

**MARK SCHEME for the October/November 2010 question paper
for the guidance of teachers**

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 must be read in conjunction with the question papers and the report on the examination.

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CIE is publishing the mark schemes for the October/November 2010 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Section A [35 marks]

Mark in accordance with generic marking scheme in Syllabus (p.15). Selective pointers re individual questions below. They are indicative only and not intended to be comprehensive.

- 1 Discussion of the Haydn movement will need to go beyond identifying which instrument plays the 'Emperor' theme in each variation: awareness of register and texture changes will need to be shown. No knowledge of any more complex variation sets (such as Beethoven's 'Diabelli' variations) is expected but fuller answers might also mention the variation process at work in the slow movement of Beethoven's Piano Concerto no 5, and be able to describe e.g. the ornamentation or broken chord techniques which are used.

Explanation of 'developing' requires more than a broad statement about the place and role of the development section in a Sonata Form movement. Many candidates may choose the first movement of Schubert's Symphony no 5 as the focus for their discussion: they will need to identify the source of the two figures with which it begins before explaining the nature of the sequential treatment they are subjected to. They are not expected to be able to identify modulations. The development section of the first movement of Beethoven's Piano Concerto no 5 offers a much richer source of examples for more perceptive candidates to draw on. The best answers should be able to demonstrate that developing can take place elsewhere in a movement, and may still be going on in the Coda.

Reward understanding of the essential difference between presenting a self-contained theme in its entirety in new clothing and modifying and transforming much briefer fragments. To confirm understanding, examples should be apt, but even less relevant ones may be credited to the extent that they indicate some familiarity with the sound of the music.

- 2 The reference in the question to 'be compared with' should not turn this into solely a comparison task. Candidates are not expected to know about the genesis and development of the classical solo concerto but the fact that some of the crucial elements in Beethoven's Piano Concerto no 5 were innovative should be understood e.g.:
- the immediate, and commanding, entry of the piano at the start of the first movement
 - the integral nature of the *cadenza* and the explicit embargo on improvisation
 - the linking device used to move from second to third movement without a break

and, perhaps, also:

- the prominent timpani part in the closing stage of the third movement (this may be accepted as 'innovative' as candidates are not expected to be familiar with any others of his concertos).

Candidates are not required to understand the enharmonic nature of the composer's flat submediant key for the slow movement, but they should be able to hear the semitone descent at the end of the movement. The most perceptive answers may be able to demonstrate a shift in relationship between soloist and orchestra – it is particularly in this respect that comparison with the Mozart concerto may be helpful – perhaps in terms of a contrast between 'polite dialogue' and 'trial of strength'. If this aspect is addressed then some reference to developments in piano construction might also be made.

There are many striking details about the concerto which candidates may wish to show they have noticed, remembered and appreciated but not all of them will be relevant to the focus on 'innovation' e.g. the entry of the horns at the end of the *cadenza* or the rhythmic energy of the outer movements. Such details may be credited towards evidence of close familiarity with the music.

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- 3 Candidates need first to explain the composition of Schubert's orchestra for Symphony no 5. Those who have studied the 'classical orchestra' *per se* should be able to make essential points about:
- typical grouping in sections as woodwind, brass and strings
 - but only single (not 'double') woodwind, and without clarinets
 - no trumpets or timpani.

An understanding of the changing pitch of the horns – B flat to E flat to G – is not required. Most answers should attempt to explain and illustrate the typical roles of each section and some instruments within them in terms of melody, bass or inner parts. More informed answers may be able to pinpoint particular techniques such as doubling, *tremolo* or imitation.

Those who have studied each of the Prescribed Works in isolation, without any reference to orchestral practices of the time and how they were developing, will have to base their answers on comparisons with the Mozart and Beethoven concertos. Although the composition of each orchestra may be said to be typical of its own time in terms of the 25-year span which separates them, the way the composer's use of the orchestra is adapted to suit the solo concerto nature of the music may make direct comparisons sometimes tenuous. Candidates are likely to find comparing Schubert's with Mozart's orchestral writing the easier of the two options.

It may be that the selection of examples in themselves shows understanding of the question more convincingly than the candidate's actual text. A random list of delightful examples, however, cannot provide a sufficient answer in itself, beyond confirming knowledge of the music.

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Section B [35 marks]

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- 4 There are two principal avenues for candidates to explore: details of word-painting and a more general sense of mood. Both of these can be illustrated by reference to choral and orchestral examples. Most candidates should be able to give some account of the more obvious use of fanfare patterns, marching rhythms, brass and drums to convey military metaphors but some may be able to go further and suggest e.g. the driving forward movement as illustrative of relentless force – which might be supported by an example of a strong orchestral or choral unison such as the ones that accompany '*Make no parley*', or the way in which the orchestra's semiquaver/quaver figure in bar 1 beats 1 and 2 becomes a sustained '*rattle*' (of cannon?) in the background behind the voices' more specific reference to gunfire in bars 50 to 54. A fuller answer might also consider the expression of the voices of the civilian population e.g. the chromatic vocal lines for '*beseeching*' and '*entreaties*'.
- 5 Most answers will give the time-signature 4/4 but a description without it is valid provided the qualities of a regular beat in consistently maintained tempo is emphasised and some understanding of the alternating stress in '*one-two*' is conveyed. The time-signature alone, without further explanation, is not a sufficient indication of understanding. Such is the prevalence worldwide, regardless of indigenous musical tradition, for armies on ceremonial parade to march to the sound of a Western-style military band, most candidates are likely to have seen and heard such a march on their own national television. Fuller answers will also consider melody and structure as well, probably, as instrumentation. An element of historical perspective will be needed here, e.g. traditional military instruments audible on the battlefields of past centuries, the need for an easily memorable tune to be sung or whistled in unison with lighter instruments such as fife/pipe and snare-drum, played by soldiers themselves as they march along.

The chosen examples will most likely be taken from 20th-century film music or a wide range of 19th century examples such as Schubert's *Marche militaire*, Berlioz's *March to the Scaffold*. If a Core Work is the only one available to candidates for their demonstration of march characteristics the obvious choice is the Vaughan Williams, for which some of the points will reflect those made in the Q4 answer above, and this by itself may contribute to a very full answer. The opening of the Britten also offers some opportunities but these are more limited as this is only a small part of a movement in which the marching atmosphere gives way to reflection, dialogue and reconciliation.

- 6 Candidates whose experience of repertoire in studying this section has been almost entirely confined to the Core Works will have enough material to draw on in the Penderecki and Britten. Together they offer very fruitful opportunities for the comparison of techniques part of the question. Those who choose the Britten will need to show some understanding of the nature of a *Requiem* (in general terms); in the Penderecki care will need to be taken to demonstrate a relationship between specific string techniques and effect (it will not be sufficient only to describe 'what happens'). Candidates who are able to draw on music of a community tradition may be able to explain the relationship between the nature of the musical techniques in a more local, more individualised context and their affect. A personal expression might also be described from an operatic scene or some more intimate form such as a song or piano piece.

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Section C [30 marks]

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7 It is possible to answer this question fully by reference only to Prescribed and Core works. Besides the 18th century works, the Britten movement is also relevant. The question requires a view, and answers that only describe, without some attempt at evaluation, are unlikely to be able to match the descriptors in the higher bands. Most will argue in favour of structure but a less positive view, perhaps that it is not necessary, may cite the Penderecki (in being less obviously structured). Reference to other periods is most likely to focus on Romanticism (particularly by pianists): almost all 'other traditions', of course, have their own standard ways of shaping the flow of their music – 'structure' (or 'form') may not be the most apt word but characteristics may be demonstrated and explained in terms of 'organisation'.

8 Comparing 'circumstances' is the more tractable part of this question: Haydn's long full-time employment at Esterhaz against Beethoven's entirely 'free-lance' career. Candidates should know that, by the time of writing the Emperor's Hymn and the quartet variations, Haydn, too, was free of close control; and, conversely, that Beethoven was strongly dependent financially on 'patronage' (Archduke Rudolf, Lobkowitz etc), albeit not in as formally contractual a way as to be a 'job' (candidates are not expected to understand the notion of 'pension' at this time). Publishing was more vital financially to Beethoven but Haydn's music was also widely published and he exerted as strong a control over this aspect of his income as was possible in the days without copyright protection.

How their different circumstances affected what music they composed can also be demonstrated, although this requires quite extensive background knowledge: e.g. Haydn's composition of operas, church music and baryton pieces for the Prince, and later the symphonies for Salomon, the trips to London also providing the stimulus for *The Creation*; Beethoven's early focus on piano music for himself to play, as an aspiring *virtuoso*, the significance of the chamber music composed for rich, aristocratic *cognoscenti*, and the importance of concert-promotion (it was never 'concert-giving' – there was always both a financial return expected, and the sense of self-promotion was strong).

How circumstances affected the nature of the music composed is an aspect of the question that will probably elude most candidates – perhaps a recognition that this needs to be addressed may be the best that can be managed: for those who do tackle it, it is likely that they will find a richer source of example in Haydn's music than in Beethoven's and this, too, is likely to be in the line of 'circumstances' rather than 'influences' e.g. many may know the story behind the 'Farewell' Symphony.

9 This is an open question: answers may go either way, or hedge bets. Strength of argument and relevance of examples will differentiate. The Prescribed and Core Works provide a rich source for candidates to draw on and answers that confine themselves to these will not find this in itself a barrier to accessing the higher bands. The best answers may be those that do not confine themselves to how music is composed but also address the issue of performance; or refer to examples of instrumental music 'imitating' vocal music (and, sometimes, of course, *vice versa*). Discussion is not necessarily limited to music of the Western tradition (Indian classical music, for instance).

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- 10** Candidates will have had widely different opportunities to watch orchestral conductors at work at live events: for the majority, listening will have been via audio-recordings supplemented by some experience of TV programmes. Those who play instruments themselves may also have performed in a school or college orchestra and be able to comment from the 'inside' on what they perceive the conductor's role to be. Most will have made some study of the orchestras used in the Prescribed Works, and understand something of the complexity of Britten's scoring involving the need for more than one conductor. The best answers are likely to be those that can distinguish between beating time, 'keeping everyone together', and determining and shaping an 'interpretation'. Those who have had the opportunity to hear more than one recording of at least one of the Prescribed Works, and can discuss it convincingly, will have a head start.