

MARK SCHEME for the May/June 2006 question paper

9703/8663 MUSIC

9703/8663/01

Paper 1

Maximum raw mark 100

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which Examiners were initially instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

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*.

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the Report on the Examination for this session.

- CIE will not enter into discussion or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2006 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Section A

Generic Bands

Candidates will be expected to show:

- close familiarity with the prescribed works
- an understanding of typical techniques and processes used in them
- an ability to describe music recognisably in words
- an ability to illustrate answers by reference to apt examples

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| 31 – 35 | A thorough knowledge of the music is very convincingly demonstrated together with an ability to select and describe significant features in vivid commentaries. |
| 26 – 30 | A secure knowledge of the music is convincingly demonstrated together with an ability to select and describe relevant features in accurate commentaries. |
| 21 – 25 | A good knowledge of the music is demonstrated together with an ability to select and describe relevant features in a recognisable way. |
| 16 – 20 | A fairly good knowledge of the music is demonstrated together with some ability to select and describe relevant features. |
| 11 – 15 | Patchy knowledge of the music is demonstrated with some ability to refer to relevant aspects. |
| 6 – 10 | Some evidence of familiarity with some music but the question is either not addressed or descriptions and references are very vague. |
| 1 – 5 | Some music has been heard but there is no evidence of real familiarity. |
| 0 | No evidence of having listened to any of the music. |

To access the highest bands, answers do not need to demonstrate the level of ability to analyse that would be expected if candidates were using scores. It is not necessary, therefore, to be able to name keys, or to explain key relationships in anything more detailed than broad principles when discussing a composer's handling of tonality. To be convincing, answers will need to explain effects, techniques, processes and forms using language as precisely as possible. Common technical terms should be known, explained and applied correctly.

Section A: Detailed notes on specific questions

In order to convince the Examiners of their ability to find their way around the Prescribed Works, candidates will need to be able to describe accurately in words what precise moments or examples they are referring to. They should not use CD timings as reference points in their answers: Examiners may be using different recordings with different timings.

1 Candidates are asked first to comment on what is typical about both movements. The most obvious common features are:

- triple metre movement with dance origins
- contrasting middle 'Trio' section
- Da Capo (repeat) of 1st part
- sectional nature of the form with internal repeats
- both in the main key of the symphony, a return after the slow movement.

Some features of style shared by both:

- up-beat, triadic nature of principal theme
- major mode for both Trios

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Striking differences include:

- Beethoven's greater speed = 1-in-a-bar *Scherzo*/Mozart's *Allegretto* Menuet
- Mozart's dynamics limited to *f* for Menuet + *p* for Trio/Beethoven's greater variety of dynamics within sections and wider extremes = *ff* to *pp* (words such as 'loud/louder' are acceptable)
- Mozart's simpler scoring, harmony etc. for Trio/Beethoven's dense, fugal texture
- Mozart's routine reprise of Menuet/Beethoven's written out varied repeat + link to 4th movement

Candidates will be rewarded for recognition of the above (and any other valid points) and clear descriptions of details that elaborate. Recital of details of scoring unrelated to significant points of comparison will not be credited.

2 The most obviously typical features are:

- its 3-movement form, their *tempi* and the overall key scheme
- respective roles of soloist and orchestra and the ways in which Haydn contrasts them
- the display element of the solo trumpet part.

Candidates should develop these points and show that they know the work well enough to refer to specific examples (particularly of the latter two points).

3 The requirement to choose contrasting variations makes it likely that most candidates will include Variation IV in their selection. This is probably the least accessible to description in terms of how the theme is treated and many candidates may lose sight of this. Nevertheless, a vivid and accurate account will attract some credit, especially if discussion of the other two variations implies valid comparisons.

Candidates who misunderstand and describe the first statement of the theme itself (without variation) will only be rewarded if they make an explicit point about the melody being in the top 'voice' and the accompaniment homophonic (i.e. in contrast to all the others). Candidates who choose Variation V may also find this a difficult one to write precisely about. They may hear some of the elaboration of the melodic line and some of the inflexions, as well as some of the 'colouring' produced by the chromaticism and modulations, without being able to pin these down precisely: some credit will be given for a convincing account of such effects.

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Section B

Generic Bands

Candidates will be expected to show:

- close familiarity with the core works and/or a wider range of relevant music
- an understanding of typical techniques and processes
- personal responsiveness and an ability to explain musical effects
- an ability to illustrate answers by reference to apt examples

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| 31 – 35 | A well-developed understanding is demonstrated together with an ability to select and describe significant examples of relevant music which support a wholly pertinent answer. |
| 26 – 30 | A fairly well-developed understanding is demonstrated together with an ability to select and describe significant examples of relevant music which support a mostly pertinent answer. |
| 21 – 25 | An adequate understanding is demonstrated together with an ability to select and describe relevant examples of music which support a fairly focussed answer. |
| 16 – 20 | Some understanding is demonstrated together with ability to select and describe relevant examples of music which sometimes support a loosely focussed answer. |
| 11 – 15 | A little understanding is demonstrated and a few examples of partly relevant music are cited. |
| 6 – 10 | The question is addressed, but little music is cited. |
| 1 – 5 | Some attempt to answer the question is made but no specific references to any music are made. |
| 0 | No attempt is made to answer the question. |

4 There is a wealth of relevant techniques that can be exemplified. Candidates must first identify what the relevant resources are:

- solo soprano
- SATB choir
- boys' choir

and which Latin texts are set:

- *Libera me* = last part of the liturgical Requiem
- *Requiem* = final phrase
- *In paradisum* = plainsong hymn

Candidates are free to organise their answer as they wish: some may choose all their examples from before or after the Owen settings but balanced answers will probably range more evenly across both (as there is distinctive variety between the last two sections).

They will need to identify: the role of the soprano solo, pointing to examples where she sings 'against' the SATB/Boys and moments when she doubles the choral soprano line; the role of the Boys' choir in introducing the unison plainsong and/or their two part 'intoning' during the long pauses close to the end of the movement (candidates might comment that they sing 'dissonant' intervals – it is not necessary for them to identify the tritone); and the variety of textures, including some 8-part passages, of the SATB setting – voices echoing, in imitation, treated fugally, paired, or the homophonic ending.

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- 5 Candidates may legitimately confine their answers to the Core Works or not refer to them at all if they are able to draw on examples from a wider repertoire. They should set their discussion in context by describing the text or programme or the composer's intention; the main focus should be on setting out in clear terms what the effects of the music are and explaining how composers achieve these. In discussion of the principal example ('the **one** piece'), they should demonstrate sufficiently close familiarity to be able to 'get under the skin' of the music. Other works referred to should be relevant and amenable to valid points of comparison. The best answers will be those that can combine appropriate 'affective' responses with an ability to explain what, specifically, triggers these.
- 6 The question is open in terms of types of popular music and in terms of which particular war(s) (if any) prompted them – some songs are simply 'anti-war' in principle without specific reference to any one conflict. The 'two different types' may be separated in time – showing a progression in a single style – or in terms of genre/region. While discussion of lyrics will probably be the springboard for most answers, and many types of popular music are not explicitly illustrative of their texts, candidates must attempt to define the style and genre as clearly as they can and explain what makes it an effective vehicle for the message.

Section C

Generic Bands

Candidates will be expected to show:

- knowledge and understanding of relevant background
- evidence of reflection on issues related to the composition and performance of music they have heard
- an ability to state and argue a view with consistency
- an ability to support assertions by reference to relevant music/musical practices

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| 26 – 30 | A comprehensive, cogent discussion of the issues raised by the question, well supported by relevant references to music and/or contextual background. |
| 21– 25 | A thorough, articulate discussion of the issues raised by the question, well-supported by relevant references to music and/or contextual background. |
| 16 – 20 | A sensible, clearly-expressed discussion of the issues raised by the question, largely supported by relevant references to music and/or contextual background. |
| 11 – 15 | A patchy attempt to address the issues raised by the question, supported by some relevant references to music and/or contextual background. |
| 6 – 10 | Some attempt to address the issues raised by the question but lacking support from references to relevant music and/or contextual background. |
| 1 – 5 | A confused attempt to answer the question, lacking evidence of any background knowledge. |
| 0 | No attempt to answer the question. |

- 7 The essential element for candidates to identify is the 'speed' of the music: for high marks this needs to be related to the concepts of beats/pulse and metrical units. An effective 'wide range' of examples would be one that makes comparisons between specific individual pieces of movements – slow/slower, fast/faster, medium pace, etc. - and also takes note of the possibility of varying speeds within movements. Examples may be drawn exclusively from Western 'art' music but must, in that case, represent different eras – the prescribed repertoires associated with Sections A and B offer a sufficient range; **or** examples of similarities or differences of approach may be made by comparing a non-Western tradition with the repertoire of Section A. It would be possible, but candidates might find it difficult to carry off convincingly, to contrast two non-Western traditions: in such a case there would need to be strong, identifiable, differences of approach.

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- 8** The question can be answered well by candidates who rely only on the prescribed repertoires associated with Sections A and B. All candidates should refer to the influence of technological advances and refer to specific examples of this. Most will also comment on enlargement, either by the addition of new instruments, or the expansion of earlier forces. Some awareness of unusual combinations and new techniques of performing may be shown by the most able candidates. A few may challenge the concept 'orchestra' by referring to other sorts of large-scale instrumental ensembles.
- 9** Candidates may argue this question either way. The success of the answer will depend on the relevance and validity of the examples cited in support. The burden of the argument will probably fall mainly on showing that music for small audiences is more deeply felt by the composer and more successful in communicating emotional effects in performance. Again, repertoire referred to may be wholly, partly, or not-at-all Western, but candidates will almost certainly need to refer to genres that lie outside the scope of the Prescribed Works.
- 10** Many candidates may give a good description of a tradition that they know well – perhaps their own: they will probably need to refer to melody/rhythm, instruments/voices (N.B. the focus is on 'musical features', not on 'occasions' or 'roles'). Perhaps only the more able candidates will make convincing comparisons with at least one other tradition: these need not be detailed but must be sufficient to demonstrate that the 'musical features' ascribed to the principal chosen music are, indeed, 'characteristic' of it and not more general.