

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Mark in accordance with generic marking scheme in Syllabus. Selective pointers re individual questions below. These are indicative only and not intended to be comprehensive.

- 1 The focus of most answers will probably be broad differences in form and the role and treatment of the orchestra. Well-rounded answers should not overlook similarities.

Principal valid points

Form:

- Both have fast first, slow second and fast last movements
- The concerto does not have a minuet and trio
- The first movements are based on Sonata Form (which does not have to be explained in detail)
- In the concerto the repeat of the first movement's exposition is inherent (explanation is needed)
- In the concerto there is a pause for the soloist to improvise a cadenza towards the end of the recapitulation
- Both last movements are rondos (the extent of their Sonata Form characteristics need not be explained)

All answers will note the use of the solo instrument. Most should attempt some explanation of its relationship with the orchestra. Those in the highest bands will not only be secure about the essential distinguishing features of the two genres but will be able to demonstrate close familiarity with the music of both works by references to convincing details.

- 2 It is not essential for the formal structure of the movement to be the main perspective of answers but all should show some understanding of the recurring (rondo) nature and treatment of the principal theme. Some well-informed answers may be able to explain elements in common with Sonata Form (particularly the tonic/dominant relationship of the second theme).

All answers should describe precisely the bassoons' semitone shift in the linking passage between the two movements and the soloist's (quiet, slow) prefiguring of the principal theme. The other striking feature of the instrumentation that most answers will probably mention is the timpani/piano conversation at the end of the movement.

'Give a full account' may be interpreted by many candidates as an instruction to give a running, i.e. consecutive blow-by-blow' commentary. If such commentaries are illustrated by references to significant details that show not only close familiarity but also an overall view these can access the highest bands. The most coherent answers, however, may be those that deal with different facets across the movement as a whole, e.g. the mood and 'tone' of the music, the nature of the piano writing, the relationship between solo and orchestra and the varied statements of the themes.

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- 3 All answers need to be clear that the cello has the melody in Var II, an octave lower than original pitch, and the viola in Var III. Some may show awareness that the return to the original pitch for the viola takes it out of its usual comfort zone, particularly e.g. when it copies the scale introduced by the cello in Var II on its way to the highest note of the theme.

In terms of the accompanying material and its texture the most perceptive answers may be able to discuss how Haydn exploits this unusual sonority by thinning the texture (it begins in two parts only and much of the variation is for three parts only). A straight description of who-does-what, however, is acceptable. There are some similarities in the actual musical material between the two variations which contribute to a sense of overall coherence between them, most obviously the opening quaver figure and the syncopated chains of suspensions. The principal difference is that Var II, like all the others, repeats the first phrase without change (except for a change of octave in Var IV) but in the repetition of the phrase in Var III changes are made in the relationship between 1st and 2nd violin.

Some perceptive answers may discuss and be able to exemplify the gradual growth in the use of chromaticism through the two variations, or the role of the viola as bass and the pairing of the 2nd violin with the cello in Var II.

- 4 Most answers will probably begin with the more pictorial accompaniments – the flow of the brook and the turning of the mill-wheel in the first two songs. Many will also be able to follow this through to the changing role of the brook in the final two songs. The most comprehensive answers should also attempt some explanation of how Schubert suggests the singer's changing moods – the stillness of rapt contemplation, impatience, joy etc. Candidates are not expected to be able to quote notation or even describe figuration in technical detail. Any vivid description in words that confirms familiarity and appreciation of effects should be credited. Answers may cite examples from more than three songs if relevant.

- 5 Recitative: the essential points are about declamation and clarity of word-setting; lightness of accompaniment; narrative/dialogue function. Many candidates will be able to refer to at least one example of Purcell's fidelity to natural verbal rhythms. The usual definition of 'dry' recitative is not entirely appropriate to either opera: while Purcell's recitatives are only accompanied by continuo this is also true of many of the arioso/song sections, and there is considerable use of melismatic word-painting; in the Verdi, figures in the orchestral accompaniment often have expressive significance either in creating an atmospheric context or in their references to other moments/moods.

Arioso: more lyrical and expressive, often highlighting particular words, abundant examples in the Verdi. Particularly well-informed candidates may discuss the extent to which Purcell's recitative frequently verges on arioso to the point of being described as 'affective'.

Aria: candidates may find it more difficult to differentiate in terms of its vocal melody, choosing rather to discuss structure (closed/self-contained) and function. There are clear examples of song in the Purcell — most answers will probably take one of the ground bass arias as their example: in the Verdi, the *Willow Song* would be a valid example but Desdemona's prayer may seem a safer one to most candidates — the final part of the Love Duet also qualifies.

Discussion of the Schubert songs studied may also be relevant, of course.

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- 6 Answers that emphasise dramatic, rather than purely musical, examples are equally valid provided that their references to examples demonstrate familiarity with the whole, not just the plot or lyrics. All the Core Works offer unequivocal examples. There are many examples from wider repertoire, both historic and more contemporary, particularly in Western opera and musicals; songs, both 'art' and 'popular', may be cited. Candidates who have reflected closely may be able to illustrate how and when moods change, and the means used to suggest this.
- 7 The question implies, but does not demand, an historical approach. Candidates may find it most straightforward to begin with Purcell's Baroque ensemble of strings and continuo – some explanation of the continuo role is necessary to a full answer. The addition of a variable choir of woodwind + horns, optional brass and timpani in the 'classical' orchestra should be clearly understood – candidates who dealt with this aspect in question 1 should be more detailed to be worthy of additional credit here. Answers in the higher bands should show some understanding of the different functions as 'sections' in orchestral music of that period. Candidates are not expected to have the knowledge to sketch the developmental history between then and late Verdi: a clear list of the instruments he uses, perhaps showing some awareness of which are 'regular' and which are used for special effects (e.g. cor anglais?), will suffice.
- 8 Candidates are likely to be most comfortable rehearsing current controversies: to be satisfactory, answers must show a clear understanding of the difference between 'copyright' and 'performing rights'. Personal opinions are relevant providing they are convincingly argued. The question also requires a historical perspective and answers should refer to 18th century 'free-for-all' pirating practices. The best answers should be able to give some specific examples e.g. Haydn's practice of selling sole rights to performance of specific quartets or sonatas for a limited period to wealthy individuals.
- 9 'Express' and 'emotion' may be taken at face-value: candidates are not expected to try to define these terms by engaging in any form of philosophical enquiry. But answers should attempt to get to grips with the techniques used to 'express' an emotion: it is not sufficient to contrast examples from instrumental and vocal music by simply asserting that they express this or that. To deserve marks in the higher bands it is not necessary for answers to range beyond the Prescribed and Core Works, though the best will probably show a capacity to reflect on music encountered outside the Component.
- 10 The question may appeal most to performers who have reached a sufficient standard to need to make their own interpretative choices – they are the ones most likely to be able to refer to and describe most convincingly a range of relevant examples but candidates (particularly for 8663) who are primarily listeners will have encountered a range of techniques, principally string ones, in their study of the Prescribed and Core Works: all should be able to distinguish between the sound of *legato* and *staccato* and understand *pizzicato*. The use of Italian terms is not necessary, providing the understanding of the effect is clear. (The question is limited to 'instruments' in order to avoid ambiguities in discussing vocal performance.)

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SECTION A: GENERIC BANDS

Candidates will be expected to show:

- close familiarity with the prescribed works
- an understanding of typical techniques and processes used in them
- an ability to describe music recognisably in words
- an ability to illustrate answers by reference to apt examples

31–35	A thorough knowledge of the music is very convincingly demonstrated together with an ability to select and describe significant features in vivid commentaries.
26–30	A secure knowledge of the music is convincingly demonstrated together with an ability to select and describe relevant features in accurate commentaries.
21–25	A good knowledge of the music is demonstrated together with an ability to select and describe relevant features in a recognisable way.
16–20	A fairly good knowledge of the music is demonstrated together with some ability to select and describe relevant features.
11–15	Patchy knowledge of the music is demonstrated with some ability to refer to relevant aspects.
6–10	Some evidence of familiarity with some music but the question is either not addressed or descriptions and references are very vague.
1–5	Some music has been heard but there is no evidence of real familiarity.
0	No evidence of having listened to any of the music.

To access the highest bands, answers do not need to demonstrate the level of ability to analyse that would be expected if candidates were using scores. It is not necessary, therefore, to be able to name keys, or to explain key relationships in anything more detailed than broad principles when discussing a composer's handling of tonality. To be convincing, answers will need to explain effects, techniques, processes and forms using language as precisely as possible. Common technical terms should be known, explained and applied correctly.

In order to convince the Examiners of their ability to find their way around the Prescribed Works, candidates will need to be able to describe accurately in words what precise moments or examples they are referring to. They should not use CD timings as reference points in their answers: examiners may be using different recordings with different timings.

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SECTION B: GENERIC BANDS

Candidates will be expected to show:

- close familiarity with the prescribed works and/or a wider range of relevant music
- an understanding of typical techniques and processes
- personal responsiveness and an ability to explain musical effects
- an ability to illustrate answers by reference to apt examples

31–35	A well-developed understanding is demonstrated together with an ability to select and describe significant examples of relevant music which support a wholly pertinent answer.
26–30	A fairly well-developed understanding is demonstrated together with an ability to select and describe significant examples of relevant music which support a mostly pertinent answer.
21–25	An adequate understanding is demonstrated together with an ability to select and describe relevant examples of music which support a fairly focused answer.
16–20	Some understanding is demonstrated together with ability to select and describe relevant examples of music which sometimes support a loosely focused answer.
11–15	A little understanding is demonstrated and a few examples of partly relevant music are cited.
6–10	The question is addressed, but little music is cited.
1–5	Some attempt to answer the question is made but no specific references to any music are made.
0	No attempt is made to answer the question.

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SECTION C: GENERIC BANDS

Candidates will be expected to show:

- knowledge and understanding of relevant background
- evidence of reflection on issues related to the composition and performance of music they have heard
- an ability to state and argue a view with consistency
- an ability to support assertions by reference to relevant music/musical practices

26–30	A comprehensive, cogent discussion of the Issues raised by the question, well supported by relevant references to music and/or contextual background.
21–25	A thorough, articulate discussion of the issues raised by the question, well-supported by relevant references to music and/or contextual background.
16–20	A sensible, clearly-expressed discussion of the issues raised by the question, largely supported by relevant references to music and/or contextual background.
11–15	A patchy attempt to address the issues raised by the question, supported by some relevant references to music and/or contextual background.
6–10	Some attempt to address the issues raised by the question but lacking support from references to relevant music and/or contextual background.
1–5	A confused attempt to answer the question, lacking evidence of any background knowledge.
0	No attempt to answer the question.