

MARK SCHEME for the May/June 2013 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 2013 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

Page 2	Mark Scheme	Syllabus	Paper
	GCE AS/A LEVEL – May/June 2013	9703	01

- 1 For full credit for their commentary candidates will need to indicate what their reference points are. All three variations follow the phrase structure of the theme: some candidates may choose to label these as some version of a basic AABA, others may adopt a two-halves approach marked by the repeat sign – AB is equally acceptable provided that each point is clearly identified as located in the first half, the ‘contrasting’ middle phrase, or the final one.

Not all of the ‘aspects’ will feature in every variation and some answers may add relevant details about articulation or dynamics.

Variation I: all candidates should be able to recognise that the first two phrases are almost unchanged, played only by string parts which closely maintain the textures of the Theme, but that the clarinet takes off in an independent ‘descant’ characterised by wide leaps. More detailed answers will note that it is the lower strings that take the second phrase. All should point out that it is mainly in the harmonic framework of the third phrase that the ear recognises a relationship with the theme. More perceptive answers may also describe how the clarinet, while continuing the melodic and rhythmic style of its wide-leaping descant incorporates two figures (2nd and 4th bars) which relate directly to the contours of the original melody.

Variation II: answers may (perhaps) legitimately deal with this variation more in terms of the ‘aspects’ stipulated in the question than as ‘blow-by-blow’ commentary. The essential points that must be made are harmonic and rhythmic: that the harmonic basis is unchanged and that 2nd violin and viola maintain a new rhythmic figure (triplets) in parallel motion throughout. More detailed answers may note that the cello makes the harmony explicit from the outset (where formerly it was silent) and that the 1st violin’s ‘new’ tune begins, although rhythmically very different, with the first three notes of the clarinet’s ‘descant’ in Variation I. The greater reticence of the clarinet may be mentioned and the first changes in dynamic levels (sudden loud notes).

Variation III: the essential points to be made are that this is in the minor (although tonality/modality is not specifically listed as an ‘aspect’ in the question, it is implied by ‘harmony’) and that, again, the original theme is present only in its phrase structure and harmonic outline. Particularly knowledgeable candidates may describe it as ‘tonic minor’ and this technical understanding should be rewarded. The principal points to be made about instrumentation will include the melodic role of the viola and the low register notes of the clarinet: candidates may suggest that these, together with the minor mode, contribute to a ‘darker’ feel. The most perceptive answers may reflect the subtle shift of emphasis from dominant/tonic alternations in the third phrase to a more exclusively dominant implication. Most answers should mention the increased melodic chromaticism in the 1st violin part in the third phrase.

Page 3	Mark Scheme	Syllabus	Paper
	GCE AS/A LEVEL – May/June 2013	9703	01

- 2 The first part of the answer should be factual: a precise listing of the instruments that make up each of the two orchestras. All candidates should know that Haydn's score does not call for flutes, clarinets, trumpets or timpani. They do not need to give numbers of instruments, though many will know that the woodwind are paired and some more knowledgeable ones may point out that Beethoven uses three horns, nor are they expected to be familiar with the conventional score-order of listing, section by section in pitch order. An awareness of 'family' groupings, however, should be demonstrated and some sense of understanding which instruments are generally higher with more melodic roles and which lower with bass/harmonic ones. As they are not required to have studied a score it is not to be expected that they will know that the brass instruments are pitched in E flat in both works or that the bassoon mainly shadows the cello in the Haydn with only occasional moments of independence.

Some basic principles of classical orchestration should be understood: that the timpani plays only tonic and dominant notes; that the brass were also limited melodically and used mainly to reinforce the harmony; and that the string section was the work-horse of the orchestra, the 1st violin having the lion's share of the melodic material. There should be some awareness of the principle of common instrumental pairings and tutti doubling and of the occasional use, for expressive purposes, of the woodwind section as a 'choir'. Many candidates will be able to refer to at least one or two passages for a solo instrument (the cello in Haydn's trio, the flute after the minor variation in Beethoven's movement) but this should be understood as exceptional: the best answers may mention these in the context of a wider discussion of timbres and textures.

Differentiation will rest on the level of convincing detail offered and familiarity with orchestral effects and how these are created rather than on matters of structure or thematic development/variation.

- 3 Most answers will compare the number and nature of movements: that both have a quick-slow-quick format but that the symphony interpolates a Menuet and Trio before the last movement. Many candidates will also know that both first movements use Sonata Form and that both last movements are Rondos. More informed answers will be able to point out the differences in the treatment of the Exposition in the 1st movements. Reference to the Mozart *Clarinet Quintet* is not required but familiarity with its slow movement should alert candidates to the fact that the structural features of neither the Haydn nor the Beethoven slow movements can be defined as 'typical'. Some indication of the more lyrical ('song-like'), relaxed mood would be appropriate.

All answers should attempt to get beyond mere assertions that the one has a dominant solo instrument and the other doesn't. At the least there should be some explanation of the cadenza. Most candidates should show some appreciation of the greater technical demands made by Beethoven on his soloist than on the orchestral violinists. The most able may attempt more detailed discussion and illustration of the relationship between the solo part and the orchestra. Mere assertion that the latter 'accompanies' is not adequate – examples of different ways in which it does so are required.

Page 4	Mark Scheme	Syllabus	Paper
	GCE AS/A LEVEL – May/June 2013	9703	01

- 4 Although the use of the term ‘ground bass’ is not essential, a clear understanding of the structural principle is required, however obliquely expressed. An awareness, too, of the different situations of the two songs and, hence, the difference in their moods should be shown: in Act I Dido is restless, hesitant, conscious of growing feelings which she can no longer control and troubled about their appropriateness, almost going around in circles; in Act III she moves forward decisively i.e. the two types of ‘pain’ are subtly different. It is unlikely that candidates will express these differences as explicitly as this but all signs of appreciation of any of them should be rewarded if the answer can demonstrate how they are reflected in the music. Some candidates may wish to show that the two bass lines themselves reflect the difference.

A single focus on details of word-painting alone will not be enough for an entirely satisfactory answer. Both songs should be seen in their entirety as well: melodic lines should be considered as a whole, with discussion of pitches, changes of rhythm (e.g. ‘sighing’ figures in Act I), and which words are highlighted by melismas. The difference in the instruments accompanying should be noted: continuo only in Act I, full strings in Act II – the effect of their postlude should be mentioned. The most perceptive candidates may also be able to discuss the harmonies of the *Lament*. Most answers should attempt to explain at least one example of chromaticism.

The question invites candidates to evaluate (‘how successful’) the techniques used. They may, of course, take a critical, rather than appreciative, stance. Judgements must be supported by convincing references to the music.

- 5 In their rush to discuss more descriptive aspects of the piano’s music, candidates should not overlook the pure accompanimental, i.e. harmonic, role of supporting the voice. Mention should be made of its introductory and postlude functions as well as the continuity it supplies between the verses of strophic songs. Candidates who have tried to compose songs themselves will be alert to the fact that Schubert’s piano only doubles, shadows or pre-empts the vocal line, for timbral or expressive effect, never in a routine way.

Most answers will give examples of the piano’s role in suggesting the physical background to the songs, the mill and the brook; many will also be aware of its sympathetic reflection of changing moods but find this harder to pin down by explanation of vivid examples. Tempo and major/minor mode changes may perhaps prove to be the most accessible techniques (and it is usually the piano that initiates these) but more reflective answers from candidates who know the music really well may be able to discuss the contribution of rhythmic movement in suggesting e.g. walking, rushing, standing still, the use of harmony to underline the text and of repetition for emphasis.

Page 5	Mark Scheme	Syllabus	Paper
	GCE AS/A LEVEL – May/June 2013	9703	01

- 6 All candidates will know Otello's and Desdemona's duet from Act I of the Core Work, Verdi's *Otello*. This offers an extensive scene in which their gradual 'coming-together' is marked by their singing at first different music from one another, then sharing and echoing melodic material, alternating but eventually overlapping, and finally but, in this instance, rather briefly, typical close harmony. Close description of any of the features of this scene which contribute to situation/mood may give evidence of close, appreciative familiarity with the music.

Comparison pieces may come from a very wide range: as posed, the question does allow consideration of the quarrel between Dido and Aeneas in Purcell's opera and this will be legitimate if, similarly, the 'argumentative' nature of the music of the exchange can be demonstrated; most likely examples, however, will probably be of the harmonious 'in love' kind either from other operas that have been studied (such as Wagner's *Tristan und Isolde*) or musicals with which candidates are otherwise familiar (*West Side Story*). Discussion of other traditions, e.g. Beijing opera, is acceptable. Examples will need to be described in sufficient detail, including being briefly situated within the plot, to provide an adequate understanding of the characters and their mood, but answers should avoid the danger of dwelling overlong on explaining and interpreting lyrics alone: the focus should be on what it is that the music itself does that supports the dramatic point that the two singers are in love.

- 7 The question does not require the two musicians discussed to be from different periods. A fully satisfactory answer may discuss in detail examples from only the 18th and early 19th centuries: others may range more widely, perhaps even beginning with Purcell and extending into the present time. In the latter case the definition will need to be broader to allow for discussion of government, corporate and individual philanthropic examples.

All candidates should be able to describe the nature of Haydn's employment at Esterházy. This should go beyond mere assertions of the master-servant relationship: there should be some explanation of what this involved in practical, music production terms. Beethoven's patrons are also relevant: a brief contrast might be made with Schubert's position but this does not merit extensive discussion.

- 8 The Core Works will have introduced candidates to a range of operatic styles (at the very least Baroque and 19th century 'grand' Italian opera) and striking contrasts might be made between these and popular or traditional voices. Many may be critical of what they hear as a very artificial type of 'over-production': as most will have had access only to recorded versions of the operas they cannot be expected to have had the direct physical experience of the need to project sound from the stage to the audience in a large opera house (i.e. without microphones), or to appreciate specialised training that this requires. They should, however, be able to explain the principle voice types (in terms initially of pitch range) and attempt to describe differences in timbre and diction: some may be able to hear differing degrees of vibrato. The use of words such as 'darker' or 'lighter', 'shrill' or 'velvety' is adequate provided the singer and role or song is identified. The focus should be on comparing sounds: candidates are not expected to explain them in terms of head, throat or chest registers or to explain breathing from the diaphragm. If an 'early music' recording of the Purcell has been heard the vocal sounds may have been recognisably very different from those heard in performances of 19th century opera. Depending on whether recordings were made in the studio or live in a concert-hall, more perceptive candidates may have noted a difference of approach in performances of the Schubert songs. Almost all candidates may feel more comfortable discussing one or two of their favourite pop singers but they may never have considered before what the individual differences are between their general styles. Comparisons with traditional styles of singing, e.g. Indian classical music or some Eastern European folk musics, may very validly be made: descriptions may well be quite vivid but identification of particular performers and songs less precise. Some allowance in this respect may be in order given the nature of these latter genres.

Page 6	Mark Scheme	Syllabus	Paper
	GCE AS/A LEVEL – May/June 2013	9703	01

- 9 Candidates from countries which have, or have had, a strong musical tradition with discernibly ‘national’ distinguishing characteristics may be most attracted to this question. Some answers may be fiercely proud, arguing that their classical or folk tradition remains as lively as ever. Others may recognise its increasing responsiveness to features from Western popular music, such as the introduction of instruments like the guitar, or the addition of a disco beat to otherwise indigenous sounds. Most candidates will mention ‘globalisation’: some may lament homogenisation, others may welcome fusion. Differentiation between answers will rest on the level of supportive knowledge of the music referred to.
- 10 The question allows answers to deal exclusively with composers’ directions or performers’ interpretations or a combination of both. There may be some difficulty for candidates who have not had access to scores, or had tempo changes explained to them, in distinguishing between what a composer actually specified and what a performer may have initiated themselves. ‘Performers’, of course, opens the question up to discussion of jazz, or popular music.

Among the Prescribed and Core works, the most fruitful for discussion is likely to be the last movement of Beethoven’s *Eroica Symphony*. This has abundant, very striking – and sometimes very dramatic – changes of tempo. Candidates are not required to cite these using Italian terms: ‘slower’ and ‘faster’, if accurately applied, are adequate descriptions. The changes of mood in both operatic works are also relevant: these do not need all to be highly dramatic – the lively speed for the Sailors’ chorus at the beginning of Act III in *Dido and Aeneas*, suggesting the bustle of preparations to go to sea, might be contrasted with slow, mourning speed of the last chorus.