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**MUSIC**

**9703/13**

Paper 1 Listening

**May/June 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 **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></p> <p>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.</p>		
1	<p><b>Write a detailed commentary on the Theme and any <u>three</u> of the variations in Beethoven’s <i>Clarinet trio</i>, movement III.</b></p> <p>The theme sees the piano take the lead, with the cello providing broken chord accompaniment, and the clarinet alternating between supporting harmony and melodic snatches. Candidates should also clearly articulate the structure of the theme, possibly referring to antecedent and consequent phrases.</p> <p>The second variation is started by the cello, which then supports the clarinet when it takes over.</p> <p>The fourth variation sees a conversation between the piano followed by clarinet and cello in harmony (and sometimes unison).</p> <p>The sixth variation has a notable, descending exchange of thematic material.</p> <p>The ninth variation features a canonic conversation between cello and clarinet.</p> <p>Descriptions of the coda are not directly relevant to the question, although they might add to evidence of familiarity with the music in general.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p>	<b>35</b>
2	<p><b>Discuss the relationship between trumpet and orchestra in the first movement of Haydn’s <i>Trumpet Concerto</i>.</b></p> <p>Aside from the obvious observation that the trumpet is the soloist, better informed candidates will be able to describe in detail the back and forth of the soloist and orchestra. Candidates should highlight where the soloist takes the lead, with the orchestra merely accompanying, when there is more immediate ‘conversation’ between the two, and when the soloist plays a more supporting role to the orchestra.</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><b>Compare the melodic uses of instruments in at least one movement from Mozart’s <i>Symphony no. 39</i> and one from Beethoven’s <i>Symphony no. 5</i>. Select significant examples for your answer.</b></p> <p>The most notable melodic use of instruments in Mozart lie in the third movement’s trio (although there is also some arguably valid wind writing in the second movement as well). Beethoven’s use of the oboe as a soloist in his first movement is notable, as is the horn call in the third movement and the more melodic role played by lower strings. Instances of such writing should be clearly located and described.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p>	35
<b>Section B</b>		
4	<p><b>How does Smetana use dynamics to contribute to the depiction of scenes in <i>Vltava</i>?</b></p> <p>At a basic level, most candidates should be able to point to louder and softer sections and what they represent (e.g. the loud hunt, which fades towards the equally loud country wedding, and the softer music of the nymphs, or the tumultuous rapids). To access the higher bands, more detail and nuance will be required, highlighting contrasts as well as low and high points in the music, all linked to the depiction of the relevant scene. References to musical features, such as instrumental techniques, timbre, range, etc., coupled with dynamics are valid.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p>	35
5	<p><b>How do composers suggest an effective contrast between light and dark in music about ‘night’? Refer to <u>one</u> Core and <u>one</u> non-Core Work in your answer.</b></p> <p>Candidates might refer to the Nymphs in <i>Vltava</i> (the shimmering of the moonlight against the dark, yet calm undercurrents) or <i>Clair de lune</i> (perhaps referring to the wide range and stillness). The choice of non-Core work will depend upon wider listening, but should carefully consider and balance the two ‘sides’ of night-time prompted by this question, going beyond the basic approach of low = dark vs high = light; aspects referred to might include (but are not limited to) harmony, timbral contrasts and texture.</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>Explain how the artist’s changing feelings towards his ‘beloved’ are represented by the music of the second, third and fourth movements of Berlioz’s <i>Symphonie fantastique</i>.</b></p> <p>To answer the question fully, candidates will need to place the ‘idée fixe’ and its yearning nature in a broader musical context, for example:</p> <ul style="list-style-type: none"> <li>• The presence of the waltz theme in the background of the first idée fixe in the second movement, and its absence in the second appearance.</li> <li>• The disruptive influence of the idée fixe on the pastoral calm of the third movement.</li> <li>• The truncated presentation in the fourth movement and the representation of the execution.</li> </ul> <p>The level of detail in musical descriptions and the candidate’s understanding of the artist’s feelings at each point will discriminate between responses.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p>	35
<b>Section C</b>		
7	<p><b>What features of a musical work might make it popular? Refer to examples from both the ‘First Viennese School’ and the 21st century.</b></p> <p>Music that was popular in the late 18th century is not necessarily popular today, and equally, audiences back then would not have understood some more modern music. An appreciation of this, as well as some understanding of the features of today’s popular music, is required to access the higher bands. Some candidates might legitimately go further to suggest what might make a musical work unpopular or unpalatable, and indeed what external factors help music to become popular.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p>	30
8	<p><b>Can music be successful using a small number of musical ideas? Discuss examples from a range of traditions.</b></p> <p>Some candidates will likely go for ‘yes’ and leave it there with little supporting evidence. A more nuanced response might take account of the lack of variety in some popular music styles, or the repetitiveness of some dance music or minimalist styles. Indian classical music uses a limited set of pitches, for example. Does this lack of variety make the music less successful, or are they evidence that variety is unnecessary?</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 has the development of modern technology affected performers' interpretations of music?</b></p> <p>The focus should be on the effect of technology on interpretation. The advent of recording technology particularly should be considered; performers have access to a wide range of interpretations, which might affect their own. They can also listen back to their interpretations and make adjustments. Some artists might choose to use amplification in their performances, or even electronic instruments – this significantly affects the quality of sound.</p> <p>Equally, candidates might opt to explore how technology has <i>not</i> affected interpretation, citing performers aiming for authentic performances, eschewing modern developments.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p>	30
10	<p><b>Describe the construction of <u>one</u> orchestral woodwind instrument of your choice, and give examples of some of its different roles in the Prescribed and Core Works.</b></p> <p>There are examples of the use of woodwind instruments in many of the works for Sections A and B. Most prominently, the clarinet features in Beethoven's <i>Clarinet Trio</i> and in the trio of Mozart's third movement in <i>Symphony no. 39</i>. The bassoon is used notably in <i>Marche au supplice</i> (Berlioz), and the flute at various points in <i>Vltava</i>. Whichever instrument is chosen, its construction should be described in detail, and pertinent examples of leading and supporting roles drawn from the repertoire.</p> <p><b>Refer to the Band Descriptors and the standardisation scripts in arriving at your mark.</b></p>	30