

MARK SCHEME for the May/June 2008 question paper

8663 and 9703 MUSIC

8663/01 and 9703/01 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 2008 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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- 1 Most candidates should be able to give a recognisable account of 'who does what' in the instrumentation and texture. They should make the point that the theme itself is practically virtually unchanged in the first three variations and try to describe some aspect of how it is modified in Variations IV and V. The best answers will keep their sights on 'contrast' and perhaps note the cumulative treatment of Variations I to III. Variation IV brings the predictability to an abrupt close. The best answers should touch on most of the following aspects at some point in their discussion: dynamics, thematic alteration, texture (particularly the way in which different figures create a sense of changes of activity in the accompaniment), articulation, tonality.

- Theme: Variation I Piano in octaves with ornamentation
- II Viola, octave lower than original, very small modifications
 - III Cello and bass octave lower, small modifications.
All versions are slightly differently articulated (phrasing, staccato); all are soft.
 - IV More a harmonic than melodic outline, chordal, shared, in tonic minor; second half closer, with imitation between parts.
 - V Cello in a remote (B flat major) key with minor inflections; straightforward first half but wandering, partly sequentially, thereafter.

Accompaniment figures and texture:

- Variation I Swirling figures tossed between upper strings; double bass pizzicato walking bass.
 - II Cello and double bass support viola harmonically with unobtrusive chords; violin swirls high above in continuous, often scalic, movement; piano has silences from which it appears to echo the theme in a style reminiscent of the original statement, i.e. a simple harmonisation.
 - III Upper strings provide harmony, chuntering chords, often off-beat; piano dominates above (picking up on its register in I), shorter notes than the violin's in II (demisemiquavers as opposed to semiquaver triplets) and loud.
 - IV All parts very loud (ff) and heavy/emphatic; double-stopping in violin and viola match the piano's thick chords and cello and bass kick off doubling an energetic spikey elaboration of the harmonic outline; sudden change to very soft; imitation between upper parts and more melodic, ornamented in second half.
 - V Much softer, rocking figures, different in all parts, piano silent at the start, enters with an echo, discreet staccato chords in second half.

- 2 Whichever movements are chosen candidates should set their commentaries in the context of an outline of their form. Not having access to bar numbers for reference it is likely that identifications will be made in terms of instrumentation e.g. the 'horn theme', the 'cello tune'. But the accounts should follow the music more or less consecutively, highlighting prominent events.

- 3 Describing the Trumpet Concerto movement is, in itself, a fairly straightforward task. Whether candidates plump for binary or ternary as a label for the form is immaterial providing they support their diagnosis with evidence; other identifications (or none) may also be valid provided some of the following points are made:
- Compact, balanced, curving melody – lyrical, song-like
 - Stated first by orchestra alone (1st violins, lower strings accompany + flute doubling of descending scale)
 - Repeated by solo trumpet, slightly elaborated, at the same pitch, strings accompany, no flute
 - A joint closing passage, with much chromaticism displaying the extended potential of Weidinger's trumpet, appears to be heading for closure over a dominant pedal but is diverted by a remote modulation (C flat major, but candidates are not required to know this)

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- A very brief (middle) passage effects a return to the tonic for the
- Reprise: solo and orchestra as in second statement.
- Closing passage slightly extended without further surprises.

Although obvious, the solo/tutti alternations should be flagged as a significant difference between concerto and symphony.

Both Mozart and Beethoven slow movements have their complexities which will make comparison quite challenging. Candidates will probably feel that the Beethoven is altogether 'bigger' or 'grander' but have some difficulty demonstrating this. Some attempt should be made to describe the opening themes: candidates may not know the time-signatures but may feel a similarity in use of three-beat groups (given that 6/8 at a slow pace is not immediately obvious to the ear as a compound metre). The question describes the movements to be compared as 'slow', rather than 'second', to head off difficulties candidates might have encountered in discussing tempi; they will know, but may not need to mention it, that all three are described as 'Andante' (because this will be flagged on their recordings) – with the addition of *con moto* by Beethoven, but they may not know that the slight quickening towards the end of his movement is a composer's marking, not a conductor's interpretative choice.

The Mozart's opening imitative texture is less explicitly lyrical ('tuneful' will do) than either the Haydn or the Beethoven but its instrumentation and rhythmic character give it a similar feel to the Haydn. The imitation should attract not only a description – order of entries – but also a comment, contrasting it with the homophonic opening of the Haydn. Candidates who choose this movement should be able to locate the principal sections by reference to a compact (or 'abridged') Sonata Form outline. It has a much meatier middle section (or Development) than the Haydn, being loud, scored for full orchestra, also modulates and uses sequences: its material is the repeated-note figure of the opening and the wispy, hiccupy figure introduced at the end of the First Subject and continued into the otherwise rather solid Second Subject. In the Recapitulation the transition between First and Second Subject is shorter but the latter is brought in the 'wrong' key. But there is a more extended treatment thereafter, almost a further development but of the First Subject, with a dramatic loud passage among the softer ones and further modulations, before a closing passage which matches the end of the Exposition. In terms of instrumentation, there is greater participation of woodwind in the Mozart movement but perhaps the most noticeable feature is the frequent rhythmic punctuation on one note by horns, adding colour but also making the opening theme appear to pervade throughout.

Like the Haydn, the opening of the Beethoven movement presents a lyrical, curving theme (candidates may know that it is in the same key, but may also think that the time-signature is the same), but in the rich tenor register of unison violas/cellos. Answers should not simply state this but should show awareness that such a long, sweeping tune for lower strings is unusual, contrasting it with their very limited role in the Haydn movement. Its curtailment and the antiphony between strings and woodwind before a new theme is introduced should be described briefly. The dramatic outburst of full orchestra (including brass and timpani) after very soft whispers is quite different from anything in the Haydn (which, might by contrast in this respect attract adjectives like 'tranquil', 'flowing', 'smooth'). The greater dynamic range generally should be noted and, in the best answers, exemplified. There are many details of instrumentation that may appeal to candidates and they are not expected to refer to more than a few but, e.g. the solo bassoon towards the end or the woodwind dialogue in the second variation could illustrate the independent lines given to these instruments in contrast to their doubling roles in the Haydn. A simple definition of the form may not be possible for candidates but an awareness and description of the use of variation techniques is essential.

- 4 The question is asking for more than a verbal picture of each of the two pieces although candidates will probably need to establish their 'view' of them before attempting comparison. Answers should go beyond a mere factual account of instrumentation (though this in itself, when accurate, is evidence of close familiarity with the music) and try to convey the 'colour' or texture

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inherent in the piano version and whether the orchestral version captures this. Consider the piano to be an instrument with limited tonal range – some explanation is needed to support this view.

- 5 This is an opportunity to begin with a straightforward account of a programme and how it is translated into the music. To access the highest mark bands, answers will need to demonstrate real familiarity with whatever is chosen as the comparator piece. The most likely choices will probably be the Holst or Mussorgsky or one of the suggestions made in the Notes for Guidance. Factors: how narrative is suggested? abstractions?
- 6 Answers should show that candidates have understood the difference between a quasi-metaphorical portrayal of a person, event or mood in music and a representation of actual sounds. The cuckoo in the Vivaldi and the bells in Mussorgsky's Great Gate of Kiev are the handiest examples for them to refer to. Less directly 'realistic' but nonetheless convincing representations might be e.g. Vivaldi's portrayal of hail and chattering teeth. Other moments in the Mussorgsky may be argued for: flickering lamps, squawking chickens etc. Weak answers may only manage a couple of examples from the Core Works. The best should be able to demonstrate that they have explored wider repertoire than just these: perhaps Dukas or Richard Strauss.
- 7 The question implies an evolutionary approach and most candidates should be able to enumerate the differences in instrumentation between Vivaldi, Mozart and Beethoven. They may be less clear about size, in terms of numbers of strings, for instance, or range. The best answers should show awareness of technological changes in the instruments themselves. It is not expected that candidates will have learned about nineteenth-century innovations after Beethoven's Fifth Symphony but they should be able to make direct comparisons between e.g. Beethoven's orchestra and Holst's in Mars. All statements should be supported by reference to a relevant work: some candidates may be able to differentiate between the demands made by later composers on e.g. woodwind or brass instruments in comparison with Mozart.
- 8 Haydn's Trumpet Concerto and Vivaldi's Seasons offer all candidates a basic range of suitable examples to illustrate their definition, but answers need not be limited to these or, indeed, to music of the Western tradition. If these are the only two sources of illustration for the answer reference should be made not only to agility (rapidity of execution of many notes), but to range (high and low), leaps and other specific techniques, ornamentation and expressiveness. The better answers may compare the demands made on orchestral players of the same instrument in these pieces and/or discuss the original piano version of Pictures at an Exhibition and the best should refer to a wider range of repertoire than only that provided by the Prescribed and Core Works.
- 9 There are two aspects to this question: the debate about the virtues of 'authentic' performances, and the use of music as background to visual scenarios (or radio plays) or the appropriation of extracts for (largely) commercial use such as advertisements. Candidates may find the former issue less appealing to discuss but they should all have heard at least one of the Prescribed/Core Works in more than one recording and be able to make some comment from their own experience on how interpretations may differ. The two versions of Mozart's Symphony no. 40 offer them an example of a composer who had second thoughts (i.e. the addition of clarinets). If they have heard a performance of any of the Prescribed Works on 'period' instruments they should be able to argue one way or the other about the merits of recreating sounds and performing practices.

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In terms of respecting a composer's original intentions, all candidates should be able to offer a view about whether the later addition of words to Holst's Jupiter (or Elgar's Pomp and Circumstance March) has distorted the popular reception of these pieces. Many of the well-known (to older people) examples of background music to films, advertisements and signature tunes will not lie within the direct experience of candidates – although teachers may have treated this as a quasi-historical topic – and it is impossible to forecast what might have emerged by the time the paper is taken. In their own TV-watching many candidates will have heard snatches of the Vivaldi (though not necessarily the two prescribed movements) used as a shorthand scene-setter for Venice. Some may be able to discuss the association of Mars with martial and sci-fi narratives and even be aware of the influence this association has had on subsequent music for similar contexts. Many enduring examples of advertisements have used music that was not 'programme' music but most candidates are likely to have encountered the opening of *Also sprach Zarathustra*. To achieve the highest marks candidates should discuss examples which are relevant to more than one category, be able to identify its source and sketch the original context as well as adopt and argue a position about, probably, the composer's intention, the integrity of the work etc.

- 10** Answers may not be expressed in the same terms as dictionary definitions, nor may even the most able candidates be confident in describing all of them: if the definition is somewhat vague or poorly expressed, credit should nevertheless be given when the example offered shows that the term is clearly understood. Precision in locating examples should be sufficient to identify each passage discussed. The best answers should manage most of the terms and also point to the features of the example which exemplify the term. Middle band answers should demonstrate understanding of the principle involved in making the distinction between the terms and flag up at least two examples that confirm this but will probably not describe or examine them in detail.

Most candidates will probably rely chiefly on the Prescribed/Core Works as a source of examples but they are free to refer to other music e.g. piano pieces that they perform, or to other traditions. Reference to other traditions is particularly likely when candidates come to discuss heterophony. Breadth of choice of examples is not a criterion: understanding of terms and aptness of illustrations are paramount.