

---

**MUSIC**

**9703/01**

Paper 1 Listening

**October/November 2018**

MARK SCHEME

Maximum Mark: 100

---

**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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

---

This document consists of **6** 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
<p><b>Section A</b> General observations: many candidates may address some questions obliquely only by giving detailed, consecutive commentaries, or by giving parallel commentaries in comparison questions, not making similarities and differences explicit. In themselves, these may demonstrate the level of familiarity with the music, which will be acknowledged accordingly in the mark. Where commentaries do not explicitly engage with specific features, and are overloaded with surface features of no particular relevance, the highest mark bands will not be accessible.</p>		
1	<p><b>Describe Mozart's use of Sonata Form in the first movement of <i>Symphony no. 39</i>. Compare this with Beethoven's use of the form in <i>Symphony no. 5</i>.</b></p> <p>Candidates should identify the main sections in Mozart's movement: (Introduction, Exposition, Development and Recapitulation), and more perceptive candidates might also include detail about first subject, key structures, etc.</p> <p>Comparison with Beethoven 5 might include phrase length and the different treatments of the Recapitulations in terms of orchestration. More well-informed candidates should be able to explain in more detail what happens in the Developments of both movements. References to the fourth movement are also relevant.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	35

Question	Answer	Marks
2	<p><b>Explain some of the ways that Beethoven varies each of the two themes in the second movement of <i>Symphony no. 5</i>. Briefly compare this with how he varies the theme in <u>one</u> of the variations of the third movement of his <i>Clarinet Trio</i>.</b></p> <p>A chronological commentary is not required here, and candidates should highlight some of the ways the themes are varied.</p> <p>First theme: 'doubles' (extra notes inserted); third variation in tonic minor Second theme: variations of rhythm and texture</p> <p>The account of variations need not be exhaustive; the question asks for <i>some</i> of the ways, and it is up to candidates to select these and describe them clearly, showing close familiarity with the music.</p> <p>Any variation from the Clarinet Trio could be chosen for comparison.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	35

Question	Answer	Marks
3	<p><b>Describe in detail the relationship between soloist and orchestra in the second movement of Haydn's <i>Trumpet Concerto</i>.</b></p> <p>Responses could legitimately take the form of a detailed commentary, describing who plays when, and what roles they are playing (when the trumpet plays, is it always taking the lead?), and outlining the ternary structure in the process. Candidates might discuss the changes when the main theme returns (embellishments), as well as the remote key change in the middle section (precise keys need not be known).</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	35

Question	Answer	Marks
4	<p><b>How do Berlioz and Smetana suggest dancing in <i>Symphonie fantastique</i> and <i>Vltava</i>? Refer to specific musical features.</b></p> <p>The obvious scenes for selection are <i>Un bal</i> from <i>Symphonie Fantastique</i>, and the <i>Country Wedding</i> and <i>Dance of the Nymphs</i> in <i>Vltava</i>, although candidates might also comment on the water 'dancing' over <i>St John's Rapids</i>, for example. Most candidates should be able to describe the features of a waltz in <i>Un bal</i>, as well as the folk-like rhythms in <i>Country Wedding</i>. In all cases, specific musical features should be described, and these should be clearly linked to the dance-like effect they have.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	35

Question	Answer	Marks
5	<p><b>How do Berlioz and Debussy create a calm mood in the third movement of <i>Symphonie fantastique</i> and <i>Clair de lune</i>? You may refer to features such as dynamics, texture, harmony, tempo and rhythm but you do not have to discuss them all.</b></p> <p>The pastoral nature of the <i>Scène aux champs</i> can be discussed here, as well as the sense of stillness in parts of <i>Clair de lune</i>. Dynamics, textures, harmonies, tempi and rhythms would be the most fruitful areas for discussion.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	35

Question	Answer	Marks
6	<p><b>Can music portray ‘night’ more successfully with or without words? Refer to a range of examples.</b></p> <p>Candidates might consider the role of words in creating a scene, and it might be appropriate (depending on choice of repertoire) to discuss word-painting. Some strong examples of pieces which paint a convincing picture <i>without</i> words might also be cited. Whichever pieces candidates choose to discuss, differentiation will depend on a convincing description of the pieces and a well-supported opinion.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	35

Question	Answer	Marks
7	<p><b>Can the opinions of music critics be of value to audiences, composers and performers? Refer to a range of examples.</b></p> <p>New works were discussed eagerly in social settings, and reviews were printed and distributed. Candidates should show an awareness of the impact this had on the composers, performers and audiences. Knowledgeable references to modern day music critics could include blogs as well as newspaper columns, and the effect of their criticisms on performers (more or fewer engagements), composers (popularity and distribution) and audiences (attendance at concerts/downloads). Some candidates might be aware of the ‘squeeze’ on classical critics, with space in newspapers being reduced and a greater emphasis on popular music. Some might also take the position that critics are not helpful, and that audiences and composers should ignore them and do what they feel like. Either position is fine, so long as it is justified with examples.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	30

Question	Answer	Marks
8	<p><b>What is meant by the term ‘texture’? Illustrate your answer by referring to musical examples from any traditional period.</b></p> <p>Candidates need not discuss every possible texture. These can be simply explained, and then illustrated with examples from almost any tradition or period. A clear description of different textures would be sufficient, without necessarily using the formal words. For example, ‘melody and accompaniment’, which is broadly homophonic, is a valid description. Differentiation will depend on the appropriateness and range of examples and their clear description.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	30

Question	Answer	Marks
9	<p><b>How has technology affected the way we access music? Refer to a range of specific examples.</b></p> <p>The word ‘access’ could refer to print music, performed music, participating in music, creating music – it is open to interpretation. Candidates should show some awareness of the impact technology has had on our ability to share music (which might also prompt discussion about copyright), download it, listen to it on the move or at a distance, and create and perform music. They might also legitimately refer to the printing press as an early example of technological developments impacting access to music.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	30

Question	Answer	Marks
10	<p><b>Describe some of the ways percussion instruments are used in music from at least two different periods or traditions.</b></p> <p>Candidates can draw upon their own traditions in response to this question, and a description of which percussion instruments and their roles might be expected. There are also some examples to draw on from the Prescribed and Core Works, for example the four timpani in <i>Scène aux champs</i> from <i>Symphonie fantastique</i> and various parts of <i>Vltava</i>. Popular music and Jazz could also be discussed, with the drum kit playing an important role in the rhythm section of a band.</p> <p>Differentiation will depend on the level of detail in descriptions and the appropriateness of examples.</p> <p><b>Refer to the Band Descriptors and standardisation scripts in arriving at your mark</b></p>	30