



Cambridge International AS & A Level

MUSIC

9483/12

Paper 1 Listening

May/June 2022

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 May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This document consists of **16** printed pages.

PUBLISHED**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	Guidance
Section A – Compositional Techniques and Performance Practice			
<p>Answer all questions in Section A.</p> <p>Your CD contains three tracks. Track 1 contains the music for Question 1. Track 2 contains Performance A and Track 3 contains Performance B. A full score of the music for Questions 2 and 3 is in the accompanying Insert. No additional scores may be used in Section A.</p>			
1 Listen to this extract from Corelli’s Concerto Grosso Op. 6 No. 8 (Track 1).			
1(a)	<p>What is the time signature of this section?</p> <p>C / Common Time / 4/2 (1).</p>	1	Accept ‘4 minims in a bar’ or similar.
1(b)	<p>Describe the music which comes before this extract.</p> <p>It is fast/vivace (1) with block chords (1) separated by rests (1) / homophonic / (largely) homorhythmic (1) in simple triple / 3-4 time (1) and ends with a hemiola (1). It is a tutti (1) and in G minor/a minor key (1). It ends imperfectly (1). It is a short/6-bar complete section (1).</p>	2	It is likely to be played <i>forte</i> .
1(c)	<p>Describe two features of the harmony of the extract.</p> <p>The tonality (and therefore much of the harmony) is minor (1). There is frequent chromaticism (1) and suspensions (1) creating dissonances (1). There is a Neapolitan 6th (1) in the approach to the perfect cadence (1). The final chord is major/a tierce de Picardie (1).</p>	2	Accept any valid harmonic point, e.g. specific chords.

Question	Answer	Marks	Guidance
2	Listen to Performance A on the recording provided (Track 2). Look at the score provided, which you will find in the separate Insert, and read through the questions.		
2(a)	Give the exact name of the scale used in bars 1–4. G harmonic (1) minor (1).	2	G minor (1) harmonic. (1) .No mark for 'harmonic' without 'minor'.
2(b)	Identify the key in bars 36–41 and its relationship to the key of the movement. Bb major (1), which is the <u>relative</u> major (1).	2	Award both marks for 'Bb' with 'relative major'. Award 2 marks only if there is mention of 'major'.
2(c)	Name the melodic device used in the 1st violin part in bars 48–51. <u>Descending</u> (1) sequence (1).	2	No mark for 'descending' without 'sequence'.
2(d)	Identify the harmonic device in the continuo part in bars 85–97. Dominant (1) pedal (1).	2	No mark for 'dominant' without 'pedal'. Do not credit 'drone'.

Question	Answer	Marks	Guidance
2(e)	<p>How is the cello theme in bars 5–8 used throughout the movement?</p> <p>It is used as a countersubject (1). After its initial entry, the cello's original theme is next used in the viola (1) in bars 12–15 (1), then in the 2nd violin (1) from bar 19 (1). Both violins (1) use it from bar 26 (1) in thirds (1), immediately inverted afterwards (1). At bar 45 (1), 2nd violin, cello and continuo hold this theme (1), which is then absent until bar 58 (1), when it appears in violin 1 and viola (1) over a dominant pedal (1) and from bar 62 (1) the 1-bar quaver motif is heard extensively over a circle of fifths (1). The penultimate use of the theme occurs in 2nd violin and viola (1) at bar 77 (1) before the 1st and 2nd violin from 89 (1) pass the 1-bar quaver motif (1) between themselves (1) and then to the viola (1) for an extended passage (1) over a dominant pedal at the end. Candidates may refer to other appearances of the opening minor 6th motif in minims (1) e.g. 1st violins in bar 32–35 or 58 (1), and its inversion (1) e.g. bar 37 or 39 (1). In Bars 91–92 (1) the 2nd violin (1) has the theme beginning with a rising octave (1) rather than a sixth.</p>	6	<p>Award maximum 3 marks for reference to bar numbers.</p> <p>Award (1) for each correct intervallic displacement of the theme.</p> <p>Award credit for reference to the fugal entries/structure.</p>

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Question	Answer	Marks	Guidance
3 Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).			
3(a)	<p>Compare the approach to articulation in the two performances.</p> <p>Performance A has more varied articulation (1), its quavers are often detached (1). The subject is performed with a stronger emphasis (than Performance B) on the 3rd note (1) and a slur to the 4th (1). The repeated minims are detached, as in Performance B (1). There is a greater prevalence of accents, for example at the start of the quaver figurations (1). Bar 101 contains a striking difference of articulation, being smoother (1) compared with the rest of the final phrase and Performance B (1).</p> <p>Performance B is more generally detached (1), though its quavers are often more legato (1). There is some slightly smoother articulation at bar 48 (1). The tone in passagework is more even/has fewer accents(1). The 3rd and 4th notes of the subject are lightly connected (1), with clear decay. Further specific examples (1) with bar numbers (1) may be highlighted by candidates.</p>	6	Award max. 3 marks for bar numbers and, 4 marks max. for commentary on any one performance.

Question	Answer	Marks	Guidance															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, ornamentation, tempo, the overall sound or any other features you consider important. You should not refer to articulation.</p> <table border="1" data-bbox="344 352 1592 1150"> <thead> <tr> <th data-bbox="344 352 495 408">Levels</th> <th data-bbox="495 352 1440 408">Descriptor</th> <th data-bbox="1440 352 1592 408">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="344 408 495 671">3</td> <td data-bbox="495 408 1440 671">A clear and detailed comparison, demonstrating excellent aural perception and secure knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt and comprehensive, and include relevant detail. The observations made are informed by pertinent contextual information. The response reflects a consistently balanced account of the two performances.</td> <td data-bbox="1440 408 1592 671">8–10</td> </tr> <tr> <td data-bbox="344 671 495 898">2</td> <td data-bbox="495 671 1440 898">A detailed comparison at times, demonstrating good aural perception and good knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.</td> <td data-bbox="1440 671 1592 898">4–7</td> </tr> <tr> <td data-bbox="344 898 495 1091">1</td> <td data-bbox="495 898 1440 1091">An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.</td> <td data-bbox="1440 898 1592 1091">1–3</td> </tr> <tr> <td data-bbox="344 1091 495 1150">0</td> <td data-bbox="495 1091 1440 1150">No creditable response.</td> <td data-bbox="1440 1091 1592 1150">0</td> </tr> </tbody> </table> <p>Most answers should notice that:</p> <ul data-bbox="344 1225 1525 1426" style="list-style-type: none"> • Performance B uses a harpsichord in the continuo, and Performance A an organ. • Performance A also uses a theorbo and violone, making for a 'heavier' sound when the continuo group enters. • Neither performance contains any obvious ornamentation, although reference might be made to the theorbo's small flourish at the end of Performance A. • Performance B is faster than Performance A. 	Levels	Descriptor	Marks	3	A clear and detailed comparison, demonstrating excellent aural perception and secure knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt and comprehensive, and include relevant detail. The observations made are informed by pertinent contextual information. The response reflects a consistently balanced account of the two performances.	8–10	2	A detailed comparison at times, demonstrating good aural perception and good knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.	4–7	1	An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.	1–3	0	No creditable response.	0	10	
Levels	Descriptor	Marks																
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0	No creditable response.	0																

Question	Answer	Marks	Guidance
3(b)	<p>Better answers might add that:</p> <ul style="list-style-type: none"> • Performance A is <i>higher</i> than Performance B in pitch. • This might suggest that Performance B uses period instruments. • Performance A has a more nuanced balance, with individual melodies more apparent; this is sometimes linked to dynamics, which are more obviously varied in Performance A, including changes of dynamic on some long notes. • Neither performance contains any (obvious) vibrato. • Performance B is perhaps a more appropriate interpretation of <i>allegro molto</i>. • Performance B is more resonant. <p>Better answers are likely to give more detailed examples of differences in phrasing and dynamics and show an awareness of performance practice issues.</p> <p>Answers in the highest mark levels are also likely to:</p> <ul style="list-style-type: none"> • Explain that Performance B is closer to normal expectations of historically informed performance than Performance A in terms of pitch. • To give more comprehensive examples of differences in dynamics and show a secure understanding of performance practice issues. <p>Weaker answers are likely to:</p> <ul style="list-style-type: none"> • Make generalisations without pointing to specific musical examples. • Lack contextual information to inform observations. 		

Question	Answer	Marks	Guidance											
<p>Section B – Understanding Music</p> <p>Answer <u>one</u> question in Section B.</p> <p>Refer to your own unedited recordings of the set works. You may <u>not</u> use scores.</p> <p>Questions in this section should be marked using the generic mark levels. Candidates will be expected to show:</p> <ul style="list-style-type: none"> • close familiarity with the set works • an understanding of typical techniques and processes • personal responsiveness and an ability to explain musical effects • an ability to illustrate answers by reference to appropriate examples. 														
<table border="1"> <thead> <tr> <th data-bbox="159 660 327 726">Levels</th> <th data-bbox="327 660 1910 726">Description</th> <th data-bbox="1910 660 2074 726">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="159 726 327 963">5</td> <td data-bbox="327 726 1910 963">A well-developed understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout the response, and their musical effects clearly and convincingly explained. The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.</td> <td data-bbox="1910 726 2074 963">29–35</td> </tr> <tr> <td data-bbox="159 963 327 1166">4</td> <td data-bbox="327 963 1910 1166">A good understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout much of the response, and their musical effects clearly explained. The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.</td> <td data-bbox="1910 963 2074 1166">22–28</td> </tr> <tr> <td data-bbox="159 1166 327 1369">3</td> <td data-bbox="327 1166 1910 1369">An adequate understanding is demonstrated appropriate to the question, together with an ability to select and describe, and in some cases analyse, relevant examples of music. A secure understanding of typical techniques and processes in relation to these examples is demonstrated at times, and their musical effects explained. The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.</td> <td data-bbox="1910 1166 2074 1369">15–21</td> </tr> </tbody> </table>	Levels	Description	Marks	5	A well-developed understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout the response, and their musical effects clearly and convincingly explained. The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.	29–35	4	A good understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout much of the response, and their musical effects clearly explained. The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.	22–28	3	An adequate understanding is demonstrated appropriate to the question, together with an ability to select and describe, and in some cases analyse, relevant examples of music. A secure understanding of typical techniques and processes in relation to these examples is demonstrated at times, and their musical effects explained. The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.	15–21		
Levels	Description	Marks												
5	A well-developed understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout the response, and their musical effects clearly and convincingly explained. The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.	29–35												
4	A good understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout much of the response, and their musical effects clearly explained. The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.	22–28												
3	An adequate understanding is demonstrated appropriate to the question, together with an ability to select and describe, and in some cases analyse, relevant examples of music. A secure understanding of typical techniques and processes in relation to these examples is demonstrated at times, and their musical effects explained. The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.	15–21												

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Question	Answer	Marks	Guidance
Levels	Description		Marks
2	Some understanding is demonstrated appropriate to the question, together with an ability to select and describe some relevant examples of music. At times, an awareness of typical techniques and processes in relation to these examples is demonstrated and musical effects explained. The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.		8–14
1	Some understanding is demonstrated appropriate to the question, and a few examples of partly relevant music are cited. An awareness of typical techniques and processes is sometimes demonstrated but not always in relation to these examples. Musical effects are sometimes referred to. Some connections identified between the pieces are appropriate. The answer includes some focused points.		1–7
0	No creditable response.		0
4	<p>Discuss the use of repetition in the structure of Barber’s <i>Knoxville: Summer of 1915</i>. Briefly describe how this differs from the use of repetition in Sculthorpe’s <i>Third Sonata for Strings ‘Jabiru Dreaming’</i>.</p> <p><i>Knoxville</i> is loosely in Rondo form, with the initial material returning twice more, around clearly contrasting sections. Towards the end, the music eventually transitions back into the material from the first vocal entry. Further key and harmony changes distinguish this section from the opening material, including a <i>più agitato</i> section, clearly musically related to the original material. The piece ends with a final, brief return to the opening material, and the orchestra echoes this to conclude. In discussing the use of repetition, candidates are likely to refer to particular lyrics or rehearsal marks to identify the section, as well as distinguishing musical features.</p> <p>In <i>Jabiru Dreaming</i>, reference might be made to the different thematic material and how motifs repeat, as well as the return of aleatoric sections. The repeated use of two-bar links is also notable. The end of each movement is the same, with <i>glissandi</i> mimicking an insect chorus.</p>	35	Exhaustive detail is not needed, especially not for the Sculthorpe which should be briefly compared to the Barber.

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Question	Answer	Marks	Guidance
5	<p>Compare how the composers' use of harmony contributes to a suggestion of time and place in both the <i>1812 Overture</i> and <i>Knoxville: Summer of 1915</i>.</p> <p><i>Knoxville</i> makes use of a wide range of harmonic language, including chromatic passages, parallel chords, modulations to remote keys, and dissonance to create effect. Some of these examples will be directly related to particular lyrics (thus contributing to a suggestion of time and place), although this question is not about word-painting <i>per se</i>. The advanced harmonic language is a reflection both of musical evolution and encroaching urbanisation.</p> <p>Tchaikovsky, composing in the second half of the 19th century rather than just after World War II (Barber), uses a less adventurous harmonic palette, although particular examples of dissonance and chromaticism might be worthy of discussion. As the <i>1812 Overture</i> is a fairly literal depiction of the Battle of Borodino and Napoleon's defeat, and the piece was commissioned for the opening of a festival, the choice of harmony closely reflects both the time of the battle and the time in which it was written.</p>	35	

Question	Answer	Marks	Guidance
<p>Section C – Connecting Music</p> <p>Answer one question in Section C.</p> <p>You <u>must</u> refer to musical examples of <u>two or more</u> styles or traditions from: world, folk, pop, jazz. You <u>may</u> also refer to music from the Western classical tradition <u>not including the set works</u>.</p> <p>You may <u>not</u> use recordings or scores.</p> <p>Questions in this section should be marked using the generic mark levels.</p> <p>Candidates will be expected to show:</p> <ul style="list-style-type: none"> • knowledge and understanding of <u>two or more</u> styles or traditions from: World, Folk, Pop, Jazz. • evidence of reflection on issues related to the composition and performance of music they have heard • an ability to state and argue a view with consistency • an ability to support assertions by reference to relevant music/musical practices. 			
Levels	Descriptor	Marks	
5	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a thorough and articulate discussion, well supported by relevant references to music and musical practices from two or more styles or traditions • incisive reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, consistently argued. 	25–30	
4	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a sensible and clearly-expressed discussion, largely supported by relevant references to music and musical practices from two or more styles or traditions • careful reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, mostly consistently argued. 	19–24	

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Question	Answer	Marks	Guidance
Levels	Descriptor	Marks	
3	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • an adequate attempt to address the issues raised by the question, supported by some relevant references to music and musical practices from two or more styles or traditions • adequate reflection on some relevant issues related to the composition and performance of the music identified • a clear statement of view, argued consistently at times. 	13–18	
2	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • some attempt to address the issues raised by the question, but lacking support from references to relevant music and musical practices from two or more styles or traditions • some attempt at reflection on some relevant issues related to the composition and performance of the music identified • a statement of view, argued at times. 	7–12	
1	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a limited discussion of the issues raised by the question, lacking evidence of relevant musical knowledge and musical practices from one or more styles or traditions • some limited reflection on some relevant issues related to the composition and performance of the music identified • a statement of view. 	1–6	
0	No creditable response.	0	

Question	Answer	Marks	Guidance
6	<p>Outline the origins and evolution of Pop and Jazz styles.</p> <p>Candidates should give a brief overview of how the two styles evolved.</p> <p>Jazz draws many characteristics from African traditions and spirituals. Early forms assimilated European practices and instruments, combining syncopation with Western harmonies. This evolved into styles like Ragtime and Blues. In New Orleans, Dixieland emerged, a style using swing rhythms and collective improvisation. From that time, new forms of Jazz emerged as a reaction against what had gone before – Swing, Bebop, Cool Jazz, Jazz Fusion, Hard Bop, Acid Jazz, Free Jazz, for example. Each of these built on what had come before. Notable practitioners might be discussed, such as Charlie Parker, Miles Davis and Thelonious Monk, among many others.</p> <p>In part, ‘pop’ music arose from Jazz and Blues, most notably coming together in Rock n Roll. This gave rise to artists like Elvis Presley and The Beatles, who further moulded Pop music styles. Today, Pop music is recognisable from its instrumentation (vocalist, keyboard, drum kit, guitar, bass, etc.) and structure (verse/chorus). Candidates could also mention any number of styles, including K-Pop, Metal, Punk, Electronic and Rap, in outlining the evolution of Pop music.</p>	30	Responses do not need to be exhaustive, but some understanding of stylistic evolution should be evident.

Question	Answer	Marks	Guidance
7	<p>Describe some of the ways in which performers interact with each other when they play or sing together.</p> <p>The emphasis here is on how <i>performers</i> interact, and not necessarily the music that they are playing, although that is a legitimate interpretation. For example, in Gamelan, the colotomic structure is marked by various gongs; an awareness of what other players are doing is essential. Players in an orchestra (e.g. Chinese or Western) may have a conductor, who coordinates the whole. Within sections, musicians need to listen carefully to each other and watch the conductor. Smaller ensembles in any tradition may use eye contact and gesture to communicate intent. Some African music involves call and response, which is a form of interaction.</p> <p>It may be legitimate to discuss different textures (i.e. interactions between different parts), although the focus should be on what musicians need to do to make music with others.</p>	30	Candidates may discuss any aspect of performers’ interaction.

Question	Answer	Marks	Guidance
8	<p>Discuss a range of scales from different styles or traditions and compare how they are used by performers, improvisers and/or composers.</p> <p>Scales are an important musical element that often defines the origins of a musical piece. Different cultures have varying classifications and names for their scales, as well as varying tuning systems and sometime microtones (not necessarily the ‘tempered’ Western tuning):</p> <p>Japan – ristū, ryō China - gōng, shāng, jué, zhǐ, yǔ (pentatonic) India – raga Indonesian (Gamelan) – slendro, pelog Western – major, minor, whole tone, chromatic, pentatonic, octatonic, blues Modes – Ionian, Lydian, Mixolydian, Aeolian, Dorian, Phrygian, Locrian</p> <p>Candidates could choose any number of these (an exhaustive list is not required) and offer examples of how these have been used. For example, in Indian classical music, the ‘alap’ section involves a free improvisation on the notes of the raga; the Blues scale and modes are used frequently in Jazz improvisation; slendro and pelog are used in different types of Gamelan; Debussy uses the whole tone scale in some of his pieces.</p>	30	The choice of scales and examples of their use will discriminate between responses.