

MARK SCHEME for the October/November 2013 series

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Cambridge is publishing the mark schemes for the October/November 2013 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Section A – The ‘First Viennese School’ 1770-1827

- 1 Illustrate a range of variation techniques by describing and explaining examples from any two of the Prescribed Works you have studied. [35 marks]**

There is a wide choice of movements for candidates to choose from: the last movement of Mozart’s *Clarinet Quintet*, the last movement of Beethoven’s *Symphony No. 3 (Eroica)*, the 2nd movement of Haydn’s *Symphony No. 55 (The Schoolmaster)* and, although less structurally defined as a ‘variation’ movement, the 2nd movement of Beethoven’s *Violin Concerto*. Some candidates might also choose to comment on the variation elements in Haydn’s treatment of his principal theme in his *Finale*.

The question asks for a range of variation techniques. The most obvious variation techniques include:

- Ornamentation/embellishment
- Changes of melodic instrument
- Rhythmic variation
- Changes of accompanying texture
- Changes of key

Candidates should be able to refer to at least one musical example of each of the above.

Satisfactory answers should usually refer to more than relatively straightforward melodic and rhythmic variation of the theme itself as in Haydn’s 2nd movement (or the Rondo). Most candidates should be able to show some understanding that the actual melody may apparently disappear, leaving the original phrase structure and harmonies as the foundation for a variation, as in the last movement of Mozart’s *Clarinet Quintet*. It is likely that perhaps only the most perceptive and confident candidates will choose to deal with the Beethoven movements, particularly the *Eroica* one. In the latter, where the harmonic shape precedes the eventual presentation of the theme, there is an abundance of the more sophisticated treatments to discuss, including fugato.

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2 How does the music for the solo violin differ from that of the orchestral violins in Beethoven's *Violin Concerto*? [35 Marks]

Candidates are not expected to be well-versed in advanced ways of playing the violin. Answers may rely principally on the differences that have been heard.

Candidates should be able to mention:

- The violin very frequently plays extremely high notes and that it generally stands out because it is playing above the accompaniment
- The accompaniment role of the orchestral violins
- The 'special' (because they are infrequent in this work) moments when the violin plays low and the way that Beethoven particularly asks for enrichment of the sound by specifying that lower strings are to be used
- A description of the scalic and/or arpeggiated passages as well as the use of trills

Candidates may also choose to focus on:

- What music the solo violin plays and when (i.e. it's structural differentiation), contrasting this with the roles of the 1st violins
- The more overtly expressive features of the solo violin's music
- The greater demands made on technique

3 Explain the principal ways in which a Rondo may differ from a movement in Sonata Form. Refer to examples from any relevant movements. [35 marks]

Candidates should show some understanding of the basic principle of a theme that comes 'round' in a Rondo more often than either of the 1st or 2nd subjects in a Sonata Form movement. A satisfactory outline of Sonata Form may consist of little more than a list of Sonata Form's three sections with their correct labels and brief explanation of what happens in them. A satisfactory outline of a Rondo may simply refer to alternation of A with B and C in either movement.

The first movements of Haydn's *Symphony No. 55 (The Schoolmaster)* and Mozart's *Clarinet Quintet* offer the most manageable examples of Sonata Form for candidates to describe but candidates could also choose the 1st movement of Beethoven's *Violin Concerto*. Neither the last movement of Haydn's *Symphony No. 55 (The Schoolmaster)* nor the last movement of Beethoven's *Violin Concerto* can be described as wholly 'typical' rondos and candidates may therefore vary slightly in the features that they select for explanation. The last movement of Haydn's *Symphony No. 55 (The Schoolmaster)* has some very clearly differentiated 'episodes' which can be easily described, and there is no hint of a 'second subject'. The last movement of Beethoven's *Violin Concerto* is more complicated in having a distinct dominant/tonic 2nd subject flavour as well as a strong sense of development. More knowledgeable candidates may tackle the 'Sonata Rondo' features of Beethoven's *Violin Concerto* but this is not essential for an otherwise perceptive answer to meet the descriptors of the higher generic mark bands found in the syllabus.

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Section B – Love and Loss

- 4 How does Schubert’s music reflect the young miller’s changing moods as his story unfolds? Refer to at least three songs. [35 marks]**

A coherent answer will require an understanding of the narrative but should not dwell on its explanation. Songs regarding the ‘jealousy’ thread are not included in the Core Works but an awareness and, perhaps, knowledgeable references to them, should be rewarded as evidence of the ‘wider study’ expected in this section of the paper. The question focuses on ‘moods’ and accounts of background word-painting (the flow of the brook, the turn of the mill-wheel) will need to be made plausibly relevant for them to contribute (e.g. as part of the carefree mood of the first song). The role of piano introductions in establishing the new mood of each song should be mentioned. More able candidates will perhaps explore this aspect in some detail.

Tempo, which the piano always establishes, is an aspect which most answers should mention. Candidates are not expected to be able to cite precise tempo markings (in any language) but should be able to compare tempi in terms of ‘faster/slower’ and comment on whether this has a bearing on the mood suggested. The more perceptive answers should be able to develop this discussion to consider the accompanimental figuration, at the least, whether a plethora of notes suggests agitation of slow chords (*Morgen*) stillness, and some may be able to show how the fragmentary figures of *Ungeduld*, for instance, reflect impatience.

Precise discussion of keys and key changes is not required but candidates should recognise how changes from major to minor are conventionally interpreted and be able to refer to specific songs or moments within them. Discussion of dynamic levels is relevant but weaker answers may overplay this aspect.

The nature of the vocal line should be considered (although many answers may overlook this), not from the ‘word-painting’ angle but mainly by contrasting relative pitch levels, both between and within songs. Suggestions may be made that rising intervals are ‘hopeful’ or joyous’, falling ones ‘sad’ or ‘drooping’. Such interpretations, although possibly tenuous, should be credited as indicative of close, appreciative familiarity with the music.

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5 What is meant by ‘word-painting’? Illustrate your answer by reference to examples from more than one period or tradition. [35 marks]

Word-painting may be defined as ‘where the musical shape reflects the meaning of the words’. For example the word ‘up’ might be musically painted as an ascending passage.

Purcell’s *Dido and Aeneas* offers a wide range of examples which lend themselves to straightforward explaining (more perceptive candidates may tackle some of the less obvious, possibly more complex ones as well). ‘More than one period or tradition’ may prove problematic for some candidates. Schubert’s song cycle is not a manageable work for discussion of word-painting. Candidates would need sufficient knowledge of the German language to be able to place musical sounds against specific words. The strophic natures of the poems and the folk-like nature of many of the vocal lines does not lend itself to isolation of particular words (except, perhaps ‘Mein!’), the role of the accompaniment is not exactly to paint ‘words’ but to reflect mood. Verdi’s *Otello* presents some similar problems, e.g. of language and accompanimental role, but there are some moments which candidates might validly explore e.g. *bacio*.

Examples from another period or tradition therefore are likely to come from other songs or musicals that candidates know. Answers that explore the Purcell work at some length but refer, however briefly, to a range of examples from several different works are acceptable.

6 Show how music played by an orchestra can support action on the stage. Refer to examples from Verdi’s *Otello* and any one other relevant work that you have studied, from any period or tradition. [35 marks]

‘Action on the stage’ allows candidates to explore the music of Verdi’s opera more widely than simply as a set of characters or emotions. Either of these may, of course, be discussed, possibly at length, but answers will need to relate such discussions to specific stages of the plot. Because much of their study may have focussed on words and how these are set/sung, candidates may not have thought a great deal about the practicalities of staging, e.g. moments when character appear, enter or leave, but there are several examples that might profitably be discussed apart from the most dramatic of all, *Otello*’s appearance in the doorway as Desdemona goes to bed. As well as accompanying vocal lines, the orchestra also accompanies movement, or even underlines a static moment by its silence. Even the final ten bars have this function. The long tonic pedal and descending chromatic chords ‘bring the curtain down’.

The accompanying function should not be overlooked, particularly in terms of harmonies and choice of instrumental timbres; the diminished 7th chord as Desdemona screams, the harp as the lovers look up at the stars.

The field is wide open for comparisons. The question uses the word ‘stage’ but does not specify operas and/or musicals. An example might equally be drawn from a number of other traditions. Although ‘stage’ literally excludes film, if valid musical/dramatic points are made about the background music to a film, these should be credited, provided that some awareness of difference in function is evident.

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Section C

- 7 In what ways might the original audiences and venue for some of the Prescribed and/or Core Works have differed from one another? Refer to at least three of the works you have studied. [30 marks]**

This question approaches the issues of patronage and how composers earned their living from a slightly different point of view – who turned up to listen, and where? There is no shortage of relevant choice. Each of the seven works offers at least slight differences of venue and possible audience, although some are much richer in relevant detail than others. Candidates are unlikely to discuss all three examples from only one of the sets of Prescribed and Core Works. A mix will make their task easier but it is not a requirement.

The most striking comparisons for candidates to make are between performances that would have been for closed, invited groups on either a formal, mainly aristocratic occasion or in a more domestic setting, involved friends, and performances for which tickets were sold. In respect of the latter, a contrast might be made between the smaller halls of Vienna and the purposeful grandeur of the commercial theatre a hundred years later.

A brief indication of possible points about each work is given below in chronological order.

Purcell *Dido and Aeneas* 1689 London: Candidates will almost certainly know that it was composed for, and performed at a school for girls in Chelsea. However virtually nothing is known about the actual performance: whether it took place indoors or outside, whether the audience consisted solely of the girls themselves and their parents and teachers or whether there was a wider, perhaps aristocratic, audience. Its similarity in some ways to the sort of masque music performed on special occasions at Court indicates an audience accustomed to the genre.

Haydn *Symphony No. 55 (The Schoolmaster)* 1774 Esterháza: Nothing precise is known about any performance of this but it was certainly for his employer, Prince Esterházy and an aristocratic, invited palace audience, many of whom would have been well-informed 'connoisseurs', keen listeners who appreciated the finer points of Haydn's craft. Producing operas, symphonies and church music on a regular basis was one of Haydn's duties as a servant of the Prince.

Mozart *Clarinet Quintet* 1789: Again, no definite details are known but as chamber music, it would have been performed in a perhaps rather grand, Viennese domestic setting. It was probably performed informally but with a small, knowledgeable audience, consisting mainly of people known directly to Mozart or his friend Stadler, the clarinettist.

Beethoven *Symphony No. 3 (Eroica)* 1803 Vienna: The venue was the ballroom of Prince Lobkowitz's palace. A large audience was present, presumably members of the aristocracy and other important people in Vienna (such as government officials) as well as many of Beethoven's wider circle. Most, but certainly not all, would have been very knowledgeable musically. Some were critical of its length.

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Beethoven *Violin Concerto* 1806 Vienna: This is the first of the works that would have been performed at a public concert – in the Schauspielhaus. The programme and a newspaper review give details. It was a one-off concert for the benefit of the soloist, Franz Clement. The audience would probably have included a mix of fashionable people, some aristocracy and well-educated, well-to-do upper middle class.

Schubert *Die schöne Müllerin* 1823 Vienna: The group of intellectual and musical friends who participated in the regular *Schubertiads* would have been the first to hear many of the songs, probably individually at first. These were educated, middle class, lively young people, predominately male, who were keenly pro-Schubert and steeped in the literature of the time. Müller's poems would already have been known to most of them. What income was to be made from this would have been hoped for via publication.

Verdi *Otello* 1887 Milan: The composer was widely famous. At this late stage of his career, a new opera from him was a keenly anticipated event not only throughout Europe but also in America. La Scala was (is) a very large, thoroughly commercial public opera house. Although it would have been a very fashionable event, the appreciation of the opera in Italy was not confined to an aristocratic circle. Tickets would have been variably priced to allow a wide range of income groups (but not the very poorest) to attend. Many people travelled from abroad specially for the event.

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- 8 At the beginning of the twentieth century, ‘classical’ and ‘folk’ were the main terms used to describe different types of musical tradition. Are they still useful? Explain what you think the most significant categories of music are in the world today, referring to examples of each. [30 marks]**

This question is entirely open but discussing their relevance today requires, at the least, an implied definition for each. ‘Classical’ is generally taken to mean a taught tradition, possibly quite learned and often notated, usually involving professional musicians and for which some initiation into its practices and conventions is necessary for a listener. ‘Folk’ almost always entails an oral tradition, which might also be quite respected, handed down over a long period, which is susceptible to variation by individual performers, often with considerable regional characteristics.

In the early part of the 20th century, ‘light’ or ‘popular music’ were terms for music deriving principally from theatres such as numbers from music hall routines and musicals. However, ‘pop’ now has an almost infinite number of sub-categories of its own, about which many candidates will be very knowledgeable and ‘light’ has virtually fallen into disuse. In Western cultures, ‘classical’ now broadly defines anything that isn’t pop, folk or world music, but is also used in a narrow sense to denote the continuing tradition of e.g. Chinese and Indian music.

Answers will probably have a stronger focus on one type of music than another and this may vary from candidate to candidate. Differentiation will lie in the extent of awareness of the breadth (or otherwise) of the categories mentioned and of convincing references to relevant examples.

- 9 Describe some of the ways in which musicians have exploited new sounds, and ways of playing, made possible by technological developments in the construction of musical instruments. Include at least one acoustic instrument in your answer. [30 marks]**

All candidates will have studied one very relevant example, that of the clarinet in Mozart’s *Clarinet Quintet*. Some may also be aware of the application of similar key systems to other woodwind instruments, or of valves and pistons to brass instruments. Many will also be performers themselves and have some knowledge of the development of their own instruments be it piano, saxophone or trumpet. Discussion of electric instruments, particularly of course the electric guitar, is not ruled out. Candidates may indeed be very enthusiastic in their discussion of this and able to make extensive reference to individual performers and their styles of playing.

In each case some brief indication, which need not be highly-detailed, of how the constructions of the instruments was ‘improved’ should be given, whether in terms of increased pitch range, ease of playing or greater dynamic and expressive power, and at least one reference to how one composer or performer used this in a specific piece. Examples need not be only from classical music. Popular music and jazz offer an almost infinitely wide range of possibilities for candidates to discuss.

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10 What is meant in musical terms by the word ‘phrase’? Illustrate your answer by reference to examples from more than one tradition or period. [30 marks]

The handiest of set examples that all candidates will have studied lies in the theme of the last movement of Mozart’s *Clarinet Quintet* (or the second movement of Haydn’s *Symphony No. 55*). Most will probably have studied its phrase structure and be able to describe it as AABA. Candidates are not required to be able to identify bar length but some may be able to demonstrate how balanced phrasing is a strong characteristic of most music of the Classical period.

Many may find it easiest to begin by relating the musical definition to its speech comparison. As something, this is not complete in itself (as a sentence is) but a grouping together of words (or sounds) as a constituent part of the larger sentence. Analogies may be made with a singer’s breathing. Answers may make the obvious point that it is a term that is usually applied to a melody. Reference to individual Schubert songs would be very relevant.

Some answers may legitimately give examples of shorter phrases and more analytically minded candidates may be able to make distinctions between broader phrase structures and the use of motifs. Others, who perform, may consider the matter from the point of view of the notation of articulation; a violinist perhaps in bowing terms, a wind player in breathing terms or a pianist with a much wider range of possibilities, e.g. the use of pedals. Differentiation will be dependent on sensible discussion of convincing examples.