

MARK SCHEME for the October/November 2015 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.

Cambridge will not enter into discussions about these mark schemes.

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

- 1 This is a very straightforward question and the level of accurate detail required for a satisfactory answer is therefore demanding. To reach the highest bands, answers should address all of the suggested features.

Structure: candidates should be clear about the *Menuetto* and *Trio* ternary form (both titles may be given on the recordings candidates have with them in the examination room) as well as the internal repeats. Under this heading some may note the use of the tonic key of the symphony and the principal modulations.

Nature of themes: some indication of the contrast between the (striding) nature of the *Menuetto* and the (swirling) semiquaver figure of its second section should be given – aptness of adjectives is secondary – and the (flowing) quaver movement of the solo cello in the *Trio*.

Use of instruments: string domination must be mentioned, not taken for granted; most knowledgeable answers that can display the closest familiarity with the score may cite accurate details re oboe/horn doubling/punctuation in the *Menuetto*. All answers should be clear about the role of the solo cello in the *Trio* and the silence of the violas, orchestral cellos/basses and wind.

Textures: 'homophonic' will do as a basic term for the *Menuetto's* texture but, for a higher band answer, this will need explanation and accurate exemplification. An account of the 'contrapuntal' (or 'polyphonic' – both terms are acceptable – but not 'fugal') nature of the *Trio* should pay some attention to the role of 1st and 2nd violins.

Dynamics: the sharp contrasts in the *Menuetto* and sustained *piano* in the *Trio* are the principal features – details offered may vary, or be vague, as candidates do not have scores (and are not expected to have studied them), and their recordings may differ considerably in the range of dynamics used.

Articulation: comments on strings alone are acceptable, even for the highest bands (on recordings, distinguishing specific oboe and horn features may be nigh on impossible). In the *Menuetto* there are some strong *staccatos* which should be noticeable in all interpretations; the most perceptive answers may be able to contrast this with the more delicate *staccatos* in the *Trio*; some answers may consider the cello solo to be *legato* – to the extent that this represents something different from deliberate *staccato* this should be accepted (candidates are not expected to understand the finer points of bowing).

- 2 The 'Notes on Teaching the Syllabus' flag the potential of such a comparison. To manage this task candidates will need to show (explicitly or implicitly) that they understand the difference between an 'equal partner' role in a chamber music ensemble, and a dominant soloist's role in a concerto with orchestra. Structurally, this is most evident in the treatment of the repeats of both halves of the theme and this may be the most obvious point that satisfactory answers make. In terms of 'role', it may be expressed via a description, i.e. that each instrument gets its turn in the Schubert and that repeats are exact, but that the piano alternates with the orchestra in the repetitions of each half. Full answers may examine the different accompanimental roles of the orchestra in the Mozart but should keep what the piano is doing in the foreground.

The question does not ask for discussion of characteristic pianist techniques: where these are accurately described, however, they will count towards evidence of close familiarity with the music.

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- 3 The question does not ask candidates to describe the composition of the two orchestras and not doing so explicitly should not adversely affect the assessment of the answer. A satisfactory discussion of 'use', however, requires a secure understanding of how they are made up and significant references to precise instruments: the level of 'security' of understanding will be partially reflected in the ability to identify instruments accurately.

Most answers will make some attempt to compare relative power: to be more than satisfactory some attempt must be made to pinpoint particular moments and to demonstrate how their effects are achieved. Although it is a similarity, rather than a 'difference', the leading role of violins in both orchestras should be explicitly mentioned, as should instances of typical doubling.

Any movements from the two symphonies are valid, and they do not have to be of the same type – the stipulation is intended to widen the range of examples – nor do they have to be discussed in equal proportions. There should be sufficient breadth and depth of references to demonstrate the level of familiarity with the music, the extent of aural perceptiveness and knowledge of each orchestra.

- 4 Three very short pieces but a total of six tasks: two descriptions, two explanations of links, and two comparisons with the opening *Promenade*. The best answers need to have addressed each task thoroughly; those that give good levels of details and show awareness of processes but do not quite manage all the tasks equally well may be in the next-to-highest band. Satisfactory answers will probably manage the descriptions well enough, and show more understanding of links than of the relationship with the opening – other than 'it's the same tune'.

Some appreciation of changing moods – of the music moving forward from one picture to another is essential to a good answer.

- 5 The three Core Works between them offer a very wide range of examples of what might be called loosely 'threatening/frightening' or 'carefree/relaxed'. Interpretations of these adjectives may vary widely and credit should not be limited to a narrow view – they are pointers towards a type of contrast. Of the first type there are obvious examples in *Mars*, *Gnomus* and *Baba Yaga's Hut*, as well as the approaching storm in Vivaldi's *Summer*. Some candidates might also consider there to be a menacing element in Mussorgsky's picture of the two Jews. The other Holst piece, *Jupiter*, as bringer of 'jollity', might well be described as carefree, as might the *Market Place at Limoges* and, perhaps, the birdsong in *Summer* or skating in *Winter*.

The aspect of each example that will probably be most confidently dealt with may be the one of tempo and rhythmic character. Pitch, choice of instruments, and use of major/minor keys are also relatively 'concrete' features to identify and associate with character.

There is no requirement that candidates should refer to music other than the Core Works: the last sentence of the question is permissive. Relatively brief references to a large number of examples may not necessarily offer a better answer than ones that deal in greater depth with only a handful from two of the Core Works. The level of understanding and appreciation will differentiate.

- 6 The field is wide open. The question invites candidates to demonstrate close familiarity with their own choice of wider repertoire and to apply to it the understanding of techniques formed during their study of the Core Works. All candidates should be able to explain the programme in full and make a number of convincing links between programme and music. More perceptive candidates may also be able to risk some imaginative conjectures that display more insight into the compositional challenges.

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- 7 Vienna may well be the city about which candidates are best prepared to answer knowledgeably. There is a great deal that can be said very specifically about public and private musical events at different social levels, their audiences, venues and performers. The 'two' earlier composers do not have to be from different cities (Mozart might, therefore, be contrasted with Schubert or Beethoven); references to Venice will probably be limited to the circumstances in which Vivaldi's *Seasons* may have been heard; similarly, St. Petersburg may only be familiar to candidates in the context of Mussorgsky's experiences, although the more knowledgeable may be able to make wider references, e.g. to *The Five*. Holst's London in the early 20th century may be understood in the context of the First World War; Paris might be mentioned, as the city of Mussorgsky's arranger but there is no reason why candidates should have studied such background – credit should be given to any relevant information. Composers chosen for discussion need not be limited, however, to those studied in either the **Prescribed** or **Core Works** (e.g. candidates who are knowledgeable about jazz might choose to discuss its performing conditions during the early years of the 20th century in an American city).

The bulk of most answers may well lie more confidently in the other half of the comparison – a city in the candidate's own country. While descriptions of earlier historical contexts may generally be rather vague and unspecific (although the best answers should show a secure grasp of some convincing details), those of today's cities may be extensive but rather partial, focusing particularly on the types of music that interest the candidate. Higher band answers should be more comprehensive and clearly-organised.

- 8 The principle of improvising by a performer will have been encountered, at the very least, in the context of both a Baroque concerto (Vivaldi) and a classical one (Mozart) from the **Prescribed Works**. Every candidate should, therefore, be able to illustrate their definition by explaining the role of the harpsichordist in a *continuo* part, and/or what happens (or used to happen in the 18th century) in a *cadenza*. Some may also be familiar with the nature of an *eingang* and with improvised ornaments. These two examples alone would allow the question to be met satisfactorily in the sense of 'two periods'.

Definitions may be simple (e.g. 'made up on the spot') or more wide-ranging e.g. referring to techniques of improvising in response to some sort of given stimulus or within an agreed framework. Candidates are not required/expected, however, to discuss the examples from the Prescribed Works if they have wider personal experience of other types of music. Other periods or traditions may be cited from wider musical experience, possibly jazz or perhaps an Asian oral tradition. Many candidates will also have had experience of improvising in their own class music lessons: a range of examples that demonstrate different techniques from such personal experience, although not exactly 'another tradition', should be credited to the extent that it shows such understanding.

- 9 'Reworking or arrangement' may be widely interpreted: from Ravel's orchestration of the Mussorgsky pieces, to the addition of words to the middle section of Holst's *Jupiter*, to the use of Vivaldi *Seasons* in 'musical wallpaper' contexts, to new performances of jazz standards or 'cover' versions of pop songs. Most answers should touch on more than one type. The two ends of the process should be understood: the composer's intentions or performing conventions of the day, and the desired effect or interpretation of the arranger. Some may take a rather rigid stance, e.g. that new technologies invariably widen expressive possibilities, or a more historicist view – that the listener should make the effort to understand what the music was 'about' in the first place. Most answers may assert 'good' or 'bad' and go on to cite examples that imply, rather than explicitly 'demonstrate', support for the view. Full credit should be given for all examples that are potentially relevant to the discussion, whatever the level of argument offered. The most nuanced answers may discuss from a more sophisticated aesthetic/philosophical position.

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- 10** Any definition that shows the candidate understands the percussion section as a group of instruments that are 'struck', 'hit,' beaten' is sufficient as the starting point. The examples may be from the Western tradition, such as timpani or some of the more unusual orchestral instruments used in Ravel's orchestration of the Mussorgsky piece, or the Holst; from any other tradition, such as *gamelan*; from popular music, e.g. the instruments that make up a drum-kit; or a mixture of any of these. [Although the piano falls within the definition, candidates that choose it as one of their examples may give disproportionately too much of their answer to it – an equal understanding of the more usual application of the term should also be displayed.]

'More than one period' may legitimately be limited to the Prescribed and Core Works (e.g. timpani in the Beethoven symphony – provided this has not been discussed in answer to quest. 3 – together with either of the twentieth century examples). The description of each instrument should be sufficiently clear to indicate an understanding of how the sound is produced and controlled. Examples of their use may show relevant instruments in any context, solo or ensemble. Differentiation will rest on the range of examples of relevant music and level of convincing detail in describing the instrument's role in each.