

MARK SCHEME for the May/June 2015 series

8663 MUSIC

8663/01

Paper 1 (Listening), maximum raw mark 100

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2015 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

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Mark in accordance with the generic marking scheme in the Syllabus. The following selective points re individual questions are indicative and not comprehensive.

Section A – The ‘First Viennese School’ 1770–1827 (35 marks)

1 Describe the principal features of the third movement of Beethoven’s *Symphony No. 5*.

The question asks for ‘principal features’, therefore a detailed commentary is not required. Middle-band answers may, however, be presented in the form of accurate ‘blow-by-blow’ consecutive accounts but, to achieve the highest bands, some element of selective judgement, an ability to evaluate what is significant, must be present.

An understanding of the nature of the movement and its structure should be shown:

- a *scherzo*, faster than a minuet – one-in-a-bar
- in two distinct but related sections
- both repeated, but rescored
- in the tonic key of the symphony
- followed by a trio
- in the tonic major key
- the first half repeated exactly
- the second half rescored
- followed by substantially rescored version of the *scherzo*
- and a link which leads, without break, into the fourth movement.

Further differentiation will rest mainly in levels of perceptive detail about instrumentation, which demonstrate close familiarity with the music, for example, the use of *pizzicato* in the *da capo* repeat of the *scherzo*, or the use of the timpani in the ‘link’. Most answers should make some reference, however vague, to the similarity of the horn rhythm to the opening motif of the 1st movement, and to its persistence through the link to the last movement.

This is not a ‘comparison’ question but candidates may legitimately choose to cite similarities or differences between this movement and Haydn’s *en passant*, or perhaps have them in mind if they choose to comment on ‘innovation’ – the latter is not required by the question but relevant observations should be rewarded.

2 Compare the variation techniques used by Schubert in the fourth movement of his *Trout Quintet* with those used by Haydn in the second movement of his ‘*Schoolmaster*’ *Symphony*. Refer to specific variations in your answer.

‘Compare....techniques’ does not lend itself comfortably to chronological, side-by-side comparisons. Most answers should show an awareness that Schubert’s variations are less ‘mechanical’, or more ‘adventurous’ (however the conclusion is expressed) and attempt to demonstrate this by a succinct overall survey – which need not necessarily refer to every variation – illustrated by convincing detail from a number of variations. No minimum number of examples, however, is specified in the question: some answers may succeed with few, but very clear, vivid descriptions that show full underlying understanding of the technical processes, while others may be more superficial and wider-ranging but demonstrate similar features.

The principal difference stems from the contrasting opportunities offered by a colourful chamber music ensemble of solo instruments and a string-dominated orchestra, but most candidates may not understand that this is why the Schubert variations are able to give the theme in turn to each of the instruments, which the Haydn does not: the more reflective may. The wider range of keys (to the tonic minor and submediant major) should be mentioned in all answers.

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- 3 Discuss the similarities and differences between the first movement of a concerto and the first movement of a symphony. Refer to Mozart’s *Piano Concerto in G, K453* and either Haydn’s ‘*Schoolmaster*’ *Symphony* or Beethoven’s *Symphony No. 5* in your answer.**

Despite the strong differences in style, harmonic language, power and use of orchestra, the Haydn and Beethoven first movements offer very similar features for comparison with the concerto. The essential point, the defining feature of the genre, is the presence of a solo part that is given a more technically-demanding front-line role in the concerto: this point must be made explicitly, not taken for granted, and some demonstration of both its prominence and its display nature, including an explanation of the *cadenza*, should be offered by close reference to precise examples.

Candidates may choose to take the view that all the outline structures are very similar but with minor differences: others may present the differences as more substantive. Both views have merit and the quality of the answer will depend upon the level of relevant detail in the examples. All answers should refer to the common, basic use of Exposition, Development and Recapitulation. Some explanation of the difference between ‘straight’ repeats of the Exposition in the symphonies and the modified repeat which brings in the soloist in the concerto is expected. Those who choose to compare with the Beethoven movement may also discuss the more extensive coda and, possibly, the continuing process of development persisting in it.

That all three movements use orchestras made up in similar ways, albeit in different proportions, should also be noted, not taken as read. Discussion of scoring, however, other than incidentally in describing examples, is not expected. The relationship between soloist and orchestra in the concerto should be mentioned: the level of appreciation of how this works in examples will be a significant differentiation factor.

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Section B – Picturing Music (35 marks)

- 4 Explain in detail how Vivaldi expresses the mood and meaning of the poem (sonnet) that accompanies the first movement of his *Summer* concerto.**

A straightforward commentary is acceptable, but the answer must be closely related to the text of the sonnet (lines 1 – 8), and demonstrate close familiarity with the music. As well as the moments of aural realism (the three bird calls), there should be some discussion of how the music suggests mood ('languishing' in 'heat' and the shepherd's fear of the approaching storm) as well as an awareness of the techniques used to create the contrast between the gentle and fierce characters of the two winds.

- 5 Which three pieces from Mussorgsky's *Pictures at an Exhibition* do you consider Ravel orchestrated most effectively? Refer closely to specific examples in your explanations to support your answer.**

The question does not directly ask for a view about whether the orchestra in general is more effective than piano alone, but some candidates may legitimately express reservations in a preface to their answer. 'Refer closely' requires a clear grasp of what the pieces chosen actually describe: not all answers will begin with such an explanation, but this understanding should be evident in the features chosen for comment.

Candidates are not expected to have seen a score: Ravel's orchestra is very large and he makes prominent use of some unusual instruments whose exact names they may not remember, for example, tuba or saxophone in solo roles; or they may have difficulty differentiating between specific instruments within a section, for example, clarinet and oboe, bassoon and contrabassoon. The significant element in the description will be the level of aural familiarity with, and appreciation of, the instruments' sounds and their effects. Relevant description of textures, dynamics or articulation may be necessary but these should not be described in detail merely for the sake of something to say (although they might serve to demonstrate close knowledge of the music). Re dynamics, for instance, discussion of gradually building up the orchestral sound (or the opposite) to contribute to a *crescendo* or *diminuendo* is relevant: merely stating that the music is *f* or *p* is not.

- 6 How can instrumental music (without a sung text) suggest characters or scenes? Describe and discuss a range of examples, from the Core Works and/or other music that you know, to support your answer.**

There are a number of pieces in the Core Works that lend themselves readily to discussion in answer to this question, for example, the two Jews in the Mussorgsky, and both *Mars* and *Jupiter* (in the sense that the 'character' of these two gods is defined in their titles) from the Holst. *Gnomus* and *Baba Yaga* are also possibilities. Candidates who have listened to other examples of explicitly descriptive music such as Schumann's *Carnaval* or Elgar's *Enigma Variations* (or even *Carnival of the Animals* – the question does not limit portraits to human beings) will have a much wider range to choose from. Specific features of the music should be identified: most candidates should be able to identify some of the more straightforward techniques such as use of tempo and rhythm, instruments, key (major/minor), dynamics, articulation and texture. In each case, description of 'what happens' needs to be related to the nature of the character described.

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Section C (30 marks)

- 7 How does the work of a professional musician today differ from that of one in the 18th or 19th century? Compare the working lives of two earlier composers with those of musicians in the 21st century.**

Candidates will probably have been best prepared to answer re the composers of the Prescribed Music. Some may also be able to include references to Vivaldi, Mussorgsky or Holst (or even Ravel) but it is not a requirement that they range beyond Vienna. Depending on their precise choice, discussion of 18th-century Vienna should show an understanding of the nature of 'patronage'; where the answer moves into the 19th century (Beethoven, Schubert or very late Haydn) the factors that began to make a free-lance life more practicable, particularly the role of publishing, should be explained.

The second half of the comparison need not explain the working life of any single composer (or performer, answers need not include or be limited to the former) in detail, but many candidates may well have a particular favourite musician that they are able to discuss with enthusiasm. In such cases, recognition of the wider relevance of specific aspects should be evident for full credit to be given. Broader-brush answers, conversely, should also cite particular examples, however briefly. The focus is likely to be much more on the difference in media, particularly that of recording in studios, and in dissemination through electronic means.

- 8 Explain the differences between electronic and acoustic instruments and compare their musical and expressive limitations or possibilities.**

However concise or diffuse, all answers should at some point address differences in the ways that sound is produced in both cases, i.e. some awareness of the physical effort in playing an acoustic instrument should be shown. There may be great variety in examples: some may only demonstrate the application of electronics to otherwise acoustic instruments, for example, electric guitar, and the expressive possibilities of amplification and distortion; others may discuss the use of, for example, synthesisers to produce simulated effects of acoustic instruments, perhaps comparing the relative merits of acoustic and electronic keyboards; but some may also discuss compositions that exploit electronic resources for their own sake. Views may range from enthusiasm for an exciting new world of sound opened up by electronics (which must be demonstrated), to lamenting the personal touch on an acoustic instrument. Differentiation will rest on the breadth of issues considered and extent of support from reference to examples.

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- 9 In what ways might one soloist’s performance of a piece differ from another’s? Refer in your answer to at least two performances you have heard.**

‘Interpretation’ and ‘authenticity’ (or intention/prevaling conventions at the time of composition) are two sides to this question. Answers may legitimately focus more extensively on one rather than the other, but some awareness of the origins of the music and the influence of personal decisions on the part of today’s performers should be evident. Most candidates will probably tackle it in a straightforward manner by listing the features they consider most obviously subject to variation, for example, tempo, dynamics, articulation.

The question limits the focus to soloists (i.e. not ensembles, or conductors and orchestras): the Prescribed and Core Works offer two examples of solo piano (the Mozart piano concerto and the Mussorgsky) and one for solo violin (Vivaldi concertos), but the scope is not restricted to instrumental music. Candidates are therefore free to cite music from their wider experience, perhaps as performers or as enthusiasts for jazz, popular music or for performers in a regional tradition with which they are familiar. Relevant references to solo parts within a larger work, for example, Ravel’s orchestration of the Mussorgsky pieces, may also be credited.

- 10 What is meant by the musical term ‘dynamics’? Describe a range of examples from music from more than one period or tradition in which you think the contribution of dynamic effects is important.**

A simple definition will suffice as a starting point. Understanding will be demonstrated in the range of examples and depth of discussion of them. Both sets of Prescribed and Core Works provide ample examples, but candidates are free to focus on music of other traditions: contemporary Western popular music counts as one tradition; if sufficiently clearly distinguished from it, jazz might legitimately be cited as well. If candidates have commented in detail on dynamics as a feature of an answer to Question 6 (or 5), they will need to avoid repetition of examples.

Candidates are not expected to have seen scores, or to have experience in reading Western staff notation (particularly if they play an instrument from an oral tradition). Lack of reference to conventional markings such as *p* and *f*, for example, should not be regarded as a weakness in the answer. It will not be enough, however, to state simply that piece x is ‘soft’ and piece y is ‘loud’ – ‘contribution of dynamic effects’ requires that answers consider cause and ‘effect’.

Middle and higher band answers should show understanding beyond that of mere contrasts, going on to consider, for example, *crescendo* and *diminuendo* (even if these terms are not known). The best answers may be able to cite examples of subtle, expressive use.