



MARKSCHEME

May 2008

MUSIC

Higher & Standard Level

Listening Paper

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General Comment to Examiner

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. *Dido and Aeneas* by H Purcell

Extract for question 1 (a) [Recitative *Thy hand, Belinda*; Aria *When I am laid in earth*]

Examiners need to use their judgment carefully in these questions (1(a) and (b)). 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 a 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 a generally satisfactory use of musical evidence, though this may not always be precisely located. 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, though imprecisely located. There is some use of 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 edition of the score used by the candidate to verify that arguments and location provided by the candidate are accurate.

Please include at the end of each answer in Section A the mark awarded and encircle it.

SECTION 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. ***Mondestrunken [Moondrunk] from Pierrot lunaire, Op.21 by A Schoenberg (Unidentified piece)***
(No score provided)

Musical

- Ensemble of reciter, flute, violin, cello and piano
- Solo voice with accompaniment
- Main motivic figure mainly in flute and piano
- Single short movement
- Regular beat
- Best described as free atonal (obscured tonal centre of E not perceivable)
- Reciter/Voice part (Soprano on this recording) uses *Sprechstimme* or *Sprechgesang* without sustained pitches and with slides linking them

Structural

There are many possible ways of describing the structure of this excerpt. Examiners may like to refer to the structural detail below. However, candidates are **not** expected to give such a detailed analysis. This detail is purely for examiners to support their marking.

Three subsections of unequal length corresponding to each verse, each ending with a ritardando.

- | | |
|------------------|--|
| 0:00–0:30 | Section 1
32 crotchet/quarter-note beats with quiet antecedent vocal phrase and loud consequent. |
| 0:00–0:07 | Sound/silence repetitious delicate shimmering texture created through quiet descending seven semiquaver/sixteenth-note motif in piano and pizzicato three quaver/eight-note figure in the violin (minor third): both starting after the beat and repeated three more times, unchanged. |
| 0:03–0:11 | <i>Piano</i> entry of voice descending towards the end. |
| 0:04– | Short figure on the flute dropping an octave. |
| 0:13/14 | Louder flourish and trills on flute and piano sets the scene for: |
| 0:15–0:25 | Loud consequent vocal phrase over larger range, but quieter and sung at the end. |

0:24–0:30 Original piano motif played by the flute and transformation played by violin (arco).

0:31–1:02 Section 2

35 beats (7 pairs of 3/4 + 2/4 bars/measures) with slight overlap with next section. Two halves of vocal phrase run together as one.

0:31–0:49 Flute continues with two statements of opening motif and joined by counter-figure on more prominent violin. Piano plays opening figure and opening violin figure at original pitch.

0:40–0:49 Vocal phrase *Sprechtimme* again, not as prominent as the accompaniment.

0:49–0:58 Continued vocal phrase.

0:49–0:53 Flute (triplets) and violin (tremolandi) produce thin texture for accompaniment before...

0:53–1:02 Piano and flute play opening motive three times at different pitches then divided with flute playing initial three notes three times and the piano the final four notes four times. The pizzicato violin plays its minor third opening motif at different pitches. Half-beat overlap with final section indicated by low piano chord.

1:03–1:33 Section 3

28 beats subdivided—15 beats (3 pairs of 3/4 + 2/4 bars/measures) plus 13 crotchet/quarter-note beats. The two vocal phrases separated with both having a *molto ritardando* at the end.

1:04–1:18 First vocal phrase is loud, complete change of texture and first entry of the cello. Flute plays opening motif three times, violin an augmented version of this against it and much thicker chordal piano writing.

1:11–1:18 High violin writing worthy of comment. *Molto ritardando* at the end of the phrase.

1:19–1:26 Contrasted second phrase with piano playing two extended versions of opening motif, but now in the bass.

1:27–1:33 Brief coda/cadence with pizzicato spread chords in cello, the opening motif at original pitch in piano (extended) and copied in flute; violin plays its opening motif in thirds, but arco.

Contextual

- Early twentieth century Expressionist work (1912) as part of the modernist movement in the arts
- Stylized Austro-Germanic melodrama
- Schoenberg

3. **Polka/Jigs/Slow Air performed by Kirkwall City Pipe Band (Unidentified piece)**
(No score provided)

Musical

- Massed Highland bagpipes and drums (1 bass and multiple side/tenor drums)
- Usual drone and fixed tonic (B-flat) and flattened seventh degree
- Sectional dances
- Modal

Structural

8-bar phrases throughout made up of 4-bar antecedents and consequents, each dance is bipartite/binary with each half repeated.

- Polka 2/4. *Salute to James A. Henderson*
- Jig 1 6/8 *Flee the Glen*
- Jig 2 6/8 *Old Adam*
- Slow Air 3/4 (flexible!) *The Bells of Dunblane*

Polka

0:02 Polka theme
0:10 Repeat
0:22 Second half of dance starting 8ve higher and descending
0:34 Repeat

Jig 1

0:47 Jig 1 theme (hemiola at the end of each 4 bars)
0:55 Repeat
1:03 Second half of dance with tune in thirds
1:12 Repeat

Jig 2

1:20 Jig 2 theme
1:28 Repeat
1:36 Second half of dance with rising shape
1:44 Repeat (1:50 melody extended two bars through interpolated lengthened note before cadence)

Slow air

1:57 Slow Air. Doubled thirds at ends of phrases
2:10 Repeat of tune
2:22 Doubled thirds with fade of recording

Contextual

- Typical Scottish Highland massed pipes and drums playing traditional dance tunes and marches.
- Twentieth century, but typical of a fairly unchanging traditional performance style.

4. ***Symphony No. 104: Movement 1 (Introduction & Exposition) by J Haydn***
(Identified piece)
(score provided)

Musical

- First movement of a classical symphony
- Instrumentation: 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in D, 2 trumpets in D, timpani in D-A, strings

Structural

There are many possible ways of describing the structure of this excerpt. Examiners may like to refer to the structural detail below. However, candidates are **not** expected to give such a detailed analysis. This detail is purely for examiners to support their marking.

- Bars/asures 1–16: introduction
- Bars/asures 17: exposition

Detail

- D minor adagio opening expressing tonic and dominant.
- Bars 3–4: D minor–appoggiatura figurations in Vln I: D-C#.
- Bar 5 begins the preparation of a modulation to the relative major–F major.
- Bars 7–8: tonic and dominant figuration in F major.
- Bar 9: diminished 7th sonority: A-C-Eb-F# = F#-A-C-Eb; F# arrives via the G appoggiatura in Vln I.
- Bar 10: similar pattern emerges–diminished 7th sonority B-D-F-G# = G#-B-D-F; G# arrives via the A appoggiatura in Vln I. At this point the cellos and double basses engage in a rising chromatic ascent. A further diminished 7th is expressed in bar 11: C#-E-G-Bb.
- Bar 12: the Vln I figuration of bars 9-11 is stated in the cellos and double basses. This is combined with a chromatic descent in the flute leading to a perfect cadence at bars 13–14 in D minor.
- Bars 14–15: repeats the tonic and dominant figure of the opening. However, in bar 15 the cellos and double basses fall to a G, not an A.
- At bar 15, beat 4 a Neapolitan 6th is created with the Eb being stated in the first bassoon and Vln II. Neapolitan 6th chord in d minor: G-Bb-Eb.
- This chromatic chord resolves to chords Ic-V7a, via a 4-3 suspension in Vln II. Beat 3-4: Bb-A create tension by inflecting/creating a dominant minor 9th chord: A-C#-E-G-Bb. This leads to bar 17–chord I in D major: beginning of the allegro sonata form section.
- Bar 18: violin I presents first subject in D major. Antecedent 8 bars (ending on the dominant). Consequent also 8 bars (ending on the tonic). The last bar of the consequent is also the beginning of:
- Bar 32 (Rehearsal no.1): bridge. Tutti with same rhythmic motive as the first theme.

Contextual

- Classical
- Haydn
- Symphonic
- Sonata form
- Monothematic
- 1795

5. *Jazz me Blues* by T Delaney (Identified piece)
(No score provided)

Musical

- Instrumentation: clarinet, cornet, trombone, bass saxophone, cymbal, drums, piano
- Common time
- Simple chordal scheme
- This simple harmonic/chordal scheme is coloured by “blues” notes
- Major key
- Moderate tempo
- Simple structural divisions determined by instrumental leads
- Syncopation and swing rhythm patterns

Structural

Introduction

0:00 Two bar/measure introduction involving clarinet, cornet, trombone and bass saxophone.

Section 1

0:07 Trombone lead supported by regular structured beat in the bass saxophone and the left hand of the piano.

Section 2

0:18 Clarinet takes the lead, exploits the high register. Bass saxophone and piano continue. This clarinet line exploits a full range of the instrument involving some florid passage work.

Section 3

0:37 Cornet takes the lead. Regular support provided by the bass saxophone and piano.

Section 4

1:06 Anacrusis scale in the clarinet begins this new section. All instruments engage following similar rhythm patterns.

Section 5

1:17 Prominent line given to the bass saxophone. Remaining instruments continue bringing closure to the work.

Contextual

- Blues
 - Ragtime march
 - Late 1920s
 - Bix Beiderbecke and his Gang
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