaver/eighth notes.
- Use of ostinato in bass with a harmonic progression (by bar/measure) i-i-iv-i-v-i.
- Use of syncopation.
- Instruments: banjo, acoustic guitar, electric bass, hand clapping, two male voices.

Structural

The harmonic progression, associated with the bass ostinato, could be used to describe a particular structure of the piece. Thus the phrases would be organized in cycles of six bars/measures as follows:

- 1st phrase. (0:00 -0:11"). Banjo states the harmonic progression in quavers/eighths number 1,3 and 5, while the hands clap in quavers/eighths 2,4,6 and 7 of a 7/8 bar.
- 2nd phrase. (0:12"-0:23"). Entrance of voices in the last quaver/eighth of bar number six. The two singers alternate between singing in unison and singing solo. The banjo continues punctuating the harmonic progression in *pp*.
- 3rd phrase. (0:24"-0:35"). Guitar solo with bass and banjo maintaining the ostinato/harmonic progression in *pp*.
- 4th phrase. (0:35"-0:47"). Similar to phrase no. 2.
- 5th phrase. (0:47"-0:58"). Increase in rhythmic activity of electric bass while banjo and guitar play a solo mainly in unison.
- 6th phrase. (0:58"-1:09"). Similar to phrase nos. 2 and 4.
- 7th phrase. (1:10"-1:21"). Instrumental with prominent guitar solo.
- 8th phrase. (1:22"-1:33"). Instrumental with alternating solos of electric bass and guitar.
- 9th phrase. (1:33"-1:44"). Similar to previous phrase.
- 10th phrase. (1:45"-1:55"). Presence of banjo as in phrase no. 1 alternating with solos of acoustic guitar and electric bass.
- 11th phrase. (1:56"-2:07"). Change of character of the piece by introducing new rhythmic figures (mainly in guitars) that make less evident the 7/8 metre. Piano solo improvised.
- 12th phrase. (2:07"-2:18"). Similar to previous phrase.
- 13th phrase. (2:19"-2:29"). Prominence of piano solo while accompaniment remains in the background.
- 14th phrase. (2:30"-2:40"). Similar to previous phrase.
- 15th phrase. (2:41"-2:51"). Return of hand clapping which together with the piano chords emphasize the 7/8 metre.
- 16th phrase. (2:52"-3:03"). Similar to 5th phrase.
- 17th phrase. (3:04"-3:15"). Return of voices in a phrase similar to phrase no. 2.
- 18th phrase. (3:15"-end). Coda. A series of conclusive measures with apparent change of metre but that could still be 7/8.

Contextual

- Candidates should not have problems placing this piece in the second half of the 20th Century.
- Obvious jazz elements.
- The lyrics of the piece make reference to the irregular metre while its title makes probable reference to the "Square Dances" of the American country music, which are very regular and predictable in metre.
- Some candidates might indicate that the banjo is more associated with American country music rather than with jazz.