

MARK SCHEME for the May/June 2014 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.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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

Section A – The ‘First Viennese School’ 1770–1827

- 1 Explain some of the ways in which Beethoven uses variation techniques in the *Finale* of his *Symphony no.3*. [35 marks]**

Candidates do not need to write a ‘blow-by-blow’ commentary, nor do they have to refer to every section of the movement. They should all demonstrate, however, that they understand the bass-first + melody-second sequence in which the principal theme is introduced.

Most will be able to point to some changes of texture and instrumental colour, tempi and mode. These reference points, even if not fully-explained, will provide evidence of their familiarity with the music and also help examiners identify which variation is being described. More informed candidates will understand the cumulative process at the beginning and be able to explain the increasingly contrapuntal nature of it before the entry of the melody, and may also identify and contrast this with the augmentation towards the end of the movement. The most perceptive will have something to say about how Beethoven varies the dominant seventh chord (though they do not have to refer to it as such – something like the ‘three loud repeated chords in the first statement of the bass’ would be enough to identify the focus of their explanation).

- 2 Compare the third movement of Haydn’s ‘*Schoolmaster*’ *Symphony* with the third movement of Mozart’s *Clarinet Quintet*. [35 Marks]**

All candidates should be able to identify both movements as ‘Minuets and Trios’, and to mention that Mozart supplies two trios. Most will give some explanation of the traditional metric character and origin as a dance movement. Most candidates will be able to describe the processes of repetition and give some account of the broad structure of a minuet/trio, probably describe them by using A and B labels, but whether they define this as ‘binary’ or ‘ternary’ is not crucial – to distinguish between the two here requires more understanding of tonal principles than is required in this component. Most should, however, be able to point out Mozart’s change to the minor mode in the first trio (some may refer to this as ‘relative’ – this error is not significant). The best-informed, probably those that have considerable proficiency in performing on Western instruments, will be able to identify keys and relationships but the omission of such exact terminology should not preclude a candidate from achieving the highest bands on the strength of other qualities in their answer.

Many will be able to describe consecutively ‘who does what’ – demonstrating thereby familiarity with the music – but some understanding, and demonstration, of the conventional textural contrast between a minuet and trio is looked for (e.g. in the Haydn). Candidates with a well-developed understanding may have plenty to say about the relationship between the strings and the clarinet as well as the Ländler-like nature of Mozart’s second trio. Although an explicit reference to the difference in resources in terms of single parts for the chamber music and doubled parts for the orchestral one is not required, incidental comments that indicate that this difference is not clear in the candidate’s mind must be taken into account, e.g. such confusion would prevent access to the highest band.

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- 3 What are the main features that you expect to hear in a Recapitulation? Describe what happens in the Recapitulation sections of any two movements you have studied. [35 marks]**

Candidates have three exemplary movements to choose from; the first movements of Haydn's symphony, Mozart's quintet and Beethoven's concerto. Some attempt at definition will probably be made, along the lines of a 'bringing-back' or 'repetition of the beginning of the movement', and some indication of appreciation that it is not just one, but two, principal themes is expected. Most candidates, too, should show some understanding that the return is not entirely exact. The better-informed will be able to explain the basic change needed from tonic-dominant at the beginning of the movement to tonic-tonic, and the most able may demonstrate how this is achieved in at least one of their examples. These candidates may also extend the discussion slightly to what precedes a recapitulation, in terms of length and treatment of dominant pedal preparations.

Beyond the basic facts of what may be expected, candidates might also suggest that there may be other changes, particularly of instrumentation, in order to bring a sense of variety, unexpectedness or closure to the end of the movement, the most striking example being, perhaps, the very different orchestration, texture and dynamic at the beginning of Beethoven's recapitulation. Other details of instrumentation, of course, while not always being directly relevant to answering the question as posed, should be credited as evidence of familiarity with the music.

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Section B – ‘Picturing Music’

- 4 Is Ravel’s orchestration of *Pictures at an Exhibition* an improvement on Mussorgsky’s original? Compare the effects of the performances you have heard, referring to at least three pieces in detail. [35 marks]**

Candidates may take either view. If they believe the orchestrated version to be an improvement, it should be substantiated by references to accurate details of the instrumentation and convincing explanations to link these to relevant features of each of three images. The contrary view may limit itself principally to demonstrating that the pianistic textures and figurations are an integral feature of Mussorgsky’s expression and that the piano itself affords a sufficient palette of colours to suggest the pictures, or even that the musical material can itself do the job by means of harmony, rhythm, pitch, tempi, dynamics etc.

Most candidates will have heard only recorded performances, probably only one of each version. They do not have to list or identify these – the word ‘performance’ is included in the question to direct their attention towards the sound of the music – but any telling references to details of more than one interpretation by candidates who have heard more should be rewarded as further evidence of familiarity with the music.

- 5 Discuss Vivaldi’s use of tempo in *Summer* and *Winter*. How far do changes of tempo help to suggest specific aspects of the poems? [35 marks]**

The recordings that candidates are allowed to take into the examination may list the tempi of movements – and some of them also the changes within movements. The ability to quote Italian tempo terms, therefore, is, of course, worthy of some credit (for this understanding) but should not be over-rewarded. The crucial issue is the degree to which a convincing link can be made with a specific feature in a poem. The *Adagio/Presto* alternations in the second movement of *Summer* should be readily accessible to most candidates – a simple contrast between ‘rest’ and ‘thunder’ is sufficient (only those who have really close knowledge of the poem will describe the latter more subtly as ‘the fear of’). The brief *Lento* in the middle of the last movement of *Winter* may elude a convincing rationale, – the words ‘come out of the iron gate’ refer to the imminent arrival of the winds – it would be enough to make the link to the actual blowing of the winds in the return to *Allegro*.

Candidates should also address the differences in tempi between movements and enter into some discussion about the extent to which they effectively establish a basic mood as background to a wider segment of the poem. The least confident answers may show some confusion between ‘tempo’ and ‘speed of notes’, i.e. suggest that some of the many rushing passages in short-value notes are ‘fast’. Although the observation has some relevance, it may betray a weak grasp of the meaning of ‘tempo’. Again, however, such evidence of familiarity with the music should be credited in its own right.

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- 6 Discuss a range of examples to show how instrumental music can tell a story, or suggest visual images, or express mood or character. Your examples may be from music of any period or tradition but should not include detailed references to more than one of the Core Works. [35 marks]**

The question is very open, not specifying what particular type(s) of ‘programme’ might provide extra-musical stimulus, nor any particular tradition. Candidates are not obliged to refer to any of the Core Works but any commentary on more than one of them should be discounted. The question seeks to explore not how closely candidates know the Core Works but how much, and how well, they know other examples of repertoire, and can apply what they have learned about techniques of representation in the Core Works to them. Examples might, for instance, range from discussion of two or three pieces in Schumann’s *Carnaval* to a piece of Chinese music that describes birds. Some weaker candidates who do not read the question sufficiently carefully might seize this ‘open’ opportunity to discuss some favourite examples of contemporary popular music but the word ‘instrumental’ specifically excludes vocal music.

Section C

- 7 Does writing for a patron or to fulfil a commission give composers less freedom to express themselves than those who are independent? Refer to more than one period in your answer. [30 marks]**

Candidates may express a view either way or sit on the fence. The value of the answer will lie in knowledgeable references to the circumstances of composition of relevant repertoire. Most likely composers to be discussed are Haydn, in terms of his position at Esterh az and either Beethoven (regarding the *Eroica*) or Mussorgsky but valid points may be made about the composers of any of the Prescribed or Core Works. Some may choose to focus at length on contemporary circumstances, particularly the extent to which recording contracts for pop musicians may or may not limit their freedom.

- 8 Discuss some of the ways in which different kinds of music can be described as ‘classical’. Refer to more than one tradition or style in your answer. [30 marks]**

Most candidates should be able to explain that the Viennese composers they have studied are regarded as representatives of a ‘classical’ period but only the more knowledgeable ones are likely to be able to put their finger on, and illustrate the defining features of the style. Many will draw a crude dividing line between contemporary ‘pop’ and ‘classical’ music: they will need to make a distinction between this use of the word and the earlier one. The sense of a professional, codified tradition found in several Asian cultures will be most clear to those with real experience of them but many will have some notion of orally-handed-down traditions such as those of the Indian sub-continent and be able to set these against broadly-defined ‘folk’ music.

Differentiation will depend on the level and breadth of awareness and the ability to refer knowledgeably to examples.

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9 How have developments in electronic technology changed the ways in which music is composed, performed and heard? [30 marks]

Most candidates will be able to describe some of the ways in which music is produced and accessed today but, by asking 'How technology has changed the way...', the question requires an element of comparison with former practices. Without a discussion of this aspect an answer may not be considered sufficiently comprehensive to be credited in the highest band. It might be in this respect that the weakest answers, too, will be identified, e.g. candidates may be unclear about when recordings became possible.

Answers do not have to confine themselves to discussion of 'classical' music: many candidates may legitimately seize this opportunity to discuss aspects of popular music production and culture very knowledgeably and in considerable detail.

10 Briefly describe the construction of a violin and explain the most common techniques used for playing it, giving examples of its use as both a solo and an orchestral instrument. [30 marks]

'Briefly describe' makes the question accessible to non-violinists. They should know how many strings it has and how it is tuned and different pitches are sounded. Candidates will have become familiar with a wide variety of performing techniques in their study of Beethoven's *Violin Concerto* from the Prescribed Works, and the Vivaldi and Holst Core Works. Between them these pieces offer examples of bowed, plucked and struck (*col legno*) techniques, as well as double-stopping, use of mutes and the *sul G* of Beethoven's concerto. Distinguishing between orchestral and solo playing, candidates should be able to mention, and explain, the use of *tremolo* effects. In solo roles (and this includes Mozart's *Clarinet Quintet*) some reference to superior displays of technique may be made, most probably in terms of scales and arpeggios. An understanding of rapid cross-string techniques might only be shown by violinists: lack of reference to this is not a barrier to access to the highest bands.