**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

GCE Advanced Level

# MARK SCHEME for the October/November 2012 series

## 9703 MUSIC

**9703/01** 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**
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**1**  This is not a 'comparison' question that lends itself to a tabulated answer or discussion variation-by-variation. Successful answers will be ones that offer some sort of general overview of how each composer approaches the task e.g. Haydn = simple/straightforward, Beethoven = complex, and then sets about supporting it by reference to specific instances. It is not necessary for candidates to discuss every variation.

New paragraph.

The basic differences that all answers should note is that Haydn starts with a fully-worked-out melodic theme whereas Beethoven exposes its harmonic basis first, deferring the actual melody (the *'Prometheus'* theme) until this bass line has itself first been varied; that Beethoven begins with an unrelated Introduction, adds a Coda and makes *tempo* changes; that Haydn's movement is unremittingly 'sectional' - each half of the theme in its varied form is repeated (either by the use of repeat marks, which candidates are not expected to have seen, or fully written-out), but Beethoven's is less so - there are extended passages of more continuous music linking variations.

References to instrumental detail may be made primarily to establish which particular passage an answer is discussing and these should be credited as evidence of familiarity with the music. Although most candidates will probably take the view that Beethoven's much larger orchestra gives him a wider palette of sound to exploit, more thoughtful candidates may also be prepared to tease out how Haydn makes effective use of the different instrumental timbres and sonorities available to him, as well as a variety of textures.

Tonality: candidates are not expected to be able to identify keys by the name of their tonic note but some understanding of the larger passages in related keys in the Beethoven should be demonstrated. In the Haydn, a higher level of understanding may show itself by a discussion of the internal phrase and key structure of the theme itself: the regularity of the 'balanced' phrasing, its imperfect and perfect cadences, modulation to the dominant and brief minor key flavour at the start of its second half. In terms of variation techniques answers should note that these features remain constant throughout the movement. In the Beethoven many candidates may comment on the three repeated dominant chords and the ways in which these are varied. Candidates are not expected to be able to notate Haydn's many rhythmic changes. Recognisable verbal descriptions such as 'jerky', 'flowing faster' (accept this, even though the tempo is unchanged, as a recognition of shorter-value = 'quicker' notes) should be credited as evidence of familiarity and aural attentiveness.

**2**  Straight chronological commentaries (i.e. 'blow-by-blow' and 'who-does-what') that show thorough, more than surface, familiarity with the music may satisfy the assessment criteria at the highest level. It is likely, however, that the most perceptive candidates will also offer some observations about the movement as a whole, e.g. about the technical demands on the violinist, or the soloist/orchestra dialogue as an example of the concerto principle. Those who have a firm grasp of the *Rondo* structure will be able to locate identifiable examples the most convincingly.

Outline structure

Candidates are not required to use labels such as A and B, nor to use the term 'episode': other forms of wording that show understanding of musical processes are acceptable.

| $A^1$ | Rondo theme | solo violin | Bars 1 – 20* |
|---|---|---|---|
|  |  | full orchestra | 20 – 43 |
| $B^1$ | 1st episode | solo violin | 43 – 92 |
| $A^2$ | (As before) | solo violin | 92 – 110 |
|  | (Abbreviated) | full orchestra | 112 – 122 |
| C | 2nd episode | solo violin | 122 – 173 |
| $A^3$ | (As before) | solo violin | 173 – 191 |
|  | (Extended) | full orchestra | 193 – 217 |
| $B^2$ | (As before but modulated and extended to include *cadenza*) | solo violin | 217 – 313 |
| $A^4$ | Coda based on Rondo theme | full orchestra | 313 – 359 |

*Candidates do not have access to bar numbers: they are given here for ease of reference by Examiners.

Candidates should be aware of the occurrence of the most significant modulation, i.e. the second appearance of the 1st episode, and the best informed may be able to explain the reason for it (or make an analogy with 1st subject/2nd subject procedures in Sonata Form - indeed, some may explain the structure as a 'Sonata Rondo'), as well as the more obvious changes of mode to minor, but close tracking of key changes is not required for access to the highest bands.

The extent of a candidate's familiarity with the music will probably be demonstrated by the number and accuracy of references to instrumental detail, e.g. horn passages, or the bassoon solo in the 2nd episode (this, for instance, might be linked to an identification of an extended passage in a minor key). Others may show a keen ear for the use of the opening 5-note figure in passages where it anticipates the return of the Rondo theme. Some references to the most striking dynamic contrasts will be creditworthy but weaker candidates may overplay this aspect of the music.

3   The most manageable, and possibly most fruitful, two movements for candidates to write about are probably the slow movement and the last movement. Both are very straightforward in their structure and in the sharing of interest between clarinet and strings. The clarinet is silent in *Trio I* but carries the bulk of the melodic line in the *Menuetto* and *Trio II.*

An account of the construction and development of the instrument is not in itself relevant but candidates should have some understanding of its particular characteristics i.e. its registers, agility and expressive qualities. Most should be able to point out examples of the use of the *chalumeau* register. Perceptive candidates may realise that the distinctive tone-colour of this register makes it difficult for the clarinet to blend into the middle of a four-part string texture (it therefore drops out when the viola has the melody in Variation III) and that its predominant role is melodic. Its expressiveness is particularly evident in the opening melody of the slow movement. Full answers should consider three aspects of the clarinet's music:
•   where/when it plays
•   whether this is an accompanying or 'solo' role (or even 'duet' role with the 1st violin)
•   what it plays in terms of Mozart's exploitation of its potential.

For instance, it does not <u>announce</u> either of the 1st and 2nd subjects in the first movement (or the Theme in the last) but does take the lead in introducing a subsidiary figure (the 'link' at bar 19) which is then taken up by the strings in a brief dialogue. After introducing the principal melody in the slow movement it weaves a decorative line around the 1st violin's melody (bar 20ff), the exchange of scalic figures becoming increasingly a duet between them. In terms of 'virtuosity' there is a wealth of examples that may be cited, from the opening bars where the clarinet makes its presence felt immediately, not by sharing the melodic material but by two showy arpeggiac interjections.

**4** There is no list of specific moments that candidates are required to suggest: the question is open and the strength of answers will lie in how far their choices can be convincingly justified. Most will probably mention Otello's dying moments, relating this to the final recollection of the 'Kiss' music and many may also choose his first appearance in the scene. Whether the knocking at the door, the unmasking of Iago and Otello's realisation of his mistake are 'dramatic' or simply 'theatrical' is debatable but answers that track the pace at which this scene (and the interactions) is conducted should be credited fully. More reflective answers with a stronger focus on the detail of the music may cite Desdemona's impassioned final 'Good-night' to Emilia after she has finished the *Willow Song.* The 'drama' of most examples, of course, depends initially on the text as well as the assumption that the audience knows the story - the dramatic irony - and therefore understands each event on more than one level, but the extent of the musical detail that explains the 'effect' is what will discriminate between answers e.g. although the verses of the *Willow Song* are interspersed with *secco recitative* - mundane exchanges - Verdi heightens the sense of impending trouble with his very quiet trill suggesting the wind, dissonance, chromaticism, surging upwards in a very strong *crescendo.* This last is his own musical detail (the others might be considered as more or less routine word-painting) which heightens the dramatic impact of Desdemona's fantasies about the wind.

**5** Each of the three songs must be dealt with in both aspects: scene and 'mood' for a satisfactory answer (even if, as in *Ungeduld,* the brook is not featured - this should be noted). Although answers will need to explain exactly where in the quasi-narrative sequence each song lies, and what it is about, the primary focus must be on musical techniques.

*Wohin?* There is plenty to say here about 'scene': the accompaniment suggests both the brook and the mill-wheel. Answers will need to make some attempt to explain how this is done – constant, quick, 'rippling' notes in the right hand, and a persistent, repeated 'turning' in the left: higher-scoring answers may describe this as a drone or 'pedal' (but its identification as tonic/dominant is not relevant). As candidates have not been asked about the first song in this question it will be necessary for them to make some comments about why and where the singer is where he is, and then to give their own interpretation of what he is like and how he is feeling, before describing how this is conveyed in the music: many views will be acceptable (from 'simple country lad, just left home, ready for anything' to 'innocent, impetuous, setting out in search of adventure/career/love/the meaning of life ... '). A translation of the title as 'whither' is not necessary but some indication of his journeying/seeking should be given. Linking the view to its expression in music - uncomplicated melodic phrase structure, almost 'folky', change of direction in its middle section ('questioning'), will also need attention. Reference to the 'looking forward' nature of the vocal line's ending 'up in the air' should be expected as a feature of more perceptive answers.

*Ungeduld* Answers should note the absence of the brook: some may suggest that the singer is out in the open, communing with nature (a valid interpretation of the text) but the music makes no unequivocal reference to this. The song is principally an expression of mood and answers will be expected, in this case, to be able to give a direct translation of the title as 'impatience'. Descriptions of the vocal line might well contrast the urgent (obsessive?) 5 repetitions of the two-bar rhythm with the long (high) notes on 'Dein'. Many answers may suggest that the piano takes a back seat in this song but more reflective candidates may be able to suggest e.g. that the 'breathlessness' is established in the introduction by the piano's bitty phrases in the bass, that the sense of urgency is reflected in the quickness of the repeated chords, that the tempo/forward movement is never interrupted as the verses are linked by the unbroken movement of the accompaniment and that the ending is almost perfunctory - 'let's get on with it'.

*Mein!* Although the text addresses other features of nature the opening word suggests that the singer is telling his good news directly to the brook: the accompaniment may then be interpreted as illustrating, in similar ways to *Wohin?,* the background of the brook and the turning mill-wheel. In terms of mood candidates may find it easiest to make direct comparisons with *Ungeduld:* it too has strong, uninterrupted, forward movement and sequential repetitions but the longer, smoother vocal phrases lack the fidgetiness of the earlier song. Candidates may find it difficult to account for the more questioning middle section: a change of key (they do not have to identify it but should show awareness of its contrasting function) and shorter phrases, less certain in their direction, suggest this brief moment of wondering whether nature itself knows what he is talking about, whether anything e.g. 'can share the warm glow of his rapture' - in this instance, credit accounts/interpretations/descriptions that indicate an appreciation of the <u>effect</u> of this change of direction. In the return of the verse the extension of the final phrase should be noted (some particularly perceptive candidates may note this as rather similar to the treatment of 'dein' in *Ungeduld).*

6    Any of the Core Works will offer a wealth of fruitful examples for discussion but candidates are not confined to these, nor do they have to mention any of them. The minimum requirement regarding choice of works is that there be at least two which contrast with one another in terms of their genre, period or tradition. There is no restriction on the number or types of work to which they might refer: one candidate might compare characterisation in the Purcell and Verdi Core Works very effectively, another might take the Schubert song cycle and compare it with examples from a Chinese opera or a Broadway musical equally effectively, and another range across all the Core Works superficially but throwing in references to *West Side Story, Oliver* or *Sweeney Todd,* without being able to pin down the musical techniques at work in any of them. Mere quantity of references is not in itself a measure of the success of an answer.

But the Core Works alone do, indeed, supply enough for a strong answer. Straightforward examples from *Dido and Aeneas,* for instance, might contrast the 'queenliness', majesty/dignity of Dido with the more matter-of-fact undeveloped character of Belinda, as shown in their music, or the innocence/piety of Desdemona and heroic/manliness of Otello. Many of the examples cited by candidates may be more about emotional state - 'mood' - than definable character: these should be credited fully as showing familiarity with the music and understanding of the musical techniques. The characterisation will almost inevitably originate in the text: some explanation of this may be fruitful in demonstrating how the composer has interpreted the pre-existing libretto or lyrics which he has had to set.

**7**  No historical assumptions underlie this question: candidates may find it logical to treat it developmentally, e.g. beginning with Purcell, then contrasting Haydn and Beethoven, and on to Verdi, but are not required to do so. (The two Beethoven works, by themselves, offer standard models and a good range of examples.) Nor is access to the highest bands restricted to candidates who name the widest range of occasional or exotic instruments, although most will be aware of the use of *cor anglais* and harps in the last act of the Verdi Core Work.

All answers should show an understanding of how instruments are grouped by the ways in which they produce their sound as well as some awareness of their relative pitch ranges (this is not dependent on knowledge of standard layouts in scores). None of the Prescribed Works uses trombones or percussion instruments other than timpani and, as these do not feature significantly in the Core Work sections of *Otello,* ignorance of them need not debar answers from achieving the higher bands of marks. It is likely that the most knowledgeable candidates will be able to refer to some twentieth-century repertoire but, again, not doing so is not a barrier to the highest marks. The quality of answers will be shown in the discussion of sounds (not just 'construction') and roles, and in the aptness and range of the examples.

**8**  Examiners should appreciate that some candidates may not have seen a performance, live or recorded, of either of the operas studied as Core Works. Their answers may legitimately argue that listening to the music (on CD) is sufficient, because they will not be in a position to discuss what it is that the visual element adds. They might perhaps argue that the text itself gives sufficient clues about action and scene for their imaginations to supply their own images. An analytical viewpoint that maintains that the score is 'the work' can be justified.

Most candidates, though, will have seen at least a DVD: particularly astute answers might point out the role of the editor in determining what the eye is to focus on. There may be discussion of the problem of staging Dido's death in the absence of specific stage directions but most answers will probably identify key moments such as Otello's appearance in the doorway of Desdemona's bedroom.

**9**  The question explicitly requires a comparison between a non-Western tradition and the Western repertoire that forms the basis of this component. It does not, however, specify that the non-Western tradition be a 'classical' one - it might equally be a well-documented folk tradition. Grey areas which follow from this might be e.g. a discussion of Rumanian folk music as contrast with the Prescribed and Core repertoires; or South Korean popular music ('non-Western', but undoubtedly heavily influenced by Western pop – but again contrasting).

Among the aspects that candidates might be expected to consider are: musical language (scales, modes, rhythms); performance practices (number and roles of performers - improvised? monophonic? heterophonic?); instruments; contexts; history; regional issues. Which of these are discussed will depend on the nature of the tradition and the candidate's perspective – perhaps that of a practising performer or of a sympathetic listener who has explored their own indigenous tradition. A strong answer need not refer to them all: weaker answers may well depend heavily on extensive accounts of instruments. References to examples should show the level of real familiarity with the music and the depth of knowledge.

**10** Candidates are free to select and define which 'new music' and 'previous centuries' they discuss and how they interpret 'came into being' and 'produced'. The essential ingredients of all answers must be an understanding of change/continuity, similarities/differences ('history') and a range of suitable specific references to support all points made.

Many will have learned about patronage and will cite Haydn as a typical example but something more is required: an indication of how this affected what, and what sort of, music he composed and what the most likely occasions were. Going on to describe the growing independence of composers and their increasing income from publishing will also require some consideration of why, then, if they were free(r) did they compose what they composed? and who for? themselves alone, intimates or a wider public? Candidates may know and mention that Purcell's *Dido and Aeneas* was composed for a girls' school. So little is known about this (though much conjectured) that, in itself, the fact has little relevance: answers would need to contrast this with the large public opera theatres of Verdi's day.

Beyond a clear exposition of such basic facts, more reflective answers may also comment on matters of social status (of audiences) and economics leading to the issue of the balance between 'what pays' and what satisfies a composer's aesthetic principles. A knowledge of wider cultural factors, e.g. in literature or philosophy, is not required.

In discussions of the present day the focus will be very much on social, economic and technological differences. Satisfactory answers in these respects may deal exclusively with popular music. More comprehensive answers should also consider the problems facing the composer of new 'art' music and show some familiarity with more than one genre.