Candidate D

International Baccalaureate
Form 6/MICS
Music cover sheet: musical investigation

SUBMIT TO: EXAMINER ARRIVAL DATE: 30 APR / 30 OCT SESSION: MAY 2006

SCHOOL NUMBER:

SCHOOL NAME:

- Type or write legibly using black ink and retain a copy of this form
- Complete one copy of this form to accompany each musical investigation submitted

SUBJECT: Music LEVEL: SL

CANDIDATE NAME: Candidate D

CANDIDATE SESSION NUMBER:

INSTRUCTIONS TO CANDIDATES
Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the folder.

Outline below the nature of your musical investigation

For which mass medium has the script been prepared? Play

Which two musical cultures are investigated? German Opera and Norwegian Incidental music

Which pieces of music are discussed in detail? Give your main reason for linking these examples.

"Peer Gynt Suite No. 1, Op. 46 - In the Hall of the Mountain King" and "Moritat Von Mackie Messer"; because they both use imitation to reveal the character of society and the plays they are in.

Number of words 1,066

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher’s name: Date: 4/29/06

Teacher’s signature:

For completion by the examiners

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Examiner code:

Moderator: 

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The arts, music Page 33
The Endeavor of Peer Gynt and Macheath

[Enter Peer Gynt scurrying in from the west side of the stage and Macheath waltzing in from east side of the stage]

Peer Gynt: (Jumps as he sees Macheath slicing an apple with a long knife) What’s going on?

Macheath: (leans against wall) Dunno. What’s your name and where’d you come from? Name’s Macheath by the way. (Sticks out hand to shake)

Peer Gynt: (approaching cautiously and then quickly shaking hands) My name’s Peer. Peer Gynt. I’m from Norway, where are you from Macheath?

Macheath: I was born in Germany, but I currently live in London. My pops was a composer by the name of Weill, Kurt Weill, and he did pretty dandy ‘till the Nazi’s kicked him out. He even wrote a song ’bout me...Mackie Messer.

Peer: You don’t say, my dad composed a little as well, he went by the name of Edvard Grieg. One day I was running away from the Troll King who lives in the castle up the hill, and I barely escaped with my life. I told my dad about it and he composed a romantic suite that captured the feelings of that day exactly(Wikipedia).
Macheath: No way! My pop composed an opera depicting my life, but he made it smooth to match my personality.

Peer: I wonder if our songs are similar? What is your song like?

Macheath: Well, my song begins with a vocal melody, doubled with a keyboard and a base line composed of alternating half notes of intervals of fourths and fifths on the down beats. The smooth melody, along with the wiegend base, helps the piece flow. The melody has a dotted quarter and eighth note pick-up followed by two quarter notes, which is then repeated altering the lyrics. Although the ballad has a larghetto to adagio tempo of around 66 beats per minute, it is in cut time preventing the piece from feeling schwer.

Peer: Wieged? Schwer?

Macheath: My composer Kurt Weill was German, and in German, wieged means swaying and smooth and schwer means heavy and difficult(Spindrift) My piece is not heavy or harsh, but swaying and smooth which contrasts the harsh lyrics. They describe me as a terrible criminal who performed crimes of murder, rape and arson. (Interrupted by Peer)

Peer: (Nervously) Oh, well ...I’m sure that’s just an exaggeration.
Macheath: My song introduces me in The Threepenny Opera, and thanks to Bertolt Brecht I turned from a hero in the Beggars Opera to a criminal in the Threepenny Opera. So...what's you're song like?

Peer: My piece, In the Hall of the Mountain King, begins andante but has several accelerandos which build the intensity, mirroring the drama of the action of the Troll Kings pursuit of yours truly in the play Peer Gynt by Henrik Ibsen. My song also has alternating intervals of fourths and fifths on the down beats in the base, which has the same feel of your base down beat. The melody, a scale upward of five notes followed by intervals of thirds, begins with violins and is then imitated by the bassoons. The pizzicato violins give the illusion of a character sneaking about, or tiptoeing about, which imitates the actions on stage (Wikipedia). My song uses tempo changes as well as dynamic changes to demonstrate the changes on stage. The bassoon represents the Kings pursuit of me through the castle, and as he gets closer, the music accelerates and crescendos until the climax where I am tossed from the castle. The tremulos of the violins adds stress and a sense of chaos. The furioso imitation of the melody by the bassoon and growing orchestra and the passing along of the melody creates the desperato feeling I had running from the Troll.

Macheath: Interesting, my song is quiet similar in its imitation. Your melody passes between the strings and bassoon and my melody began by the vocalist is imitated by the keyboard, trombone, piano, saxophone, trumpet, and ends again with the soft voice and saxophone. It is interesting that both are pieces are composed primarily of one melody,
imitated repeatedly. Although my imitation creates its effect using several different instruments and yours creates its effect by varying between the violins and bassoons as well as tempos and dynamics, we both receive our desired effects, we just do so in different manners.

Peer: Yes, tomatoes tomatoes, potatoes potatoes. We receive our effects through imitation. I would have to say, although my imitation is important stylistically, the most significant thing about my song is that it links to my play. Does your song link to your play?

Macheath: Yes, actually. My song not only is linked to the play through its lyrics that describe my life, but its juxtaposed fliessend melody portrays my underlying calm, cool, and collected character.

Peer: Groovy! My piece is espressivo in depicting the movements of the king troll and I through the castle. The eighth note melody begins da ballo, but escalates to a furioso polyphonic climax, representing the light tiptoe at the beginning of the chase and the build of pressure and chaos as the troll king nears, catches me, and hurls me from the castle. In the bigger picture, my song portrays the plight of the lower class and the thundering power of upper society, ridiculing the upper class in the unsuspected form of incidental music, or the music that accompanies a play.
Macheath: My song criticizes society in its capitalistic ways, and mocks society’s ideas of justice, as I am considered smooth in the music, but deep down am a criminal. I believe our main connection is our composers purpose to display the errors within society by using music, our music, in a play that can be heard by many people of different classes. No matter yours is opera and mine is incidental music, the wide range of appeal makes the underlying message available to a large audience. You representing the little guy, myself the corrupt, our composers both achieved their goal of exposing the inequalities in society. Using methods like imitation and base rhythms, which are uncannily alike by the way, Weill and Grieg used us -our songs- to paint a portrait of society with the goal of exposing the injustices imposed by all societies, not just those of Germany or Norway.

Peer: (Happily) I must agree, it feels good to have a purpose!

[The End]

Word count: 1,066
Grieg, Edvard. “Peer Gynt Suite No. 1, Op. 46 - In the Hall of the Mountain King”.


- Pieces from same culture.
- Harmony? Deeper analysis?