



Cambridge International AS & A Level

MUSIC

9483/12

Paper 1 Listening

May/June 2023

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 **17** 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
<u>Section A – Compositional Techniques and Performance Practice</u>			
Answer all questions in Section A.			
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 Question 2 is in the accompanying insert. No additional scores may be used in Section A.			
Listen to this extract from Bach’s Violin Concerto in A minor, BWV 1041 (Track 1).			
1(a)	From which movement is this extract taken? The <u>first</u> movement / Allegro / Allegro moderato (1).	1	
1(b)	Which keyboard instrument is heard in the continuo? Harpsichord (1).	1	
1(c)	This movement is in Ritornello form.		
1(c)(i)	Which section of the movement is this? (The first solo) <u>episode</u> (1).	1	
1(c)(ii)	Describe the orchestral accompaniment. The first four bars have light / string accompaniment (1), the continuo play on the first beat (1) and the upper strings play on the off-beat (1) then four bars with just continuo (1). From the end of bar 32 the upper strings return (1) all playing off-beat (1), with frequent reference to the ritornello theme (1) in <u>imitation</u> (1), outlining a circle of fifths (1) with a descending sequence (1). The orchestra join with the soloist at the cadence (1).	2	

Question	Answer	Marks	Guidance
Listen to Performance A on the recording provided (Track 2). Look at the score, which you will find in the separate insert, and read through the questions.			
2(a)	Precisely identify the harmonic device in the 2nd solo violin part in bars 3²–5. The key is E minor. (Inverted) tonic (1) pedal (1).	2	Accept tonic only if pedal is correct.
2(b)	The chord at bar 6¹ is F major. What inversion is it in? First (inversion) (1).	1	Accept 'b' or any alternative that correctly describes a first inversion.
2(c)	Describe the texture in bars 9–13. Instruments are playing (the same melody) in octaves (1).	1	Accept 'unison' or 'monophonic'
2(d)	Identify a harmonic device in the two solo violins in bars 15–16. Suspensions (1)	1	Accept (ascending) sequence
2(e)	What other time signature (not $\frac{4}{4}$) matches the rhythmic effect in bar 20? $\frac{3}{2}$ (1).	1	
2(f)	Identify the key in bars 34 and 35. What is its relationship to the tonic key (C major)? F (major) (1), which is the subdominant (1).	2	
2(g)	Describe some of the ways in which the two solo violin parts interact throughout the extract. Refer to bar numbers. Their roles swap over (1) in bars 3–5 (1), they imitate each other (1), for example in bars 15–16 / bar 30 ² –31 (1), creating dissonance (1), play in sixths (1), for example in bar 27 ² –28 (1), or thirds (1), for example in bars 46–47 (1). They play in unison (1) in bars 9-14 / 16 / 24-25 / 32 / 35 / 38-39 / 43 / 50 ² -56 (1).	6	Award a maximum of 3 marks for reference to bar numbers. Accept a reference to 'pedal' at the start if not awarded credit for question 2(a).

Question	Answer	Marks	Guidance
Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).			
3(a)	<p>Comment on the use of ornamentation in both performances.</p> <p>Performance A is generally more ornamented (1). It adds a turn (1), a trill (1) and an E-F# mordent (1) at the end of bar 7 (1), whereas Performance B contains only a trill (1) on the second F# and an anticipation of the E (1). Performance A's harpsichordist arpeggiates the chord (1) in bar 8 (1), whereas Performance B's extends that up <i>and</i> down (1). In Performance A, extra passing notes are added at times (1), for example to the arpeggios in the 1st solo violin in bar 19 / 44² and 45¹/ the quavers in bar 28 / 47, the 2nd solo violin in bar 26 (1). Trills (1) adorn cadence points (as might be expected) in <u>both</u> performances (1), such as at the end of bar 20 / 29 / 31 / 34 / 48¹ / 50¹ (1). At the end of Performance B, the harpsichord arpeggiates the final chord (1), whereas Performance A does not.</p>	6	<p>Credit valid observations about the ornamentation in either performance, with a maximum of 4 marks for any one performance.</p> <p>Award a maximum of 3 marks for reference to bar numbers.</p>
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, articulation, the overall sound or any other features you consider important. You should <u>not</u> refer to ornamentation.</p>		

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Question	Answer			Marks	Guidance
3(b)	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		

Question	Answer	Marks	Guidance
3(b)	<p>Most answers should notice that:</p> <ul style="list-style-type: none"> • Both performances use a harpsichord in the continuo group. • Performance A is faster. • In addition to the terraced dynamics inherent in solo/tutti alternation, Performance A tends to shape dynamics within a phrase, whereas Performance B makes more obvious contrasts of dynamics, playing softer on repeats of some phrases. <p>Better answers might add that:</p> <ul style="list-style-type: none"> • Performance A is at a lower pitch, suggesting it uses period instruments. • The orchestral sound in Performance A is crisper, albeit with good resonance. Performance B is clearly an older recording. • Performance A extends the two crotchet rests in bar 7 (clear hiatus) and both performances play the cadence (bars 7–8) at a much slower tempo. In Performance A, there is also a hiatus before the final chord (between bars 55 and 56). <p>Better answers are likely to give more detailed examples of differences in phrasing and articulation and show an awareness of performance practice issues.</p> <ul style="list-style-type: none"> • Performance A is closer to normal expectations of historically informed performance than Performance B in terms of its style. • Performance B is a ‘bigger’ sound with possibly a larger ensemble. • Performance B has obvious vibrato. <p>Answers in the highest mark levels are likely to give more comprehensive examples of differences in phrasing and show a secure understanding of performance practice issues.</p> <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. 	10	

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" data-bbox="286 662 1946 1197"> <thead> <tr> <th data-bbox="286 662 430 726">Levels</th> <th data-bbox="430 662 1789 726">Description</th> <th data-bbox="1789 662 1946 726">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="286 726 430 965" style="text-align: center;">5</td> <td data-bbox="430 726 1789 965">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="1789 726 1946 965" style="text-align: center;">29–35</td> </tr> <tr> <td data-bbox="286 965 430 1197" style="text-align: center;">4</td> <td data-bbox="430 965 1789 1197">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="1789 965 1946 1197" style="text-align: center;">22–28</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
Levels	Description	Marks										
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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										

Question	Answer	Marks	Guidance
4	<p>Compare how the composers imitate Middle Eastern dance music in <i>Festival in Baghdad</i> from movement IV of <i>Scheherazade</i> and movement II, <i>Arabian Dance</i>, from <i>Peer Gynt Suite No. 2</i>.</p> <p>What the composers considered to be ‘Middle Eastern’ included deliberate dissonance, harsh / nasal and penetrating sounds.</p> <p>Potential observations about <i>Scheherazade</i> include changing metres, the frequent use of dotted rhythms, rhythmic ostinato and other repeated phrases, dissonance and chromaticism. There are lots of trills, tremolos and repeated notes. The use of the percussion section (e.g. triangle, tambourine, snare and bass drum) adds to the festive and dance-like atmosphere, along with brass fanfares and the use of woodwind to create piercing, sometimes shrill sounds.</p> <p>Grieg takes a broadly similar approach. His percussion section is much the same – triangle, tambourine, tambour, snare and bass drum – and the melody of the first theme is kept in the woodwind. There is often a drone with a rhythmic ostinato. Trills are more prominent, and there also some rapidly repeated notes. Rolls on the drums also evoke a Janissary band. Articulation is accented and staccato. Overall, ‘Arabian Dance’ is less dissonant, although the contrasting minor section has some modal inflections. The melody moves to the strings with an oom-cha bass – off-beat, pizzicato chordal accompaniment.</p> <p>Candidates should be able to cite specific examples of these features in both pieces to make an effective comparison.</p>	35	<p>It should be acknowledged that ‘Middle Eastern’ dance is a generalisation. Both composers made use of what were considered ‘typical’ features in an era of Orientalism. This ignores the different tuning systems and other nuances of regional styles and practices.</p>

Question	Answer	Marks	Guidance
5	<p>How do dynamics contribute to the descriptive aspects of Debussy's <i>La cathédrale engloutie</i> and Peer Gynt's <i>Homecoming</i>, movement III from Grieg's <i>Peer Gynt Suite No. 2</i>?</p> <p>Debussy uses a wide range of dynamics, from <i>pianissimo</i> to <i>fortissimo</i>. The quiet opening and ending perhaps depict the cathedral rising and then falling, with the <i>fortissimo</i> middle section matching the peak of the risen building. Chords are more or less heavily voiced to reflect the dynamic levels. One notable example is the very soft (and low) alternating quavers before the 'au mouvement' return of the earlier, central theme, now 'like an echo of the phrase heard previously'. The dynamic changes are generally more gradual than Grieg's, but the scene is calmer as well.</p> <p>Peer Gynt's homecoming occurs during a storm, depicted by extreme and rapid crescendos, <i>fortepiano</i> tremolo, and sudden contrasts. Some of this contrast is achieved by sheer weight of forces, with quieter sections performed by fewer instruments, and brass featuring more in the louder sections. Percussion is playing softly to add tension, and loudly to emphasise climaxes. Chromatic runs are stated first by flute and then echoed more loudly by strings or brass. Towards the end of the storm, the music is marked 'morendo', dying away. Therefore, dynamics play a major role in depicting the scene of Peer Gynt returning home in a storm.</p> <p>Candidates are not asked to compare the approaches, but they may well make observations about how the composers employ dynamic variations differently.</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. <table border="1" data-bbox="286 798 1946 1347"> <thead> <tr> <th data-bbox="286 798 430 863">Levels</th> <th data-bbox="430 798 1787 863">Descriptor</th> <th data-bbox="1787 798 1946 863">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="286 863 430 1106">5</td> <td data-bbox="430 863 1787 1106"> 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. </td> <td data-bbox="1787 863 1946 1106">25–30</td> </tr> <tr> <td data-bbox="286 1106 430 1347">4</td> <td data-bbox="430 1106 1787 1347"> 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. </td> <td data-bbox="1787 1106 1946 1347">19–24</td> </tr> </tbody> </table>				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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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										

Question	Answer	Marks	Guidance
6	<p>How have different solo instruments been used in various styles and traditions?</p> <p>Each culture has its own traditions of solo instrumental playing. For example, the sitar or the Carnatic violin might be used in Indian classical music; the shakuhachi in Japanese music.</p> <p>Solo instruments will usually be used melodically, and therefore tend to be higher-pitched, although their role could change during a piece of music. For example, in Jazz, soloists will often take turns improvising. Folk music will often use melodic interludes on a solo instrument, such as a fiddle or penny whistle. In Western Art music, a soloist might play with minimal accompaniment or form part of the accompaniment for a melody played in the orchestra. Other pieces are written just for one instrument.</p> <p>Candidates should be able to draw upon knowledge of a range of solo instruments from different styles and traditions to illustrate those instruments' different uses.</p>	30	

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Question	Answer	Marks	Guidance
7	<p>When music uses lyrics, how important is it that the music follows the speech rhythms of the words?</p> <p>Folk music tends to follow the speech (rhythmic) patterns of its culture. For example, Hungarian folk music has distinctive phrasing, and English folk music leans towards compound time signatures. In contrast, Jazz and Popular musical styles tends to conform to simple time signatures, with exaggerated stresses, even sometimes condensing words into a very short time. Strophic songs may make use of a mixture of regular patterns and trying to fit more (or fewer) words in.</p> <p>This therefore becomes a question of metre and stress. Candidates may express a preference for a more ‘authentic’ speech pattern in the setting of text or the regularity of more consistently-metred music. Either way, supporting evidence should be drawn from music of a range of styles.</p> <p>In genres such as opera, arias in which the music is more important contrast with recitative where clear communication of the words, following natural speech rhythms takes precedence. Candidates may refer to a parlando delivery as found in Schoenberg’s <i>Pierrot Lunaire</i>.</p>	30	

Question	Answer	Marks	Guidance
8	<p>Does music always have to be serious?</p> <p>Music can be and often is ‘serious’, but there are also moments of relative levity or humour.</p> <p>The traditional music of Japan, Korea, Indonesia and China may be considered ‘serious’, although music may also be used to accompany comedic staged works, such as in Beijing Opera, where the character ‘Chou’ is used comically.</p> <p>Popular and Folk songs contain plentiful examples of serious and non-serious repertoire; e.g. Bruno Mars’s ‘The Lazy Song’ compared with Magic’s ‘Rude’. Jazz can be taken very seriously by some (e.g. ‘Don’t Explain’), but there are also plenty of lighter examples, e.g. ‘Making Whoopie’.</p> <p>In Western Art music, often considered to be more ‘serious’, comic elements have been used throughout time, such as the ‘scherzo’, Haydn’s <i>Farewell Symphony</i>, or the use of musical quotation (e.g., Debussy’s use of the ‘Tristan’ motif in one now infamous piece from <i>Children’s Corner</i>).</p> <p>Music can also have a darker side, for example in politically subversive music, such as the tinny marching of Shostakovich’s 5th Symphony, his ‘response to justified criticism’ that now sounds hollow. This is definitely a very serious topic, but also mocking.</p> <p>Candidates from different parts of the world might adopt different viewpoints – that music, especially styles with a long-established tradition, should be treated seriously and with respect, and possibly juxtapose this with modern music to which they may have been exposed, whether serious or not. Any viewpoint is valid, so long as it is supported by specific musical examples.</p>	30	