



# **MARKING NOTES**

**May 2014**

**MUSIC**

**Higher Level and Standard Level**

**Listening Paper**

12 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

This criterion concerns the student's ability to:

- question 1 or question 2—analyse and examine essential musical elements (including form and structure) within one of the two prescribed works
- question 3—compare and contrast the two prescribed works, emphasizing the presence of any significant musical links.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1–4:</b>	The arguments, which generally do not address the question, show a minimal level of musical understanding. There is limited use of musical evidence, though this is poorly located, or none at all. There is limited use of musical terminology or none at all.
<b>5–8:</b>	The arguments, which may not always address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.
<b>9–12:</b>	The arguments, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology.
<b>13–16:</b>	The arguments, which generally address the question, may not always be convincing but show a good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.
<b>17–20:</b>	The arguments, which consistently address the question, are convincing and show a very good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.

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, as an attempt to find significant musical links, must focus on treatment of instrumental colour (timbre).

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

### Musical elements

This criterion concerns the student's ability in each extract to perceive the musical elements (duration, pitch, timbre/tone colour, texture and dynamics) and their significance. Articulation and other expressive and production techniques might also be discussed.

Note: Structure is assessed in a separate criterion.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1:</b>	The work displays insufficient and weak aural perception. The student has identified musical elements poorly, including very few, if any of the significant ones.
<b>2:</b>	The work sometimes displays adequate aural perception. The student has identified some musical elements, including a few of the significant ones.
<b>3:</b>	The work displays partially effective aural perception. The student has generally accurately identified musical elements, including some of the significant ones.
<b>4:</b>	The work displays mostly effective aural perception. The student has accurately identified musical elements, including many of the significant ones.
<b>5:</b>	The work consistently displays highly effective aural perception. The student has accurately identified musical elements, including nearly all of the significant ones.

### Musical structure

This criterion concerns the student's ability to perceive the principal structural features of each extract.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1:</b>	The work demonstrates little perception of the principal structural features of each extract.
<b>2:</b>	The work demonstrates limited and ineffective perception of the principal structural features of each extract.
<b>3:</b>	The work demonstrates partially effective perception of the principal structural features of each extract.
<b>4:</b>	The work demonstrates mostly effective perception of the principal structural features of each extract.
<b>5:</b>	The work consistently demonstrates highly effective perception of the principal structural features of each extract.

### Musical terminology

This criterion concerns the student's knowledge of musical terminology and its appropriate use.

<b>0:</b>	The work does not reach a standard described by the descriptors below
<b>1:</b>	The work displays little knowledge and use, if any, of musical terminology.
<b>2:</b>	The work displays some knowledge of musical terminology but its use is inaccurate at times.
<b>3:</b>	The work displays satisfactory knowledge and use of musical terminology.
<b>4:</b>	The work displays good knowledge and use of musical terminology.
<b>5:</b>	The work consistently displays very good knowledge and use of musical terminology.

**Musical context**

This criterion concerns the student’s ability to place each extract in its musical context—cultural, historical and stylistic—and relate it to music that he or she knows.

<b>0:</b>	The work does not reach a standard described by the descriptors below
<b>1:</b>	The work demonstrates little and inaccurate knowledge of the musical context. The student has used little reasoned argument.
<b>2:</b>	The work demonstrates some knowledge of the musical context. The student has sometimes used reasoned argument.
<b>3:</b>	The work demonstrates adequate knowledge of the musical context. The student has used partially effective reasoned argument.
<b>4:</b>	The work demonstrates good knowledge of the musical context. The student has used mostly effective reasoned argument.
<b>5:</b>	The work consistently demonstrates very good knowledge of the musical context. The student has consistently used highly effective reasoned argument.

4. ***Tempo moderato* from *Quintet for harp and strings* by A Bax (Identified Piece)**  
(score provided)

**Musical elements**

- strings and harp
- common time
- syncopated figures
- extended dynamic range
- F Minor established at outset but moves through a number of keys
- liberal chromatic harmony, modal implications
- stretto, sequences, and a contracted pedal point
- a combination of homophonic and contrapuntal textures mixed with a few moments of unison writing
- harp plays a minor part in the busy fragmented majority of this excerpt. It begins to accompany a cantabile figure at the beginning of the contrasting section before fade out.

**Musical structure**

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

Opening: Syncopated figures in strings. The tonic chord appears in the score, but due to the weakness of the bass of the harp, a dominant “feel” is implied.

Bar   Measure	The opening bar almost forms an introduction before the fundamental motif appears.
B   M 2	Fundamental motif appears in first violin against syncopated accompaniment.
B   M 6	Fundamental motif again up a perfect 4th with a diverted ending to it.
B   M 10	The motif appears fragmented – just the beginning and there is stretto imitation between violoncello; viola and second violin.
B   M 12	Similar to b   m 10.
B   M 18	The full motif is played in the viola and the harp. The syncopated figure found at the outset, reappears at 20 and 21, where there is a sequence in the viola part, of material that is slightly part of the fundamental motif.
B   M 22	Harp glissando leads to a linking passage, (containing references to the fundamental motive). <i>Accelerando</i> and <i>stringendo</i> conclude the section.
B   M 34	( <i>Molto Vivace</i> ) there is a more homophonic and energetic passage of tremolo in the strings.
B   M 40	Gives way to <i>arco</i> strings and the fundamental motif in first violin and again in 41.
B   M 42	A reference to both the motif and the syncopated figure.
B   M 44	A new section ( <i>moderato come Tempo Primo</i> ) with steady harp crotchets in A flat major and a cantabile violoncello tune.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): syncopation, tonic, motif, stretto, imitation, pedal, tonic, sequence, glissando.

**Musical context**

- Arnold Bax (1883–1953).
- This work is of 1919.
- British (Irish may also be rewarded, since he lived in Ireland and was highly influenced by same).
- Fusion of Romantic/Impressionistic/early 20th century styles.



5. ***Coro di Zingari (Gypsy Chorus also known as Anvil Chorus) from Il Trovatore by G Verdi (Identified Piece)***  
(no score provided)

#### **Musical elements**

- 4/4
- mixed chorus
- symphony orchestra
- use of anvils as instruments
- E minor
- mostly homophonic.

#### **Musical structure**

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

- 0:00 Opening statement by the woodwinds and strings (repeated).
- 0:15 Descending triplets in the strings.
- 0:25 Repeated eight notes with appoggiaturas (violins and woodwinds). This four-bar phrase is repeated twice.
- 0:39 Entrance of the choir (males) in ascending sequence of arpeggios.
- 0:54 Figure of repeated eight notes return with interjections of choir (males).
- 1:06 Modulation to C major. Full orchestra with male chorus. Theme is presented by chorus, woodwinds, trumpets and violins, with accompaniment of anvils.
- 1:28 A capella statement of the chorus (first male voices alone and then with female voices).
- 1:37 Statement similar to the beginning.

#### **Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): mixed choir, appoggiatura, opera, unison, homophonic, a capella.

#### **Musical context**

- Giuseppe Verdi.
- Italian opera chorus.
- *Il Trovatore*.
- 1853.
- Romantic period.

**6. Terra Firma by Delerium (Unidentified Piece)**  
(no score provided)

**Musical elements**

A fusion work containing – or containing references to – some of the following:

- traditional instruments from world, ethno-music and associated singing and chanting techniques
- spoken dialogue
- varied percussion
- modern electric synth and sampled voices
- plainsong
- electric drum machine
- dance wave.

**Musical structure**

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

Beginning – Traditional

0:13 A voice is heard.

0:21 Deep drum.

0:32 Bridge section, follows a brief pause and quotes some chant. Pipes heard.

0:41 Notionally, new section: Tonic pedal feel, against a syncopated rhythmic ostinato and didgeridoo (or didgeridoo sample) and electric instruments and percussion. Indian (chant) quoted at 0:46 and then Gregorian “Requiem” at 1:00.

1:11 Electric bass joins.

1:32 Indian chant again.

1:41 New variation: tonic pedal feel ends and gives to dance wave flattened seventh chord.

2:02 Pipes and ref to acoustic guitar.

Fade.

**Musical terminology**

Some of the words that could be relevant to criterion C include (but are not limited to): tonic, pedal, ostinato, syncopation, didgeridoo, bridge.

**Musical context**

- Contemporary.
- Fusion of several cultures such as medieval sacred music and including traditional instruments from Australia and India.
- Canadian.
- Notionally pop.

## 7. *Patamanta* by Ukamau (Unidentified Piece)

(no score provided)

### Musical elements

- Kenas, sikus, charangos, guitars, bombo, voices
- homophonic
- 2/4
- section with dominance of the following progression G major and E minor.

### Musical structure

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

0:00 Introduction led by the sikus, or zampoñas (pan pipes) with accompaniment of the whole ensemble.

0:11 Strophe led by plucked string instruments, probably a combination of guitar and charango.

0:32 Ending phrase of this section with participant instruments in unison.

0:38 Strophe similar as previous but led by kenas. In the background it is possible to hear vocals with “encouragement” interjections.

0:59 Similar to 0:32.

1:05 Same as 0:38.

1:24 Similar to 0:32.

1:31 Strophe similar to 0:11 led by plucked string instruments, probably a combination of guitar and charango.

1:52 Similar to 0:32.

### Musical terminology

Some of the words that could be relevant to criterion C include (but are not limited to): homophony, accompaniment, kena (open-notched flute), pinkillo (end-blown duct flute), sikus or zampoñas (panpipes), charango (ten-stringed lute [made from the carapace of an armadillo]), guitar, bombo (large drums).

### Musical context

- Folk music from the Andes.
- Huayno is a genre of popular Andean music and dance originally from Peru but also found in Chile, Bolivia, Argentina and Ecuador, and practiced by a variety of ethnic groups.
- Presence of autochthonous and Spanish instruments.

**SECTION C**

This criterion concerns the student’s ability to:

- question 8—compare and contrast two extracts chosen from section B, emphasizing the presence of any significant musical links.

<b>0:</b>	The work does not reach a standard described by the descriptors below.
<b>1–4:</b>	The arguments, which generally do not address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology.
<b>5–8:</b>	The arguments, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology.
<b>9–12:</b>	The arguments, which generally address the question, may not always be convincing but show a fairly good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology.
<b>13–16:</b>	The arguments, which consistently address the question, are convincing and show a good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology.
<b>17–20:</b>	The arguments, which consistently address the question, are highly convincing and show a very good level of musical understanding, supported by a most appropriate and substantial use of musical evidence, precisely located. There is highly effective use of musical terminology.

**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.