
MUSIC

8663/01

Paper 1 Listening

May/June 2016

MARK SCHEME

Maximum Mark: 100

Published

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.

Cambridge will not enter into discussions about these mark schemes.

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MUSIC: Listening (Music of the Western Tradition)

Marking Scheme (100 marks)

Mark in accordance with the generic marking scheme in the Syllabus. The following selective points re individual questions are indicative and not comprehensive.

- 1 All answers should identify the instruments playing the theme in Var. III, and show some understanding that it is not played in a similar, straightforwardly-recognisable, manner in Vars. IV and V. More articulate answers may be able to explain how its presence is felt in these. All candidates should show some awareness of the changes of mood and most should be able to explain this in relation to Var. IV in terms of its minor mode, wider use of dynamic contrast, rhythmic drive and full texture. Candidates are not required to demonstrate detailed knowledge of the harmonic shift back towards the original key at the end of Var. V but should mention, however loosely, the sense that the music is 'feeling its way back.'

- 2 Candidates will need to have their own, secure grasp of the movement's structure and be able to explain this clearly; many will identify changing sections by the labels **A**, **B**, **C**, but these must be clearly defined. The second half of the answer must relate descriptions of 'varying' (in instrumentation, articulation, texture, etc.) to the original statement of the opening theme. Differentiation will lie mainly in the level of familiarity with the music. If relevant features are mentioned, a narrative commentary will be acceptable.

- 3 Answers will need to show secure knowledge of the composition of each orchestra. The principal general feature that should have been understood concerns the relative 'volume' that each can achieve – the most knowledgeable candidates will be able to point out the inclusion of 'noisier' instruments and some may go on to show how Beethoven's dynamic range is greater, and used to more dramatic purpose. It may only be in the highest bands that comparisons re his expanded pitch range can also be made, the principal similarity of treatment that should be mentioned is the dominance of 1st violins in both.

- 4 Answers should show secure knowledge of the programme for both movements discussed. Commentaries should relate closely to the programme. Answers that only 'describe' the music without dealing with 'how' can only be credited with the level of familiarity with the music that is demonstrated. No more than two movements may count.

- 5 Basic definitions should go beyond simply relating the word to 'recite'; the more sophisticated 'heightened speech' also needs to be unpacked. Answers should show an understanding of its purpose in conveying narrative information, often in dialogue, and of the more reflective, mood-expressing nature of an aria. An awareness of the usually closed, formal structure of arias should be shown. Differentiation may lie mainly in the relevance of the examples chosen for discussion and the level of musical perception and understanding of word-setting techniques demonstrated in their explanation.

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- 6 If discussing Dido's death-scene candidates should confine their commentaries to the music from 'Thy hand, Belinda' to the end of the Act, i.e. discussion of the argument between Dido and Aeneas is not relevant. All answers should note the use of the minor mode (but are not expected to identify actual keys) and most candidates should be able to comment on word-setting techniques, e.g. the falling, chromatic line in the recitative, the insistent 'remember me' of the lament. Many may give a close account of the use of ground-bass but, for full credit, this will need to be related to its 'mood' function. The function of 'With drooping wings' as a type of Greek chorus comment on the scene is relevant and appropriate examples of word-setting may also be cited here.

If discussing Desdemona's murder the range and extent of music is much broader and details will, therefore, be much more selective. Any part of the whole act may be discussed, though candidates may select the Willow Song and Ave Maria for particular emphasis. The focus will be less on word-setting (although the plaintiveness of 'Salce' may be cited) and more on the role of the orchestra, e.g. at the beginning, at the end of the Willow Song, at the moment of the murder, and as the curtain comes down.

Answers that discuss both operas may only be credited with their comments on one of them. The comparison with another musical or opera may legitimately be much less detailed: among musicals, *West Side Story* may be favoured; there are many death scenes of lovers in opera, e.g. *Tristan und Isolde*.

- 7 Answers should show an awareness of three principal types of occasion in the 18th/19th centuries: courtly ones (e.g. the Haydn Symphony); commercial ones (e.g. Mozart's subscription concerts); and domestic ones (e.g. Schubert's quintet). Candidates may be very knowledgeable about the role of patronage in Haydn's life but explanations and discussion of this should focus on matters of concert-giving. They are not expected to be able to name all the princely palaces, or Viennese theatres/pleasure gardens, but should show an awareness of the increasing public market for professional music.

Re 'today': the question asks about 'concert life' – brief references to the growth of electronic opportunities for 'private' reception of music may be made but the principal focus should be on the nature of concerts. Answers will vary by region/country and personal experience: the emphasis may legitimately be mostly on pop music (large venues, festivals, small gigs) or 'classical' music (famous concert halls, professional orchestras, celebrity soloists, the role of amateurs).

- 8 Candidates may find a concise definition elusive: demonstrations of understanding will depend to a large extent on the aptness of the examples chosen and the relevance of features highlighted in them. These may be more telling in cases of a limited level of articulacy. In the Prescribed and Core Works candidates have studied examples of genres: symphony, concerto, quintet ('chamber music' should count) and opera. Within these the genres of individual movements are also relevant: minuet, scherzo, aria, recitative, march, waltz – these are all 'genres' that might also stand alone. Although knowledge of historical 'periods' as such is not required in the syllabus, candidates will probably have encountered the terms 'Baroque' and 'Romantic' in the context of their study of the Purcell opera and the other two (nineteenth-century) Core Works and may discuss general features, e.g. the 'Viennese classical' style in the Prescribed Works. Others may describe the typical, personal characteristics of named composers from any period.

Some candidates may choose, however, to answer in 21st century terms by illustrating their definitions of genres and styles by reference to examples drawn entirely from popular music, or the music of a different tradition. Such an answer may be equally valid.

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- 9** The Syllabus recommends that candidates should have the opportunity to hear at least two performances of one of the Prescribed Works. The question does not offer the word 'interpretation' – the answers should. Explanations may be in terms of concrete issues such as 'period' instruments, pitch, rhythms or ornaments; or of a conductor's (or soloist's) expressive choices in matters of tempi, dynamics, articulation etc. More knowledgeable answers will deal with both aspects and may discuss the pros and cons of 'authenticity'.

Answers that choose to discuss performances that lie outside the Prescribed and Core Works, classical, popular or from other traditions, are potentially equally valid, e.g. examples of different bands playing a jazz standard, cover versions of a pop song.

- 10** Basic facts of construction should include wood, strings, size; methods of playing should include at least *arco* and *pizzicato* – some answers might also mention jazz uses and 'slapped' bass; discussion of roles should place it, by virtue of its pitch range, at the bottom of the string section (candidates are not required to know that its music is usually written an octave above its sounding pitch) and show some understanding of its shared role with cellos in providing the 'bass' of harmony. The music of the Prescribed and Core Works offers abundant examples of the instrument's more exceptional uses for candidates to discuss: Schubert's quintet, the Beethoven symphony, Verdi's use in Act IV, Berlioz' use in *March to the Scaffold*.

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