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**MUSIC**

**9703/01**

Paper 1 Listening

**October/November 2019**

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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This document consists of **7** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

| Question  | Answer   | Marks     |
|---|--|-----------|
| <b>Section A</b><br><br>General observations: many candidates may address the task obliquely by giving parallel commentaries that lack direct engagement with significant features and may not answer the question explicitly. In themselves these may demonstrate a good level of familiarity with the music, which should be acknowledged accordingly in the mark. Where commentaries are overloaded with surface features of no particular relevance, the highest mark bands will not be accessible. |  |           |
| 1   | <p><b>Write a detailed commentary on the second movement of Beethoven’s <i>Symphony no. 5</i>.</b></p> <p>Exhaustive detail is not required, but the significant moments should be highlighted in the correct order. Candidates will likely choose to describe each ‘variation’, including which instrument carries the melody and what others are doing. The main theme is always clearly recognisable. The second theme contrasts with the first in dynamics, instrumentation and texture. The first two variations sound ‘busier’. The third is in the tonic minor initially, then reverting to the original key, etc. Descriptions need to be recognisable and detailed.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | <b>35</b> |

| Question | Answer   | Marks     |
|----------|--|-----------|
| 2        | <p><b>Outline the form of the first movement of Haydn’s <i>Trumpet Concerto</i> and compare it with the form of the first movement of Mozart’s <i>Symphony no. 39</i>.</b></p> <p>Sonata form is the basis for comparison here, but neither piece conforms entirely. The double exposition in the Haydn might be compared with the long introduction in the Mozart, and similarities drawn between the treatment of keys. Sufficient detail will be required to demonstrate familiarity with each of the Prescribed Works.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | <b>35</b> |

| Question | Answer   | Marks     |
|----------|--|-----------|
| 3        | <p data-bbox="288 248 1273 313"><b>Describe Variations 7, 8 and 9 of Beethoven's <i>Clarinet Trio</i> and briefly relate these to the theme.</b></p> <p data-bbox="288 349 1342 450">The seventh variation is in the tonic minor and has a military feel with its dotted rhythms and large leaps. The cello tends to lead with the clarinet answering, and the piano providing chordal support.</p> <p data-bbox="288 454 1257 519">The eighth variation is quite lyrical; the cello leads again, answered by the clarinet, while the piano adds a staccato bass line and triplet chords.</p> <p data-bbox="288 524 1286 624">The ninth variation is characterised by canon, first between the right and left hands of the piano, and then between the clarinet and cello (with piano trills, which lead into the coda).</p> <p data-bbox="288 629 1337 692">The form of each variation relates to the theme, and the broad harmonic outline, and in the 9th Variation, the original theme is clearly recognisable.</p> <p data-bbox="288 728 1342 792"><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | <b>35</b> |

| Question         | Answer   | Marks |
|------------------|--|-------|
| <b>Section B</b> |  |       |
| 4                | <p><b>Describe how Smetana represents the river's journey throughout <i>Vltava</i>.</b></p> <p>The intertwining of the source rivers, with twin flutes then joined by pizzicato violins and a clarinet, provides a good starting point for this question. Candidates must also highlight how the river is maintained through the different scenes, contrasting the faster sections with the slower (e.g. the nymphs vs. the rapids) and the broadness of the flow towards the delta. Candidates must show an understanding of how Smetana has used musical features to depict the river in its various stages.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | 35    |

| Question | Answer  | Marks |
|----------|---|-------|
| 5        | <p><b>How does the use of percussion contribute to the portrayal of the story in the third and fourth movements of Berlioz's <i>Symphonie fantastique</i>?</b></p> <p>The timpani provide the most obvious examples here, including the thunder in the third movement and the military feel of the fourth. The snare is also prominent in the fourth movement. Candidates must show both a familiarity with instances of use of percussion in both movements, and how these moments fit into the story.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | 35    |

| Question | Answer  | Marks |
|----------|---|-------|
| 6        | <p><b>What features would you expect to hear in music about 'night'? Show how these are suggested in <u>two</u> contrasting pieces.</b></p> <p>Candidates will likely start with some of the different ways aspects of 'night' might be depicted, from higher instruments playing slowly and calmly to lower, darker instruments playing with dissonant menace. Any vocal music examples will need to bypass the lyrics (except for prominent examples of word-painting) and look for musical features that might support a 'night' scene. Candidates will need to select at least one non-Core work, as night is depicted similarly in <i>Clair de lune</i> and the nymphs in <i>Vltava</i>. The choice of pieces for comparison will discriminate between candidates, as well as the detail and convincingness of more specific examples.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | 35    |

| Question         | Answer  | Marks |
|------------------|---|-------|
| <b>Section C</b> |   |       |
| 7                | <p><b>What is ‘patronage’? Discuss examples from the late 18th and early 19th centuries, and consider if any elements of patronage have survived in the 21st century.</b></p> <p>A straightforward definition will suffice, and Haydn will serve as the most obvious example of a composer under patronage with the Esterházy family. Mozart’s conflicted relationship with his early patrons could be juxtaposed with his freelance work. Candidates are likely to argue that patronage does not survive in any form today, although some might make the point that commissions are a form of patronage, and some composers are attached to long-term composing jobs, for example for television shows, or composers-in-residence. Recording company contracts can also be quite restrictive, and might be compared fruitfully with patronage.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | 30    |

| Question | Answer   | Marks |
|----------|--|-------|
| 8        | <p><b>How is improvisation used in different types of classical music? Refer to examples from <u>two</u> periods and/or traditions.</b></p> <p>‘Classical’ could refer to Western or non-Western music. In Western styles, cadenze in concerti are the most obvious example, although well informed candidates might also point to the realisation of figured bass as an example of room for personal interpretation. Indian classical music involves an element of improvisation as well, and candidates may be able to draw on other examples from World Music.</p> <p>Equally, candidates might argue that improvisation has no place in classical music, but this would need to be supported with carefully chosen examples.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | 30    |

| Question | Answer   | Marks |
|----------|--|-------|
| 9        | <p><b>How might different performers interpret a single piece of music? Refer to at least <u>two</u> performances you have heard.</b></p> <p>The emphasis here is on the different choices different performers might make. Candidates need to draw on their own listening, which could include a wide range of styles. They might also legitimately cite examples of their own interpretations.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | 30    |

| Question | Answer   | Marks     |
|----------|--|-----------|
| 10       | <p><b>Discuss some of the ways composers, performers and audiences have all influenced each other in the creation of new music.</b></p> <p>There are some pertinent examples in the Prescribed and Core Works. Haydn composed his concerto for Weidinger's new keyed trumpet. Mozart wrote music for paying audiences, so had to write in a style they would understand and appreciate. Beethoven was less concerned with what audiences and performers thought. In the modern era, audiences can access music more easily, and also offer opinions readily online (or affect the charts with downloads); this influences the compositional activity of composers, who are often, but not always, the performers. Modern art music might take less notice of popularity, like Beethoven, and try to push the limits of audiences' expectations. Candidates might also have experience of workshopping their own compositions with classmates, responding to feedback from the performers and an informal audience.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p> | <b>30</b> |