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**MUSIC**

**8663/01**

Paper 1 Listening

**October/November 2017**

MARK SCHEME

Maximum Mark: 100

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**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.

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**Marking Scheme (100 marks)**

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

**Section A**

General observations: many candidates may address some questions obliquely by simply giving detailed, consecutive commentaries. In themselves these may demonstrate the level of familiarity with the music, which should be acknowledged accordingly in the mark. All three questions, however, ask candidates to address specific aspects of the music: where commentaries do not explicitly engage with these and are overloaded with surface features of no particular relevance the highest mark bands will not be accessible.

Question	Answer	Marks
1	<p><b>Explain some of the ways in which Beethoven uses changes of texture to vary his theme in the third movement of his <i>Clarinet Trio</i>.</b></p> <p>Changes of texture may be addressed incidentally up to a point in a ‘who-does-what’ commentary, but it will not be sufficient merely to identify which instrument is most prominent, having the main melodic material, at each point. Some awareness of the shifts of pitch and timbre should be evident. Attention must also be drawn to a range of accompanimental textures:</p> <ul style="list-style-type: none"> <li>• Simple homophony – melody + block or broken chords</li> <li>• Interchange of roles within the variation</li> <li>• Extended examples of contrapuntally worked-out imitation</li> <li>• Shorter bursts of ‘call-and-response’</li> <li>• Unisons</li> </ul> <p>The best answers might, for example, contrast the different types of homophony used in Vars. II and VI, and be able to describe the nature of imitation in Var. VII. Points about major/minor or dynamic contrasts are not relevant as an answer to ‘changes of texture’ but may contribute to assessment of the level of familiarity with the music.</p>	35

Question	Answer	Marks
2	<p><b>Write a detailed commentary on the third movement of Mozart's <i>Symphony no. 39</i>. Point out features that you think are typical and any that are innovative.</b></p> <p>'Typical' is deliberately left rather loose to facilitate discrimination. The best-informed candidates will approach the question from the point of view of the movement's genre, Menuet and Trio, and have an understanding of typical structure. In some cases this may extend even to an ability to discuss, not just the repeating convention and the typical lighter texture of the Trio, but also phrase structure, modulation and dynamic contrasts.</p> <p>Many candidates may answer by means of a more diffuse consecutive account, which might describe the 'typical' features, but only incidentally, without recognising their significance. All should be aware that the duet for the two clarinets is 'innovative' in the sense that the very inclusion of the instruments in the Viennese symphony orchestra was unusual.</p>	35

Question	Answer	Marks
3	<p><b>In what ways is the structure of the first movement of Haydn's <i>Trumpet Concerto</i> similar to that of the first movement of Beethoven's <i>Symphony no. 5</i> and in what ways does it differ?</b></p> <p>Some well-prepared candidates may be able to make a very direct comparison that shows an understanding of the generic similarities and differences in the first movements of a 'concerto' and a 'symphony'. Other answers may be highly detailed and accurate without making this point: its absence is not a bar to the higher bands. Most should be able to explain that they both use a version of Sonata Form; that the concerto has two expositions (some may not have heard any recording of the Beethoven in which the repeat is heard); that the soloist 'takes over' at the beginning of the second; that Beethoven's Development section is much longer than Haydn's; that the concerto allows the soloist a cadenza at the end of the Recapitulation (perhaps not on all recordings); that Beethoven adds an extensive Coda. Apart from the alternation of soloist and orchestra in the concerto, there are, perhaps, more memorable 'landmarks' in the Beethoven. Discussion of his movement may be more extensive and enthusiastically described: give full reward to greater detail e.g. of his 'developing', and its continuation in the Coda, and credit close familiarity with the music</p>	35

## Section B

Question	Answer	Marks
4	<p><b>Describe and discuss three examples from Berlioz' <i>Symphonie fantastique</i> that you think show effective use of the orchestra to suggest his programme.</b></p> <p>The question asks: '...that you think show effective use of the orchestra.' The 'effects', therefore, will need to be described before explaining the techniques that candidates think produce them. Most candidates will relate their examples to moments in the programme's narrative but they must go beyond simply describing how the musical material alone suggests the story. Discrimination will rely on the levels of <u>accurate</u> detail with which the examples are described, and of understanding of orchestral practice. This understanding will, to some extent, derive from the study of the classical models of the Prescribed Works, but explicit comparisons are not required, nor any direct assessments of 'innovation', although these may be offered, and credited. The Notes on Teaching the Syllabus flag up 'Orchestration' as a topic that should be addressed as appropriate when discussing both Prescribed and Core Works. As an example, it suggests comparing Mozart's and Beethoven's treatment of the double basses with the opening of the <i>Marche au supplice</i>. It is not only discussion of the less common instruments with which Berlioz expanded his orchestra (cornets, ophicleides, harps and percussion) that is open to candidates, but innovations – and his great precision – in the use of standard ones (the instruction to horns re: hand-stopped notes at the beginning of the same movement is also mentioned in the Notes).</p>	35

Question	Answer	Marks
5	<p><b>Explain how far you think Debussy's <i>Clair de lune</i> suggests moonlight. Compare his techniques with those used in any one night piece by another composer.</b></p> <p>How far candidates consider that Debussy suggests night may be determined by their own personal response to the music, perhaps informed by some acquaintance with Verlaine's poem of the same title. It will be in the process of comparison with another piece that discussion of effective techniques in both must be considered. Most will identify, sometimes in evocative language, qualities of stillness and quiet: they must explain how these are suggested. They are also likely to hear some moments when the stillness is disturbed – they must explain clearly where this happens and what the music does at each point. Higher-band answers may also address harmonic language, idiomatic pianistic writing (e.g. the use of the pedal) and texture. Many may set the piece in its 'Impressionistic' context: to be relevant, they will need to be specific about musical techniques.</p> <p>The question does not specify that the comparison piece need be about 'moonlight' – simply 'night'. Some may choose a very different type of scene – Ives's <i>New York</i> piece, perhaps – but it might be more likely that the poetic resonances of Debussy's piece point them towards a song, perhaps Schumann's <i>Mondnacht</i> or Barber's <i>Sure on this Shining Night</i>. Others may choose a complete contrast, such as Britten's <i>Dirge</i>. Choosing a song will give them a direct way in to 'meaning' and its expression: some reflective, well-considered answers might be expected. Those who choose a more recent popular song will need to avoid the trap of discussing only lyrics, without getting round to how the music itself contributes.</p>	35

Question	Answer	Marks
6	<p><b>Explain in detail how Smetana suggests the river itself at its various stages in <i>Vltava</i>.</b></p> <p>Most answers will probably give fairly clear accounts of the twin sources of the river, the two flutes; how these combine to form the river; its development into a long-breathed tune that will take centre-stage again towards the end of the piece; its passage over the rapids. There is plenty of accessible detail re: instrumentation and texture for candidates to identify and describe.</p> <p>The question does not ask for detailed accounts of the hunting, village wedding or night scenes: candidates who devote a large part of their answers to the <u>foreground</u> of these can only be credited for familiarity with the music. The best-prepared candidates, however, may well be able to show how the presence of the river in these scenes is flagged by the music – the addition of this to the answer would raise it to a higher band.</p>	35

**Section C**

Question	Answer	Marks
7	<p><b>How did music composed in a city like Vienna or Paris become known elsewhere in Europe in the eighteenth and nineteenth centuries? Briefly compare how music was transmitted then with developments in your own country in the twentieth and twenty-first centuries.</b></p> <p>Candidates will be more secure discussing contemporary practice, most focusing on the various internet methods of transmission that have made global dissemination of music almost instantaneous, but the question asks about ‘development’ in the previous century as well. Other types of recording and replay should therefore be discussed. Publishing in print should not be overlooked.</p> <p>All the Prescribed Works had their origins in Vienna, and two of the Core Works in Paris. The teaching notes flag the need for candidates to have some understanding of the contexts in which their composers worked. They will know about teaching and performing in these cities but should also understand the importance of travel, to composers and connoisseurs, and publishing (they will have been prepared to compare the lack of copyright then with today’s practices).</p> <p>Some knowledge of biographies will give material re travel: Haydn’s two visits to London late in life (as well as Paris and Italy) which is where he first heard a keyed trumpet; Mozart’s extensive travels in his childhood; some may know that Beethoven’s 9th symphony was actually commissioned by the Philharmonic Society in London.</p>	30

Question	Answer	Marks
8	<p><b>Which is easier to appreciate: music related to a specific story or picture, or music that is not? Discuss a range of examples to support your answer.</b></p> <p>Candidates do not have to confine themselves to discussion of their responses to the Prescribed and Core Works but, equally, they are not obliged to offer other examples. Reward the level of perception about and reflection on them. ‘Easier’ requires explanation about what is heard and how it is heard, not simply ‘I prefer.’ For the highest bands, the level of argument in support of the view expressed should be convincing.</p>	30

Question	Answer	Marks
9	<p><b>Do listeners need to be able to read musical notation? Discuss a range of examples from more than one period or tradition in which notation is necessary, helpful or irrelevant to the listener.</b></p> <p>Candidates may adopt any view: they may take the question as an invitation to answer from personal experience. The validity of each standpoint will depend, to a large extent, on the type of repertoire chosen for discussion: there are traditions in which notation is not the norm, even for performers, particularly ones in which improvisation is the primary technique (gamelan and, often, jazz and popular music). Most will recognise that notation is principally of use to performers, but the question asks about listening. Candidates who have been taught to score-read may assert that it has given them a better understanding of the music: they will need then to demonstrate in what ways, and indicate how the aural experience of a listener without scores is therefore poorer. Canny candidates will probably adopt the position ‘It depends....’ Cogency of the argument and convincing examples will differentiate.</p>	30

Question	Answer	Marks
10	<p><b>Name some of the instruments that make up the brass section of an orchestra and describe one of them in detail. Give examples from any period or tradition to show how it is typically used.</b></p> <p>The question does not ask for an historical overview of the development of the brass section, and candidates may legitimately focus more on one specific period than another, but, having studied the Beethoven symphony, all should show some awareness of the use of trombones, as well as horns and trumpets. Some may mention the cornets and ophicleide used by Berlioz in the 4th movement of his symphony.</p> <p>For a full appreciation of the virtuosic nature of the solo trumpet part in Haydn’s concerto, candidates will need to have acquired a basic understanding of the effect that the addition of keys had on the instrument. It is likely, therefore, that many will choose this as their instrument for discussion of construction and playing techniques, but opportunities to demonstrate its use as an orchestral instrument may elude them. Access to memorable examples of uses of the horn (e.g. in the Beethoven symphony) may draw others to describe that.</p> <p>Beyond mentioning notable solo uses and special effects (e.g. the hand-stopped notes called for by Berlioz in the 4th movement of his symphony), answers should show some understanding of the section’s function in filling out chords, particularly in <i>tutti</i> passages; of the trombones in strengthening the bass line; and general contribution to dynamic build-ups and in adding a sense of ‘weight’.</p>	30