MUSIC	**9703/12**
Paper 1 Listening	**May/June 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.

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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
	Section A 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 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.	
1	**Write a detailed commentary on the last movement of Haydn's** *Trumpet Concerto***.** Candidates might begin with an account of who plays what when (soloist or orchestra). Better-informed answers might give more detail of orchestration and phrase lengths, as well as other significant features, such as the two bars of silence before the end, or details about the themes. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35

2	**Discuss the similarities and differences between the menuet and the trio in Mozart's** *Symphony no. 39***. Briefly compare this movement with the third movement of Beethoven's** *Symphony no. 5***.**
	
	Candidates might start by explaining what a menuet and trio is, going on to account for the differences and similarities between them. These might include:
	    Texture (e.g. *Menuet* dominated by strings; *Trio* strings accompany clarinets)
	    Dynamic differences
	    Metre
	    Keys (specific keys need not be mentioned, and recognition of a change is usually sufficient)
	
	The brief comparison could include reference to:
	    Both in triple time/three beats in a bar
	    Beethoven is faster
	    The return of the scherzo but in the case of Beethoven it is re-scored
	    Busier texture
	
	Refer to the Band Descriptors and standardisation scripts in arriving at your mark
		35

Question	Answer	Marks
3	**Compare the role of the piano in variations I, III and V of Beethoven's *Clarinet Trio*. Briefly relate these variations to the theme.** This question requires candidates to identify what role the piano is playing in each of these variations, forming a basis for comparison with the theme. Variation I: Piano solo, wide range of notes, rapid arpeggio and scalic patterns, melodic chromaticism Variation III: Piano acting more as accompaniment: provides strong, driving rhythm in the bass with broken chords in treble; octave interjection in bars 7–8; gentle quaver figuration accompanying antiphonal exchanges in bars 9–12; strong, driving rhythm in left hand, then right hand. Variation V: Rapid rising and falling scales; piano sometimes as accompaniment, and at times as soloist or even equal voice. Candidates should identify that the piano acts both as soloist and accompanist, explaining significant examples. This might feasibly extend to a discussion of what other instruments are doing as well, putting the piano's role into a clearer context. Harmonic outline is the main point of relationship to the theme, chromaticism in variation I, broken chords, arpeggiation, dotted rhythms, scalic patterns. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35
4	**Describe some of the ways Berlioz' use of dynamics contributes to the suggestion of scenes in *Symphonie fantastique*. Discuss a range of examples from <u>two</u> of the movements.** Candidates could select any two of the three studied movements. The sustained crescendo at the start of *Un bal*, for example, as well as other climactic moments in *Marche au supplice*. More creative candidates might consider the oboe playing an echo out of sight in *Scène aux champs*. Variations in dynamics to highlight the *idée fixe* might also be mentioned. The question allows for discussion of things other than dynamics. Differentiation will rely upon the choice of significant examples and clear explanations of how the dynamic choices appropriately illustrate the programme. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35

Question	Answer	Marks
5	**Explain how Smetana and Debussy suggest night-time in *Vltava* and *Clair de lune*. Which do you think is more successful? Give reasons for your choice.** This question is open to some interpretation. The quality of response will depend on candidates' abilities to select useful examples and make a convincing link to night-time. The judgement as to which is more successful is entirely at the candidate's discretion – either is fine, so long as it is sufficiently justified with examples. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35
6	**How can music suggest moonlight? Refer to examples from a range of music with which you are familiar.** There are core works that candidates can draw upon to respond to this question; e.g. the dancing nymphs in *Vltava* and Debussy's *Clair de lune*. Wider listening might also be referenced, including traditional music from the candidates' own countries, and classical works with 'moonlight' in the title (so long as the music actually describes 'Moonlight', and was intended to do so; i.e. *Moonlight Sonata* is possibly not the best choice, as the title was applied retrospectively). Differentiation will depend on candidates' ability to link musical features convincingly with the depiction of 'moonlight'. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	35
7	**Compare the ways in which composers earned a living in late 18th-century Vienna with composers today.** Candidates might show a knowledge of patronage as a starting point. Further points might include subscription concerts, commissions, teaching and performing. Comparisons with the modern day might show an understanding of the role that technology plays, as well as perhaps a recognition that, in some ways, not much has changed. Composers might still be commissioned, and need to supplement their income with other activities, such as teaching or performing. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30

Question	Answer	Marks
8	**Explain what is meant by 'syncopation'. Refer to at least <u>two</u> examples from different traditions and/or styles.** As a starting point, a basic definition (even as simple as 'off-beat') will suffice, and those with a little more insight might discuss the concept of 'anticipation' and 'delay'. Some may also explain syncopation as the displacement of a strong beat to a weak beat, as in, for example, a hemiola. Candidates could draw examples from a huge range of repertoire, including set works from Section A, core works from Section B, African music, Jazz, Ragtime… they will need to choose carefully so as to illustrate a range of different syncopations. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30
9	**What makes a performance 'authentic'? Refer to composers' intentions, instruments and performance practice.** Candidates might begin by discussing composers' intentions, and whether or not these can ever reliably be executed by performers. They might also consider the changes in construction of instruments over time (depending on examples), and show some awareness of different interpretations of works. Fortepiano vs Pianoforte could be a good avenue, and cadenzas might also feature. Some candidates might mention different tunings, although this is not essential. The question might also be answered successfully by referencing popular vocal music. Although 'authentic' might be interpreted as 'genuine', the second part of the question points to authenticity in the sense of historically accurate performance; nonetheless, some relevant points may be made without necessarily understanding 'authentic' in the historical sense. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30
10	**Briefly describe the construction of a trumpet, explaining the major technical developments. Discuss its common performing techniques and roles referring to a range of examples from different genres, periods or traditions.** A simple description will suffice to begin with. The main parts should also be mentioned. Candidates might mention the natural trumpet and show an appreciation of its limitations compared to the modern valved trumpet. Some examples of trumpets acting as soloists and in orchestras could be used, as well as citing examples of when the trumpet is used to evoke a particular scene (e.g. military, triumphant). *Mute* might be discussed, and candidates could draw upon examples from Jazz repertoire here. **Refer to the Band Descriptors and standardisation scripts in arriving at your mark**	30