

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
GCE Advanced Subsidiary Level

**MARK SCHEME for the May/June 2012 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 generic marking scheme in Syllabus. Selective pointers re individual questions are given below. These are indicative only and not intended to be comprehensive.

- 1 Candidates may interpret the questions as asking about clearly-defined 'sets' of variations and may choose to draw on the Haydn slow movement and Mozart's last movement for their examples. Two Beethoven movements, the slow movement of the concerto and the *Eroica* symphony movement, offer additional perspectives but a strong answer may be successful without reference to either.

All candidates should be able to describe examples of the most straightforward types of variation, where the theme itself is essentially unaltered but:

- played on different instruments each time (e.g. the Beethoven slow movement)
- modified rhythmically (e.g. the Haydn slow movement)
- elaborated melodically (a further feature of the Haydn movement).

Many candidates may try to explain changes of character/mood but find it difficult to pinpoint precise techniques other than:

- change of tempo (e.g. the *adagio* in the Mozart variations)
- change of mode (e.g. Var. III in the Mozart)
- the addition of a 'descant' (e.g. Var. I in the Mozart).

More knowledgeable answers may be able to illustrate ways in which melodic/rhythmic shape and/or texture may be transformed while the harmonic basis and underlying phrase structure are unchanged. The best of these may show particularly well-developed understanding of variation techniques in a comparison of the relative simplicity in this respect of the Mozart movement and the much greater complexity of the *Eroica* movement. These may also show a firm grasp of tonal processes.

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- 2 Some candidates may choose to order their answer in a tabulated form. Continuous prose is not essential.

Structure: Most candidates should be able to identify the principal difference between the two movements as lying in the fact that Beethoven's is predominantly a set of variations, and go on to give a broad consecutive outline of each one, largely in terms of instrumentation. Candidates may wish to describe the new theme at bar 45 (in the Beethoven) as 'B'.

Mozart's movement is more sectional and problematic: identification as 'binary' or 'ternary' is not of primary importance – neither definition is wholly satisfactory. If the labels 'A' and 'B' are used, credit will rest on recognising the reprise of A at bar 51 and applying B correctly to bars 20 and 70. Most candidates should also comment on the ends of the movements: both have very brief 'codas' but Mozart's movement is 'closed' while Beethoven's makes a striking preparation/link to the following movement.

Use of instruments: Many candidates may take for granted the 'solo' role of the clarinet in the quintet and compare it in those terms with the violin in the concerto. More careful ones will explain the basic differences in instrumentation between usually 'equal' instruments in chamber music and the full orchestra/soloist principle of concerto and then go on to describe the clarinet's role as dominant in the slow movement, perhaps pointing out that the strings are muted in both movements. They may also note the reduction in the size of Beethoven's orchestra for this movement: no flutes or oboes (nor trumpets and timpani), and that this allows the violin to occupy the higher registers, very expressively. The use of *pizzicato*, and muting of the horns in bars 86/7 are details that may also demonstrate an ear for effectiveness as well as close familiarity with the music.

The dominance of the two instruments should be discussed in terms of thematic/expressive roles and of technical demands – candidates may call this 'virtuosity'. In the Mozart, the clarinet states A (with quietly moving accompaniment) but not B: this is introduced by the 1st violin at bar 20 and repeated immediately by the clarinet at bar 30 but it does not repeat it in the second half of the movement. The principal theme in the Beethoven belongs throughout to the orchestra; the violin's role is to weave elaborate descants above: the B theme is its one attempt to have a melody of its own – it is not taken up by the orchestra.

Most candidates will be aware of the wide range of the clarinet, its ability to make large leaps and to play scales smoothly and quickly, and of its expressive *chalumeau* register, all in evidence in this movement. More reflective candidates may note that, like the violin's role in the Beethoven, the clarinet 'descants' a great deal when the main melodic role lies with the 1st violin and that, more modestly than the extensive cadenzas in the concerto, it carries out the important function of leading back to A (at bars 49–51) unaccompanied.

More knowledgeable candidates may give more details of the technical demands on the solo violin: the many trills, very high notes, the *crescendo* and rapid scale at bars 28–30 and the '*sul G and D*' of bar 45.

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- 3 As a movement for writing a commentary this is quite compact and relatively straightforward. Differentiation will rest largely on the discussion of how 'typical' it is of its genre, and the extent of small details that can be described. The titles '*Menuetto*' and '*Trio*' will probably be on the track information of candidates' CDs. All candidates should be able to define the basic characteristics of the 'genre'¹:
- dance derivation of the minuet style
 - both three beats in a bar
 - both in two (unequal) halves, repeated
 - reprise of minuet after the trio
 - the lighter texture of the trio.

Some answers may also put the movement into the context of the symphony as a whole, e.g. by this time it was quite customary to have a *Menuetto* and *Trio* as the third movement after a slow second movement (candidates are not expected to know the later history), and may comment on its contrasting nature.

Relevant details that may be mentioned include:

Menuetto

- balanced 4-bar phrase structure
- extension by repetition of last four bars
- strong dynamic contrasts
- reinforced by dividing and adding further oboe parts in the reprise at bar 29
- very homophonic
- semiquaver elaboration (bar 8) of quaver figure in bar 3
- its pervasiveness, including 2nd violin inner part at bar 24
- sequences (some may identify modulations as well)
- very detached (*staccato/marcato*) articulation.

Trio

- reduced forces: 1st and 2nd violins (mostly in parallel, octaves, 3rds or 6ths) + solo cello (no wind)
- thinner texture, almost contrapuntal, continuously moving 'walking' bass
- 4+6 bar opening phrase
- sequence (bars 50–54)
- prolonged dominant preparation for return of opening theme.

Some very well-informed candidates may also note the modulation to the dominant as typical in the trio and the necessary modification of the final phrase to make it end in the tonic.

- 4 Purcell's word-setting techniques are clearly flagged as an aspect for detailed study in the *Notes on teaching the syllabus*. Word-painting ('both obvious and subtle', p. 29) is directly relevant and many specific examples are given in the *Notes*. This aspect should be dealt with by all candidates. So too, to some extent, is characterisation: successful illustration of this may be expected in higher band answers. The question is explicitly about expression of 'meaning': examples of fidelity of the line or rhythms to the sound of spoken language are not relevant, though many candidates may have learned some examples.

¹ References to bar numbers are made only to help markers to identify locations – such references are not expected of candidates.

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5 Candidates are not expected to know details of how many of Müller's poems Schubert set. They are, however, expected to have a broad understanding of the nature of a 'cycle' and may define it as a collection of songs with any or all of the following characteristics:

- there is a common (usually textual) theme
- the singer represents the same person throughout
- there is some sort of (implied) narrative thread
- a sequence of unfolding emotions is suggested
- there is a fairly unified musical style.

The initial focus of most answers may (legitimately) initially be on the nature of the texts and what they have in common. This opens the way to consideration of a very wide range of song collections and the extent to which, because they 'unfold' or are unified in some other way, they may be considered to be 'cycles' rather than simply 'collections' of songs (perhaps all by the same poet but without a common theme). Examples cited in comparison might include Schubert's *Die Winterreise*, cycles by Beethoven, Schumann or Wolf – or Berlioz – from the 19th century, or by Mahler, Poulenc, Vaughan Williams, Barber, Britten (e.g. the *Serenade* whose poems are all on the subject of 'night' but by different authors), from the 20th century. Popular song albums also afford valid points for comparison (e.g. by the Beatles or Pink Floyd). The very contemporary application of the word 'opera' to some commonly-themed albums, e.g. *American Idiot*, can also be made relevant to this discussion. Candidates who refer to such examples from popular music may use the word 'anthem' when discussing individual songs: this is perfectly acceptable in this context. In general, answers might be expected to attempt to distinguish between 'collections' and 'cycles': there is no definitive answer and the difference between low, medium and high-scoring answers will lie first and foremost in the extent of convincing references to music.

High-scoring answers will be those that deal not only with the textual issues but can also show how the musical techniques employed underscore or express developing emotions/implied narrative, and how the whole is musically unified. Obvious examples of the latter include thematic recollections, such as those in Beethoven's *An die ferne Geliebte*, or Schumann's *Frauenliebe und -leben*.

6 Most candidates will probably cite one or both of the two operas among the Core Works. Many will be able to discuss these in very convincing detail but the focus must be firmly on the 'music', not on the dramatic contribution of the text. Act IV of Verdi's *Otello* offers the very obvious example of the two thematic reminiscences of the lovers' kiss and the menace of the orchestral music as Otello enters Desdemona's bedroom. Some candidates may be able to cover a wider range of aspects, e.g. the reminding/underlining of Desdemona's 'purity' in the simplicity of her *Ave Maria*; or her innocent foreboding in the *Willow Song*; or the use of short, frantic recitative phrases during the knocking at the door and the moment of discovery (indicating a touch of 'realism', panic, urgency). Some candidates may assert the strong tragic impact of the final scene of Purcell's *Dido and Aeneas* but have more difficulty accounting for it: they may sense that it lies in the drooping chromaticism and short phrases of recitative after Aeneas' exit and in the expressive harmony in the following Lament but not get much beyond pointing out repetition, high notes, and her silence during the last statement of the bass. Some may explore the subtle differences in impact after each protagonist's final notes by comparing the 'dying-out' of the orchestra, as well as the abrupt descent of the curtain in the Verdi, with the solemn but sympathetic (or routinely pious) sound of the chorus at the end of the Purcell.

There are many other operas from which candidates might choose one or more comparisons, perhaps the best-known of which will come from Verdi again, or perhaps Puccini. Perhaps the most likely reference to a non-Italian composer might be to Wagner (*Tristan und Isolde* is an obvious example). Most candidates may only be able to make broad comparisons when citing these. Detailed answers that show real familiarity with a wider range of music than just the Core Works should be rewarded fully. Some may choose to discuss a musical such as *West Side Story* – the musico-dramatic techniques described may be very similar.

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- 7 Candidates will probably have a great deal to say about Haydn's working conditions. The fact that 'Esterházy' is not 'Vienna' may be overlooked in the average answer – descriptions of the musical life at that palace should be credited. The question specifically asks about the time of the Prescribed Work Symphony, i.e. 1774, when Haydn's life was generally divided between the two places. Most answers will make some attempt to describe the principle of 'patronage', often in rather general, stereotypical terms. More knowledgeable candidates may be able to discuss Haydn in particular, e.g. his relatively 'enlightened' and generous patron, and show how important music was in the daily life of his court. The best-informed should be able to distinguish between the two places and make some reference to how much Haydn looked forward to the 'holiday' in Vienna and valued the contact with the very lively, progressive forms of music-making there.

A considerable gap separates this period of Haydn's life from Schubert's short working span. A general picture of the first 20 years or so of the 19th century in Vienna is acceptable: the decline in permanent patronage (court appointments), the more entrepreneurial role ('free-lance') of the composer in mounting concerts himself, and the growing income to be made from publishing should all be explained in the fullest answers. Most candidates should be able to make some mention of the importance of domestic music-making in Schubert's daily life ('Schubertiads'). Well-informed candidates may know that this was an important feature of musical life in Vienna as a whole and that composing music for 'amateurs', particularly more light-hearted pieces such as dances for piano duet, provided him with some income from publishing.

- 8 In their study of the Core Works all candidates will have encountered music composed in a language other than their own mother-tongue. The Schubert songs have German texts, *Otello* an Italian libretto. For some, of course, either of these might be their first language and the English work (*Dido and Aeneas*) may actually be the one in a 'foreign' language. Answers may be very personal: it is likely that, in their experience of listening to music in the original language, there has been some feeling of groping for the meaning, and that reference to a translation of the text has been a great relief, but few candidates are likely to have reflected on this at any length during their course. Answers may, therefore, be very impromptu, a mixture of anecdote and attempt to generalise. The question does not directly ask about vocal music sung in translation but some candidates may have experience of this: the most able should show some understanding of the way in which the characteristics of a language (rhythms, vowel sounds, intonation, for instance) influence the shape of the melodic line.
- 9 Most candidates should be able to make the essential distinction that in opera, music is the actual medium through which the story, emotions and character are communicated, whereas in film it tends to be used as 'background', to supply local colour and help to establish a geographical/historical setting. Music can, however, perform this 'background' function in opera as well. In their discussion of film, candidates are more likely to think first of films in which the use of thematic motifs plays a part (of which there are very many). The quality of answers may be distinguished by the detail of the references and the extent to which subtle difference in usages can be demonstrated.
- 10 All candidates have a wealth of different examples on which they can draw from their study of both the Prescribed and the Core Works, but describing 'rhythm' in words is tricky – examiners should be ready to give a sympathetic reading to language that may seem unorthodox. For a contrasting (implied by 'different' in the question) tradition some may have only popular music or jazz as an alternative to which they can refer comfortably, while others may know of, or have grown up with, an indigenous tradition in which the two aspects play a very different role (e.g. *gamelan*). The essential difference between the two terms will be described in many very different ways but some sense of 'underlying regularity' should emerge from all discussions of 'beat'. Candidates are not expected to be able to notate rhythms, and a very wide range of more

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or less precise vocabulary used in describing specific ones should be credited. The confusion between 'speed/tempo' and relative lengths of notes that will occur in many average answers which use the word 'quick' (to describe short-value notes) should be overlooked. Discrimination will rest largely on the range and aptness of examples and the precision with which they are described: a very straightforward example that is vividly described may score highly e.g. Dido's *Lament* in which discussion of rhythm might be pinned to different textual phrases, such as 'Remember me', in contrast to the underlying beat as well as the rhythm of the ground bass ('short/long'), or the melisma on 'laid'. In many indigenous traditions (e.g. Indian) a discussion of the role of percussion may be couched in terms of '*ostinato*': although the use of such western technical terms may not always be entirely appropriate, they should be credited if the sense of 'difference' is conveyed and the understanding is clear.