



MARKSCHEME

May 2011

MUSIC

Higher Level and Standard Level

Listening Paper

9 pages

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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. 41 in C Major, K. 551 “Jupiter” by W A Mozart***
- 2. *El Salón México by A Copland***
- 3. *Symphony No. 41 in C Major, K. 551 “Jupiter” by W A Mozart and El Salón México by A Copland***

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 thematic development.

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. *Short Ride in a Fast Machine* by J Adams (Identified piece) (no score provided)

Musical elements

The track consists of a number of passages with thick, chordal textures, set against the consistent tapping of a wood block and other instruments playing various subdivisions, which overlap and create shifts of patterns against the beat, giving rise to irregular and fast-changing rhythms.

Musical structure

*There are many possible interpretations of the structure of this excerpt. Here is **one** of them. However, candidates are **not** expected to give such detail.*

- 0:00 The wood block starts alone, playing fast crotchet beats, quickly joined by ostinato on the clarinets and then four trumpets playing a major triad with added 6th on the strong beat. Introduction of other instruments – woodwind, lower brass.
- 0:14 New chord (one tone lower) intermeshed with the opening chord, followed by flute and piccolo flourishes and addition of snare drum.
- 0:34 Rhythm briefly becomes more regular before developing into polyrhythms.
- 0:39 The flute and piccolo flourish is extended.
- 1:02 New section, with new major chord, bass drum and strings, with a gradual addition of instruments, notes and increasingly complex harmonic material building to a climax – French horns have hunting calls/rips.
- 1:40 New section, lower pitched wood block with tambourine, and the bass section seemingly in a different time signature, with trumpet stab chords slowly increasing in frequency. Chords with added notes, and a building of dissonant texture.
- 2:31 New bass theme repeated in lower instruments of the orchestra.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): rhythmic ostinato, cross rhythms, regular pulse, metric displacement, motivic, homophonic chords, layering, polyrhythm, polymeters, dissonance.

Musical context

- American.
- John Adams – born in 1947.
- Minimalist.
- This piece dates from 1986.
- Commissioned for the *Great Woods Festival* and premiered by the Pittsburgh Symphony Orchestra. Hence the original title “*Fanfare for Great Woods*”.
- Some candidates may relate this excerpt to film music.

5. **First movement from *Symphony No. 1, Op. 25 “Classical”* by S Prokofiev (Identified piece)**
(score provided)

Musical elements

- mostly in 2/2 time
- in D major
- non-traditional key changes
- simple diatonic harmony (for the most part)
- medium sized symphony orchestra
- clear textures
- sonata form exposition
- varied use of string techniques
- profuse use of contrasting dynamics.

Musical structure

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

Bar 1 Opening flourish on the D major arpeggio, *ff*.

Bar 3 First theme (first subject) in violin I, supported by other strings, *p*, which then modulates into the relative (b) minor. In bar/measure 11 this material is then repeated a tone lower (C major).

Bar 19 New section of first theme back in D major in the flutes, imitated through the woodwind instruments, accompanied by strings with a sparse texture, repeated in b minor, and E major (different orchestration each time), with bridge passage.

Bar 46 New theme (second subject) in A major (dominant) in violins 1 accompanied by a single bassoon, with use of acciaccaturas. Sparse texture and widely spaced tessituras.

Bar 74 Full orchestral passage (exposition coda) based on ascending A major triad, and ending in the dominant key (A major).

N.B. Some candidates may present a valid argument that this is the beginning of the bridge passage.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): terraced dynamics, imitation, sonata form, exposition, modulation, appoggiaturas, acciaccaturas, articulations.

Musical context

- Early 20th century (1917).
- Precursor of Neoclassicism.
- Russian.

6. ***No Strings (I'm Fancy Free)* by I Berlin, performed by F Astaire (Unidentified piece)**
(no score provided)

Musical elements

- in 4/4 time
- big band with saxophone, woodwinds, strings, double bass, drums and vocal soloist
- modified structure form based on the “Tin Pan Alley structure” (aaba) also known as the “32-bar/measure form”.

Musical structure

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

Introduction.

0:00 Short 4-bar introduction on E \flat with chromatic bass motif and solos in clarinet and saxophone.

Strophe A. Instrumental (aaba) in E \flat major.

0:05 (a) Antecedent: muted trumpets with flute flourishes (8 bars).

0:14 (a) Consequent: muted trumpets with strings countermelody (8 bars).

0:24 (b) Beginning in g minor and moving to the dominant of E \flat . Saxophones accompanied by violin countermelody (8 bars).

0:33 (a) Brass section with countermelody on the violins (8 bars with 2 extra modulatory bars).

Strophe B. (aa¹) in C major.

0:44 (a) Antecedent: voice with accompaniment almost only by strings (8 bars).

0:54 (a¹) Consequent: (8 bars).

Strophe A¹. Vocal (aaba) in C major.

1:03 (a) Antecedent: voice takes the melody. All the vocal phrases are complemented by muted instruments.

1:12 (a) Consequent.

1:22 (b) Beginning in e minor and moving to the dominant of C.

1:31 (a) Consequent.

Strophe A₂. Instrumental and tap dancing (aaba) in E \flat major.

1:40 (a) Antecedent: muted trumpet improvisation solo based on same melody and chord progression of previous strophes but in a different key. Tap dancing is central to this section.

1:49 (a) Consequent: beginning in g minor and moving to the dominant of E \flat .

1:58 (b) The accompaniment is limited to strings pizzicati on the beats to allow the complicated rhythms of the dancer to become more prominent.

2:07 (a) Return of muted trumpet.

Coda. In F major.

2:17 Reintroduction of the full band. Melody on the winds with countermelody on the strings (8 bars). Final tap dancing flourish (4 bars).

Musical terminology


Some of the words that could be relevant to criterion C include (but are not limited to): triplets, dotted rhythms, syncopation, modulation, mute, counter melody, improvisation, tap.

Musical context

- Irving Berlin.
- American.
- From 1935 film “Top Hat” with co-star Ginger Rogers.

7. *Ya Teira Tiri* (“Fly, o Bird”) by S Al-Qabbani, performed by Z Al-Jundi (Unidentified piece)
(no score provided)

Musical elements

- different rhythms from a variety of drums and tambourines
- solos from the ney (flute) and kanun (zither)
- accompanying western string instruments
- highly ornamented vocal and instrumental lines
- a female soloist and a group of singers
- the maqam (mode) used is similar to the western melodic minor, though with quarter tones
- melody throughout has narrow tessitura and is generally conjunct
- typical underlying  rhythm for the region
- in 4/4 time
- four bar/measure phrases.

Musical structure

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

- 0:00 Instrumental introduction – use of tabla, tambourine and larger drum – rhythm is syncopated at times.
- 0:08 Introduction of the ney (flute) on the melody, with motivic answers from western string instruments in octaves. Some of the melodic material is presented with use of sequence, ending the section together in octaves.
- 0:30 Female voice enters with the first verse, using similar material to the introduction, with the ney heterophonically following the vocal line, which is embellished with ornamentation.
- 1:06 Chorus of male and female voices singing an octave apart enters, repeating the material found in the verse. Rhythmic patterns are varied in the accompaniment.
- 1:42 The kanun enters, again with the same material, but highly ornamented. Toward the end of the extract the strings and ney join the melody at the unison and the octave.

Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): heterophonic, mode, sequence, motivic, ornamentation, unison, octave.

Musical context

- Modern rendition of well-known Qadd.
- A Qadd is an old popular Syrian song genre.
- Composed by S Al-Qabbani (1835–1902).

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.
