Cambridge Assessment International Education
Cambridge International Advanced Subsidiary Level

MUSIC	**8663/13**
Paper 1 Listening	**May/June 2018**

MARK SCHEME

Maximum Mark: 100

Published

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 International will not enter into discussions about these mark schemes.

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This document consists of **6** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

     the specific content of the mark scheme or the generic level descriptors for the question
     the specific skills defined in the mark scheme or in the generic level descriptors for the question
     the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

     marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
     marks are awarded when candidates clearly demonstrate what they know and can do
     marks are not deducted for errors
     marks are not deducted for omissions
     answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Section A

General observations: many candidates may address some questions obliquely only by giving detailed, consecutive commentaries, or by giving parallel commentaries in comparison questions, not making similarities and differences explicit. In themselves, these may demonstrate the level of familiarity with the music, which be acknowledged accordingly in the mark. Where commentaries do not explicitly engage with specific features, and are overloaded with surface features of no particular relevance, the highest mark bands will not be accessible.

Question	Answer	Marks
1	**Write a detailed commentary on the second movement of Haydn's *Trumpet Concerto*.** This is a straightforward question, and differentiation will depend on the level of detail that candidates can supply. Reference could be made to examples of repetitions and changes in the main theme, the different textures at play, and orchestration (technical terms are not required so long as the candidate can describe recognisably in words what is happening in the piece). **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35

Question	Answer	Marks

2	**How does Beethoven vary texture in the third movement of his *Clarinet Trio*? Refer to at least <u>three</u> variations.**
	
	Candidates will need to show close familiarity with the music. Possible points are:
	      The two-part counterpoint in Variation II
	      Broken chords accompanying virtuosic scales in Variation III
	      Triple-stopping in Variation V
	      Call-and-answer in Variation VI
	      Piano octaves and canon/imitation in Variation IX
	      Examples of homophony
	
	Better-informed candidates will be able to comment in more detail on changes of texture *within* each variation.
	
	Refer to the Band Descriptors and standardisation scripts in arriving at your mark
		35

Question	Answer	Marks

3	**Compare the third movements of Mozart's *Symphony no. 39* and Beethoven's *Symphony No. 5*.**
	
	Candidates should be credited for statements that show familiarity with the music of the movements. Points could include:
	    Structure (Menuet and Trio vs Scherzo and Trio)
	    Both in triple time
	    The link at the end of Beethoven's 3rd movement to the 4th
	    Comparison of orchestration (including the rescoring of Beethoven's repeat of the Scherzo, and the use of two clarinets in Mozart's *Trio*)
	
	Refer to the Band Descriptors and standardisation scripts in arriving at your mark
		35

Question	Answer	Marks
4	**Describe in detail how Berlioz suggests the presence of the 'beloved' in any <u>two</u> movements of *Symphonie fantastique*?** Candidates should be able to identify times when the *idée fixe* (any clear description is sufficient) appears in the movements, describe which instrument(s) play it, and place it in the musical context. The *idée fixe* appears twice in *Un bal*. Similarly, the *Scène aux champs* is interrupted by the *idée*, and its quotation in *Marche au supplice* is somewhat macabre. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35

Question	Answer	Marks
5	**How does Smetana use the orchestra to suggest the scenes in *Vltava*? Refer to at least <u>three</u> scenes.** There are 7 scenes to choose from, and candidates simply need to select three with which they are very familiar. Most candidates are likely to discuss *The source*, in which two flutes represent the waters converging and almost 'bubbling'. The use of horns for the *Hunt in the Woods* and the woodwinds in *Dance of the Nymphs* are also good examples. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35

Question	Answer	Marks
6	**How does music suggest different night-time moods and scenes? Discuss examples from music of any period or tradition but do not include detailed references to more than <u>one</u> of the Core Works** Orchestral programmatic works would be the obvious choice, and candidates who play piano might discuss Nocturnes, for example. Candidates will need to convincingly describe night-time moods or scenes. The question precludes *detailed* discussion of more than one core work, but others may be mentioned in passing. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35

Question	Answer	Marks
7	**In what ways might music be considered 'old' or 'new'? Support your answer with a range of examples.** The question could be successfully answered from a variety of angles. Candidates might refer to recently composed music and juxtapose that with music that is no longer quite as current. Others might view 'Classical' music as 'old' and Pop Music as 'new'; whatever the approach, the balance of the argument and the range of examples offered will differentiate responses. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30

Question	Answer	Marks
8	**Is structure an important feature of a piece of music? Refer to examples from at least <u>two</u> periods or traditions to support your answer.** Candidates could refer to Classical forms, such as Sonata, Variation, Rondo, etc., giving examples of these to support statements. Equally, they might discuss pop music, verse-chorus form, bridges, etc. Phrase structure might also be mentioned, and the effect of regular or irregular phrase lengths. A discussion of the <u>importance</u> of structure is vital, whether they argue that structure gives music meaning and makes it more assimilable, or that structure is an unnecessary constraint. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30

Question	Answer	Marks
9	**How have composers used orchestras in different ways? Refer to examples for at least <u>two</u> periods and/or traditions**. Possible use of the orchestra could be: supporting a soloist, in antiphony, with added instruments, or in unusual ways. Modern day uses are also valid, such as film music, video games and pop composers using orchestras/orchestral instruments to create particular atmospheres in their music. Reference might also be made to Chinese Orchestras, or Gamelan Orchestras, and how these are used, including when they are mixed with Western instruments. Candidates might focus on the music itself or instrumental combinations – both are valid. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30

Question	Answer	Marks
10	**Who owns musical works? Refer to examples from at least <u>two</u> different periods or traditions**. Responses might include an awareness of copyright laws. Publishers have not always been helpful in this regard. Candidates might show an awareness of the issues that composers face in trying to protect their intellectual property. Some candidates may argue that technology has enabled the sharing of creative work, and that this should not be restricted. Reference to platforms like YouTube, for example, are likely. Oral traditions and the concept of collective ownership might also be discussed. Differentiation will rest upon the variety of issues discussed and the relevance of examples. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30