



MARKSCHEME

November 2010

MUSIC

Higher Level and Standard Level

Listening Paper

8 pages

*This markscheme is **confidential** and for the exclusive use of examiners in this examination session.*

*It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of IB Cardiff.*

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 23–26 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) [*But, ere we this perform and In our deep vaulted cell*]**

Examiners need to use their judgment carefully in these questions (1 (a) and 1 (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:

- | | |
|--------------|---|
| 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. |
| 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. |
| 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. |
| 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. |
| 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. |

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] ☉

or

A – 3 B – 2 C – 3 D – 1
[Total] ☉

2. ***Hadin oroigoor* by T Migdorj (Unidentified Piece)**
(no score provided)

Musical

- Voice (throat singing), *morin khur* (“violin” with two horsehair strings), lower string instrument, *joochin* (dulcimer) and crotals.
- Predictable rhythm.
- Well-structured phrases.
- 4/4.
- Harmonic functions.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

- 0:00 **Instrumental introduction:** four bars/measures. Two bars of dulcimer and violin unison followed by two bars where the entrance of the low string instrument helps establish the accompaniment consisting of a sustained note in the lower string instrument and ascending and descending repeated note *arpeggios* in the lute. The crotals punctuate important beats of the bar.
- 0:12 **1st strophe:** entrance of the voice in lower register (no throat singing). The modal melody presented is doubled by a low string instrument (while the first low string instrument continues to sustain long notes). The violin imitates the melody of the voice or ornaments it with a countermelody. The structure of this section is eight bars (a-a¹-b). The chord progression shows more activity in the last part of the phrase with evident modal functions.
- 0:35 **2nd strophe:** similar to the 1st strophe with only a few rhythmic changes in the voice, probably due to text setting or ornaments.
- 0:59 **3rd strophe:** similar structure to the previous strophes, however, the voice uses a throat singing technique and the violin doubles it.
- 1:24 **4th strophe:** similar to 3rd strophe but the violin interrupts its doubling to voice to rather imitate it and ornament it as in the 1st strophe.

1:48 **Instrumental Interlude:** similar to the introduction.

2:01 **5th strophe:** similar to previous strophes but the voice goes to a higher register (still in throat singing).

Contextual

- Music from Mongolia.
- Folksong of the *Buriats* (a Mongolian minority) living in eastern Mongolia and south-central Siberia.
- Buriats are the largest ethnic minority group in Siberia.

3. Overture from *The Creatures of Prometheus* by L. Beethoven (Identified Piece)
(score provided)

Musical

- Classical symphony orchestra.
- Slow section in 3/4 followed by a fast section in 2/2.
- Major.
- Well-balanced phrasing – proportioned and well structured – antecedent and consequent formations.
- Texture mainly homophonic.
- Dynamic contrast used to emphasize harmonic and/or structural contour.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

0:00 **Introduction (bar/measure 1):** *Adagio* opening with a series of chords with harmonic tension which include: dominant 7th in 3rd inversion (1st chord) resolving to an F chord; augmented 6th (chords 3, 4, and 5) resolving to the dominant of C.

From bar 5 a melody, presented by oboes, horns, violins II and violas, establishes a more defined beat and forward motion. This eight-bar melody is followed at bar 13 by a four-bar section that includes a cadential closure of the introduction.

1:29 **Exposition (bar 17):** Change in tempo to *Allegro molto e con brio*. First subject: twelve-bar section presented by first violins with a restrained accompaniment of the other strings. At bar 29 the first part of this theme is presented again with violin I and II in octaves and full orchestral accompaniment. C major.

Bridge: emanating from the second presentation of the theme and arguably beginning at bar 41, this bridge modulates to the key of G major.

Second subject: beginning at bar 49, the second theme consists of an eight-bar phrase that alternates ascending *arpeggios* and descending syncopated figures. This phrase is presented in the woodwinds with minimal participation of brass and strings. At bar 57 the second subject is presented again with contrapuntal imitation between clarinets-bassoons, flutes-oboes, and strings. G major.

Contextual

- Overture to a ballet.
- Beethoven.
- Early 19th Century.
- Classical.
- Sonata form.

4. **Ghorwane: Wavitika by P Langa (Identified Piece)**
(no score provided)

Musical

- Vocals, keyboard, guitar, bass guitar, drum kit, trumpets, percussion.
- 4/4.
- Verse-chorus form.
- A major with lowered 7th degree.
- Syncopation.
- Well-defined phrases.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

- 0:00 **Instrumental introduction:** six bars/measures lead by cymbals, *ostinato* on the electric bass (high tessitura), and sustained notes in the keyboard.
- 0:11 Eight bars (4+4). Synthesizer (or electric guitar) *arpeggios* as antecedent responded by trumpets as consequent. This four-bar figure is repeated with a different harmonic progression.
- 0:27 Eight bars (4+4). Similar format to the previous section but with more rhythmic activity propelled by the drum kit and “funk” style electric guitar.
- 0:40 **Verse:** entrance of leading male voice in *anacrusis*. Twelve bars organized in three groups of four bars. Accompaniment is similar to that of the last section in the introduction (0:27 to 0:40), however, the trumpets do not participate in this section.
- 1:04 **Chorus:** entrance of male chorus. Sixteen bars organized in four groups of four bars. The leading male voice responds to the chorus in a way that is reminiscent of the traditional call response of certain African cultures. Return of trumpet interjections at the end of phrases.
- 1:33 **Instrumental Interlude:** twelve bars with improvised solo in the guitar. Trumpets interject responding to the guitar.
- 1:53 **Verse:** similar to first verse.

Contextual

- Ghorwane is a band from Mozambique that plays Marrabenta, a form of dance music resulting from the influences from Mozambican and Portuguese Folk music as well as Western Pop music.
- The style emerged in the 1980s.
- Some scholars also describe Ghorwane’s music as a combination of Afro-Pop and Fusion music.
- Ghorwane was founded in 1983 and in general present their lyrics in local languages.

5. **Symphony No. 5, Op. 74, Movement III by M Arnold (Unidentified Piece)**
(no score provided)

Musical

- Use of large orchestra: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, two tenor trombones, one bass trombone, strings, celesta, harp, percussion section: timpani, bongos, deep tam-tam, glockenspiel, cymbals.
- 6/8.
- Complex rhythm patterns – cross rhythms.
- Use of orchestral effects: *pizzicato* strings.
- Fanfare figurations.
- Quasi fugal elements in heavy brass.
- Major/minor tonality generally pervades the score: tonal centricity, but free use of dissonance creates some tonal ambiguity.
- Some rich melodic content.
- Further pedal and *ostinato* material.

Structural

There are many possible ways of analysing and examining the structure of this extract. This is one possibility:

0:00 **First section:** short motivic fragments in the woodwind, subjected to much repetition; *pizzicato* string writing; brass and percussion fanfare figure in *ff* close this section.

0:15 **Second section:** cello and double bass *pizzicato ostinato* figure similar to a “walking bass”. This *ostinato* is punctuated by short motivic interjections by the wind and sustained notes in the celesta.

0:30 **Third section:** repeated figures in the woodwind instruments, punctuated by chords in the brass.

0:47 **Fourth Section:** quasi fugal section opened by the subject in the heavy brass. The head of the subject emanates from the repeated notes in the previous section. This second voice to enter is the strings (at 0:57), followed by the woodwind instruments (at 1:07) and the higher brass (at 1:17). With the incorporation of more voices, the dissonance and polyphonic texture increases.

1:27 **Fifth section:** the bongos present similar material to the repetitions of the woodwind instruments in the third section. Loud interjections by brass and percussion.

1:44 **Sixth section:** similar to second section.

Contextual

- 20th Century – 1961.
- Malcolm Arnold.
- Symphony – movement III: *scherzo*.
- Incorporation of Pop/Jazz elements.