
MUSIC

8663/01

Paper 1 Listening

October/November 2016

MARK SCHEME

Maximum Mark: 100

Published

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

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1 In the last movement of Mozart's *Piano Concerto in G, K.453*, how does the composer share the task of varying the theme between the orchestra and piano?

Answers should recognise i) that both halves of the theme are always repeated, ii) that Mozart mostly varies the repeats by giving one version to the orchestra, the other to the piano, sometimes combining the two, however, in the repeat. Answers in the higher bands may be able to point out some differences in orchestral textures e.g. between *tutti* and soloistic use of single instruments (particularly woodwind), as well as showing some understanding of how the piano presents similar, but idiomatically different, versions.

2 Compare the third movement of Beethoven's *Symphony no. 5 in C minor* with the third movement of Haydn's *Symphony no. 55 ('The Schoolmaster')*. Explain the principal similarities and differences between them.

Both parts of the question, i.e. 'similarities' and 'differences', should be addressed and familiarity with the music of both movements be demonstrated for an answer to be satisfactory.

The most significant similarities are:

- Three beats in a bar
- Two contrasting pieces each with their own themes
- The second is a 'Trio'
- Both halves of each piece are repeated
- The first piece is also repeated after the Trio
- There is a change of texture in both Trios that contrasts with the outer sections.

The most significant differences are:

- Menuet/Scherzo
- The faster tempo for the Scherzo
- The coda to the repeat of the Scherzo links to Beethoven's last movement
- Although Haydn's Trio is to some extent polyphonic, Beethoven's has a more complex fugal character
- Beethoven's Scherzo suggests a reminiscence of the 1st subject's rhythmic motif, Haydn's third movement makes no link of any sort with other movements.
- Beethoven varies the orchestration and articulation of the repeat of his Scherzo, Haydn does not. [Candidates are not expected to know Beethoven's is written out while Haydn's is not but they may explain that it is 'recomposed'.]

Most answers should make one or two relevant points of both similarity and difference. The best will be differentiated from middle-range ones by the sophistication of the points mentioned and the level of correct detail used to describe them.

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- 3 Explain the main characteristics of the Viennese ‘Classical style’. Illustrate your answer by reference to examples from the Theme of the fourth movement of Schubert’s *Piano Quintet* (‘The Trout’), and at least two movements by one or more other composers.**

The Teacher Guide indicates the features that are expected to have been addressed, e.g. ‘balanced’ 4+4 phrasing. Answers should be able to explain clearly how Schubert’s theme reflects this and show that candidates have recognised similar features in e.g. the theme of the third movement of Mozart’s *Piano Concerto in G* or the second movement of Haydn’s *Schoolmaster Symphony*. Beethoven’s *Fifth Symphony* also offers some examples, e.g. the first theme in the *Scherzo*, but they are generally slightly more complex and only the most musically-developed candidates may be able to handle these.

- 4 Describe the music of two choruses from *Dido and Aeneas* and explain what they contribute to the drama.**

The relevance of the court’s choruses to the unfolding of the story (and therefore their contribution to the dramatic momentum) may puzzle candidates. They may well be able to argue that they are static and platitudinous, therefore redundant. Some might consider the last chorus poignant and therefore a fitting end. Discussion of text will allow recognition of the choruses’ most active role in ‘egging’ Dido on, and enthusiastically making for the hills; in invoking the theme of love (‘Cupid only throws the dart’), and in sorrowful comment (‘Great minds’). The most well-informed answers might relate this last point to the traditional role of the chorus in ancient Greek drama, but not mentioning this is not a bar to achieving the highest mark bands if the music and critiques are otherwise perceptive. ‘Describe’ requires identification of the mostly homophonic texture, with occasional imitation, and of some word-painting.

- 5 Do love duets share any musical features? In your answer refer to the love duet sung by *Otello* and *Desdemona* and two other examples with which you are familiar.**

Opinions expressed in answer to the initial question may go either way, or take a middle road. Assessment will depend on the level of familiarity with the music that is demonstrated in discussion of examples. Candidates will need to explain the music of the duet in *Otello* in detail and show an understanding of how ‘love’ is expressed in it. This should go beyond relating the text: expressive points such as the ‘coming together’, or examples of atmospheric orchestration, will be needed. Other examples may be drawn from any musical or opera. Discussion of them should go beyond recounting the story or quoting lyrics – at least one or two common or different techniques should be identified.

- 6 Briefly describe how the music suggests any two of the three scenes in the movements that you have studied from the *Symphonie fantastique* and explain how it also tells us that the composer is thinking of the beloved. Identify clearly which two movements you have chosen to discuss.**

Most candidates should know that Berlioz provided a printed programme that sketched the narrative behind each movement of his symphony and should be able to explain how it is reflected in the music of at least one of the three movements studied. They should also be familiar with the music that identifies the ‘beloved’ and be able to pinpoint its appearances.

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- 7 Compare the orchestra required for one of the Prescribed Works with that required for one of the Core Works by listing the instruments in their sections. Give examples of some of the similarities and differences in the ways that each composer uses them.**

Few candidates are likely to choose to compare Purcell's orchestra with Haydn's, Mozart's or Beethoven's. If they do, answers should explain the nature and use of continuo, the doubling of vocal lines and refer to at least one example of 'full orchestra' e.g. the end of the lament.

Both the Verdi and the Berlioz works offer an abundance of particularly expressive moments and candidates may well concentrate on these, but answers also need to explain the similarities in the usual roles of each section, and their expansion. Comparisons between Beethoven's *Finale* and the Berlioz symphony might legitimately focus on similarities or differences.

The Schubert movement is not relevant – references to it should be discounted. Similarly, a comparison between e.g. Haydn's and Beethoven's orchestra is not valid.

- 8 How can setting words to music reflect their meaning? Refer to examples both from vocal parts and from their accompaniments in your discussion.**

The Syllabus draws attention to Purcell's techniques of expressing words and most candidates should have some vivid examples at their finger-tips. Examples from *Otello* may be less clear-cut – perhaps more 'atmospheric'. Answers might also draw extensively on songs that candidates know from other contexts, popular or otherwise. Some may have heard the Schubert song on which the variations they have studied is based, though the 'leaping trout' is less easy to tie to a specific word ('muddying' the water is a better example of the association between a specific word and the accompaniment in this song). Similarly, the Verdi opera offers an abundance of examples of an orchestral accompaniment supporting the narrative, but candidates may find it harder to link these convincingly to particular words. If they wish to make a distinction between word-painting and 'mood', this is a legitimate expansion of the question as posed, but at some point the answer must consider and exemplify the former. Examples from candidates' wider musical experience may be equally valid.

- 9 Are electronic instruments better than acoustic ones? Support your answer by discussion of specific examples.**

'Yes', 'no' and 'it depends' are all valid stances. Answers may cite several examples for one instrument, or fewer examples each for two or three. While there may be a profusion of examples of use of electric guitars or keyboards, these need to be balanced by comparison with their acoustic equivalents and some discussion of the pros and cons in terms of sound, and 'playability'. The question may be broadened to consider what wider opportunities for playing an instrument are offered by electronic ones, or the new genres to which they have given rise.

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10 Explain the differences between ‘beat’, ‘tempo’ and ‘rhythm’. Illustrate your answer by references to examples from more than one genre, period, or tradition.

The easiest and clearest way to distinguish between ‘beat’ and ‘tempo’ will be simply to answer: ‘pulse’ and ‘speed’. Fuller explanations should show an awareness of ‘regularity’ and that the ‘speed’ is that of the ‘beat’ (not the note-values, which is a common confusion). Although candidates are not required to know or explain time-signatures, most should be able to discuss at least one obvious example such as a march or a waltz. The most sophisticated answers might compare Haydn’s triple-meter Menuet with Beethoven’s Scherzo and attempt an explanation of the latter’s ‘one-in-a-bar’ feeling. [If this point has already been made in answer to question 2, it should not be credited twice.]

‘Rhythm’ will prove more elusive: candidates familiar with Western notation may give the most obvious example of the rhythmic motif that opens Beethoven’s symphony but notation of a (correct) example by itself is not enough. Expressing the concept in words is difficult but answers must at least attempt to explain the particular characteristics of at least one identifiable rhythm: linguistic clarity is not the criterion here – some sense of awareness of the distinction between note-values, speed and beat is the issue.