

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
GCE Advanced Subsidiary Level

**MARK SCHEME for the October/November 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.

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

- 1 The key word here is 'typical': the question does not ask about innovation or features of Mozart's personal style. Although observations about the nature and treatment of the theme of the Menuet, or comments on chromaticism and use of woodwind serve usefully to demonstrate familiarity with the music, the principal solid points to be looked for are the common characteristics of a Menuet and Trio in the mid- to late-18th century:
- Triple time throughout (time-signature not necessary)
 - Same key (i.e. tonic) as the 1st and last movements (the use of major for the Trio may be noted but is not 'typical')
 - Each of the Menuet and Trio in two clear sections, each of which is repeated (discussions about binary/ternary not required)
 - Menuet repeated after the Trio has been played.

Points about the composition and use of the orchestra may also be valid.

- 2 The question does not call explicitly for an explanation of first-movement form but some understanding of the double exposition/development/recapitulation structure of both movements will need to underpin answers if candidates are going to be able to refer sufficiently precisely to their examples. The most obvious differences which will be cited are the cadenza-like entrance of the piano in the later work and Beethoven's writing out of the later cadenza. Although the specific focus asked for is the 'relationship' between soloist and orchestra, it is likely and creditworthy that many answers will adopt a standpoint derived from some understanding of the greater compass, dynamic range, strength and power of Beethoven's instrument. In the best answers examples might be expected to include not only ones which contrast aspects of technique (e.g. use of octaves) but, crucially, also ones that illustrate ways in which the pianist is more 'assertive', taking the lead, in the Beethoven concerto. This requires discussion of effects, and the ways by which the composer achieves them.
- 3 All candidates should be able to make the following points about the variations 'difference':
- The melody returns to the 1st violin
 - All instruments play (as at the beginning of the movement)
 - The repetition of the first phrase is an octave higher
 - There is a brief Coda after the tune ends.

Many will be aware that the harmony is more complex (chromatic) than that of the Theme and some, who understand scales and keys, will be able to identify the flavour of E minor at the beginning. Many will also comment that the cello's scale, introduced in Var II is also present here. Perceptive candidates may comment on the effect of the octave transposition in terms of the different sonority of the higher registers, particularly that of the cello. Many candidates may comment on thicker chords at the final cadence and be able to explain this in terms of doublestopping. Some may be able to explain the 'winding down' nature of the Coda in terms of its flattened seventh, tonic pedal, descending melodic line. Any of these points can be cited as evidence of the concluding nature of the variation in itself. More thoughtful candidates may wish to continue to relate it to the rest of the movement by explaining the cumulative effect of the whole.

- 4 The question falls into two parts, requiring first a clear description of the make-up of the two orchestras and secondly more discursive discussion of the range of different accompanimental roles which they fulfil. All candidates should attempt the first and detailed accurate knowledge should be rewarded (at the very least a broad contrast between Purcell's strings and continuo

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with Verdi's much larger orchestra should be made) but the main thrust of the assessment lies in the second part of the question which tests familiarity with both works and awareness of expressive and dramatic functions. Most candidates should be able to distinguish between, and quote examples of, items in which the orchestra merely doubles or shadows the vocal line and provides basic harmonic support (including recitative) and those in which it offers introductions, links or postludes which are consistent with the mood of the vocal part. Many will also be able to give at least one or two examples of Verdi's use of individual instrumental colour or of word-painting. The most rounded answers will also try to show how the thematic material of Verdi's accompaniment sometimes alludes to events before or after, contributing to structural continuity and narrative cohesion and, in the case of the 'Kiss' motif, overall pathos.

- 5 The most likely three moods that candidates will choose are: innocent happiness, joyful love, and despair. While the descriptive role of the accompaniment will probably attract most discussion answers should also pay attention to whether the poem is set strophically or through-composed, the nature of the vocal line and the relationship between singer and accompaniment. Answers in the highest bands will be informed and illustrated by a good range of convincing details which demonstrate some reflection about composing techniques.

- 6 The choice of repertoire for candidates is wide open, but the question pins down essential aspects for discussion. The two traditions do not have to include a Western one, nor must they be 'classical' e.g. popular songs from China, India or the West might be compared, or examples of Jazz compared with, say, European Renaissance art-songs. Each repertoire will present opportunities and limitations: weaker answers may refer enthusiastically to a considerable number of songs but have difficulty getting beyond description of the lyrics. 'Context and genre' requires them to stand back and consider the repertoire as a whole, 'vocal line' etc. demands reference to specific instances in the music i.e. what makes the setting a 'love' song.

- 7 Essential background: the reasons for and occasion of the composition and performance of the 'Emperor's Hymn'; its use, capitalising on its popularity, the quartets commissioned by Count Erdödy.

Context: not required but helpful would be an explanation of what 'chamber music' means – this would lead candidates into the distinction between concerts designed to produce a financial return, in large public halls, and more private occasions in aristocratic or upper middle-class salons. Performers and audience alike were thought of as 'connoisseurs'. These might be professional musicians (e.g. Mozart, Haydn himself, Dittersdorf, Vanhal – who gave the first performance of some of Mozart's quartets) but many were very proficient, well-to-do educated 'amateur' performers of varied social status. Notes for Guidance referred teachers to HCRobbins Landon's *Haydn* books.

- 8 Candidates are unlikely to have considered this question from the standpoint of listeners or performers (their experience might have been limited to their own composing exercises) and they will not have much time in the examination room for reflection but most will be able to cite some examples of tunes that have distinctive rhythmic features (examples may be vocal and/or instrumental). They will need to try to explain what the 'memorable' aspect of the rhythm is (notation is not required) and putting this into words convincingly may elude many. The question implies a second consideration i.e. what other features of a melody might there be that may or may not contribute? The most musically-perceptive answers may be able to discuss aspects such as melodic shape, phrasing or structure.

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- 9** Answers may deal exclusively with music specifically designed for electronic instruments, or may choose to compare them with acoustic ones. Some may focus entirely on the possibilities in new music, others may consider the relative merits of arranging music originally intended for performance on acoustic instruments for electronic ones, or may, indeed, consider both. There is no 'right' answer: the quality of the answer should be judged on the aural insight shown and the range and specificity of the examples.
- 10** There are three parts to the question: a definition, which needs to go beyond simply 'speed'; examples of different tempi and, by implication, their effect – candidates will still have in their hands the recordings of the four Prescribed Works used in answering Section A which may act as a sufficient *aide-mémoire* to prompt explanations and examples of the use of terms such as *Allegro*, *Andante* etc.; and discussion of 'performance practice' issues. Answers in the higher bands are likely to discuss this last aspect in more informed detail, showing an awareness of evidence re 'authentic' performance and setting this against freedom of 'interpretation'.