

MARK SCHEME for the May/June 2007 question paper

9703 and 8663 MUSIC

9703/01 and 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.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

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

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

CIE is publishing the mark schemes for the May/June 2007 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Section A – The ‘First Viennese School’ 1770–1828

1 Compare Beethoven's orchestra and the way he uses it in the Fifth Symphony with the way Mozart uses his orchestra in his 40th Symphony. [35]

Candidates will not have time to listen to both symphonies in full during the examination. Their answers, therefore, will rely heavily on their aural memories and the ability to locate specific effects and moments.

Most should be able to describe the constitutions of the two types of orchestra, the emphasis probably on differences in size. Those who appreciate the difference in pitch range are likely to be able to demonstrate this by referring to examples such as the use of piccolo and contra-bassoon in the last movement of the Beethoven. Perhaps only the best answers will attempt to explain how the greater power of the brass section can darken/thicken the sound in *tuttis*.

Candidates are likely to be able to give one or two examples of 'solo' uses of instruments in both symphonies, particularly WW, either individually (e.g. Beethoven's oboe 'cadenza') or as a section (e.g. the dominant pedal preparation for the recapitulation at the end of the Mozart 1st movement development), and may also be able to enumerate common doublings with strings. Some may also be able to distinguish how different types of textural effect are created, drawing attention to differences in scale and subtlety between the two composers.

Answers in the highest bands will be those that touch on all the above categories and refer convincingly to examples drawn from more than one movement from each symphony. To achieve marks in the middle range candidates should have demonstrated an understanding of the point of the question and sufficient familiarity with the music to be able to identify some salient moments accurately.

2 In Variation IV of Schubert's *Trout* Quintet describe the music played by the piano and its relationship with the strings. Contrast the piano's role and its music in Variation IV with two other variations. [35]

The question is framed in two parts to ensure that candidates deal in detail with Variation IV before attempting their comparison. Candidates will have time in the examination to listen closely to it so a fairly close account will probably be attempted by most. This should give them a solid start when they come to contrast figurations, textures and shifting roles in any two other variations. The relationship between the piano and strings in Variation IV is very much a dialogic one. The principal points to be made about the actual piano writing are:

- Loud, powerful/thick, repeated ('hammered?') block chords
- 'answered' each time by upper strings (it is not necessary for candidates to describe the swirling figures of the lower strings)
- abrupt change of dynamic and a 'melting' into a thinner texture at the end of the first section
- piano initiates trilling figure in bare octaves
- which is taken up by the strings
- gradually becomes an accompaniment (gentler block chords) to more lyrical lines of the strings
- getting softer continuously to the end of the variation
- (minor key – not really relevant to the focus of the question, therefore this observation is not essential, but there may be recognition of the extreme looseness of the connection with the original theme at this point).

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Candidates are not expected to have any close understanding of typical pianistic textures (in the tactile way that pianists themselves have or the visual sense available to score-readers) but, given the frequency with which Schubert writes for the instrument, in this quintet, in its upper register with both hands playing the same melody one octave apart they should be able to recognise this aurally and give a recognisable description of the effect and how it is achieved. They should also, therefore, be able to attempt a description of textures which differ. The most obvious points to be made about the other variations are:

Variation I: piano has theme; in octaves; high; ornamented; many trills; strings accompany; and pick up the trills towards the end.

Variation II: piano in short phrases; echoes/answers middle strings; in lightly textured chords; (1st violin in elaborate *moto perpetuo*).

Variation III: piano in foreground again; a more rapid elaboration perpetual motion (the change of note-length from semiquaver sextuplets to demisemiquavers may make the part sound 'quicker' than the preceding 1st violin part – candidates are not expected to know how these parts are notated and should not be penalised here for not distinguishing between *tempo* and note-lengths); no let-up/change in the figuration – breathless impression; above the theme played 'straight'; by lower strings.

Variation V: piano silent for long periods; at the beginning of both 'halves'; at first it echoes the lugubrious variation of the cello (another – remoter – minor); in the second half has alternating small chords (actually full chords broken in two); 'hocketing' effect; as an accompaniment; going up and down in regular patterns.

The final statement of the theme may also be described as a variation: candidates will probably have heard the song and know that the accompaniment played here is very similar; a 'leaping' figure (in the treble); above 'vamping' chords (in the bass); changing to high octaves without chords; strings have the melody. Candidates should point out that the repeats are, this time, different from their first playings (they need not be aware of the difference between notating a repeat by means of a conventional sign and writing it out in full) – the piano drops out each time; returning for the final few bars.

The best answers will be tightly focussed and will make very direct comparisons. They need not be over-detailed. In the middle range, candidates should be able to identify which instrument(s) plays the theme, whether it is plain or ornamented, whether the piano is in the foreground or background and give a recognisable description of the sort of sound it makes (but not, perhaps, how it is made).

3 Explain 'Sonata Form', referring in detail to at least two movements, each by a different composer. Highlight features that are typical of the form. [35]

Candidates are unlikely to refer to Haydn's *Trumpet Concerto* in their answers to this question, although it can be made relevant. Of the possible Mozart and Beethoven movements, most will probably choose to describe events in the 1st movements of each symphony. The most basic answers must be able to name the three sections in sonata form and give some explanation of their meaning. Answers in the middle range may mention the possibility/use of a Coda and be able to distinguish two principal types of theme. Even in the highest mark ranges, though, candidates will not be expected to demonstrate an understanding of the role of tonality in sonata form – aurally they may have some sense of the completeness, the 'coming home' effect of a return to a tonic, and perhaps also of the shiftingness of a long sequence or modulatory passage, but the long range apprehension of a second subject which comes first in the dominant or relative minor and then returns in the tonic is beyond the scope of this level. The best answers will probably be those that demonstrate an ability to distinguish between 'developing' and 'varying' (as in the Schubert or, to some extent, the second movement of Beethoven's *Fifth Symphony*), and can describe vividly how this occurs in their two chosen movements.

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Section B – Expressions of War and Peace in Twentieth Century Music

- 4 Discuss Britten's setting of Wilfred Owen's poetry in the last movement of the *War Requiem*. Refer to specific examples to show how his music reflects the text. [35]**

It may seem too obvious to candidates to note that: there are two singers representing the two enemies; the setting is principally syllabic, in a recitative style; accompaniment is only by the chamber orchestra, mainly in long sustained chords; but these points should be made and credited, as they provide the basic frame for the detail of a successful answer. Most candidates should be able to point to one or two examples of explicit word-painting in the vocal line (e.g. 'down' and 'one sprang up') and accompaniment (e.g. the clarinet after 'swiftness of the tigress'). The best answers will try to demonstrate which phrases Britten has particularly singled out for emphasis and how he achieves it. Key moments for discussion may be: the entry of the baritone on a more lyrical, measured phrase to the word 'None'; 'the pity of war'; and 'I am the enemy you killed, my friend'. Candidates are not expected to understand the technical complexity of the augmented fourth interval but they should be aurally aware of the new chord (the first new sound above the opening orchestral chord), which signals 'one sprang up', and its role as a unifying as well as expressive device i.e. the baritone ends unaccompanied – the only such moment in this 'scene', therefore another highlighting device – at 'I am the enemy you killed, my friend' but this part of Owen's text is framed and punctuated by the same interval. While many candidates may be able to recognise this chord when it appears in the accompaniment, identification of it in melodic lines will be more difficult and only the most able may point out, for instance, that the tenor's line 'Strange friend, I said, here is no cause to mourn' is based wholly on this triad. Candidates with acute aural perception who have studied this section closely may also point out instances where sung phrases are echoed in ways which suggest that an interpretation may be intended by the composer (e.g. the first two orchestral phrases which imitate the baritone phrases at a different pitch) – although speculative, such points should be credited.

The best answers will consider the texts as a whole and be able to demonstrate how Britten has held them together musically; and may be able to show how he shifts from the pain and suffering of war in evocative images, to an insistence on 'friend' which will lead to the reconciliatory tone of the remainder of the movement. Weak answers may only be able to point to a few overtly pictorial treatment of individual words.

- 5 How can instrumental music (i.e. without sung text) communicate 'aggression' and 'peacefulness'? You may refer to any twentieth-century music that you know, from any tradition or medium (e.g. including film), to demonstrate typical techniques that musicians use to convey these moods. [35]**

The majority of answers may consist of descriptions of the 'programmes' behind a list of relevant pieces. Candidates should be rewarded for clear evidence of close familiarity with the music they are discussing and, to some extent, for their 'interpretations' but the highest marks should only be awarded to answers that recognise the need to explain what techniques create the effects being described.

- 6 Choose three or four choral passages (from one or more works) that you think are successful in expressing moods or images of war and/or peace and explain how you think they achieve their effects. At least one of your passages should be from a Core Work. [35]**

Candidates are not required to deal with both aspects of the topic and it is likely that most will concentrate on images of war. The question gives them a chance to express their enthusiasm for a particular piece or composer (the scope almost inevitably limits the choice to Western music although a reference to some traditional music is not impossible) but their answers should show clear understanding of what techniques are at work. Word-painting will probably be a central theme in most answers but the more ambitious ones will also be able to discuss aspects of texture, dynamics and structure.

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Section C

- 7 The word 'classical' is used to describe aspects of both Western and some other traditions (e.g. Indian). Explain what you think the word means with reference to features of 'classical' music-making in any two cultures and contrast these with examples of music which you do not consider to be 'classical'. [30]**

The requirement to discuss two cultures should alert candidates to consider 'classical' as a wider expression than simply a description of late-eighteenth century Viennese music. They will need to contrast it with terms such as 'popular', 'folk' or 'avant-garde'. Most will probably discuss Western music and a non-Western tradition such as Indian, Japanese or Chinese. Issues such as social milieu and how tradition is passed on will need to be covered in most cases but the main focus should be on the defining characteristics of the music itself.

- 8 Compare the circumstances in which Haydn worked with those of musicians today. [30]**

Background study related to Haydn's *Trumpet Concerto* should alert candidates not to treat his working life as wholly that of a 'victim' of patronage. While discussion of the effect of the patronage system (including that of churches) on the arts must be a central element in the answer, consideration should also be given to the growth at the end of the 18th century of public concerts and publishing. An analysis of contemporary approaches is likely to concentrate on funding: the commercial aspects of popular music and the wider range of media available will probably be discussed at some length but the question of how new 'serious' music can be fostered should also be considered. The best answers should raise a range of such general issues and support points made by reference to specific cases. Answers in the middle range are likely to show some understanding of the second half of the eighteenth century but not be able to present discussion of the contemporary scene in an orderly and specific way.

- 9 What does the term 'dynamics' mean? Illustrate your answer by referring to examples which you identify clearly. [30]**

There should be little risk of overlap with earlier answers. Answers may draw on any music from any tradition but a successful answer may discuss a range of examples from a single one. Candidates should show that they have been aurally aware of dynamic gradations and contrasts, that they are sufficiently closely familiar with a range of music to be able to remember and describe effects and that they have some sense of critical appreciation of whether particular effects 'work' or not.

- 10 Music has a place in many religions. Discuss some of the ways that music can contribute to the expression of belief. You may draw your examples from a range of religions or, in more detail, from one only. [30]**

The most convincing answers will probably be those that are thoughtfully organised. 'Belief' may be quite widely interpreted (i.e. not confined to the specifics of a 'Credo'), covering articles of faith, worship, celebration, sacraments, rites of passage, births, weddings, funerals etc. A historical approach is not necessary but, where it is offered, it should be credited if it is relevant. Awareness of any official line on popular participation, use of instruments etc. should be demonstrated and related to descriptions of actual practice.