

Cambridge International AS & A Level

MUSIC**9483/12**

Paper 1 Listening

May/June 2024**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.

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This document consists of **18** 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 descriptions 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 audio recordings contain 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.			
1	Listen to this extract from Handel's Water Music Suite No. 1 in F (Track 1).		
1(a)	What is the title of this movement? Air (1).	1	
1(b)	Suggest an appropriate <u>Italian</u> tempo marking for this performance of the music. Andante/Moderato (1).	1	Accept 'allegretto' or even 'allegro' for this performance. The performance tempo is around = 110.
1(c)	Which keyboard instrument can be heard in this extract? Harpsichord (1).	1	
1(d)	Describe the contribution of the woodwind and brass instruments in this extract. (Woodwind/oboe) doubles the 1st violin/plays the melody (1). (Woodwind/bassoon) plays with the continuo (1). (Brass/horns) play a sustained note/pedal (1) for 2 bars and then double the melody at the cadences (1).	2	If incorrect family of instrument is named (e.g. horns double the melody) then do not award a mark.

Question	Answer	Marks	Guidance
2	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)	Referring to bars 5 and 6:		
2(a)(i)	Identify the chord in bar 5³. <u>Dominant</u> 7th/V ⁷ /A ⁷ (1).	1	Must have both reference to A major chord and seventh for the mark.
2(a)(ii)	Name the key in bar 6. What is its relationship to the tonic? D <u>minor</u> (1). Subdominant (1).	2	
2(b)	Precisely identify the melodic device in the solo cello part from bars 24–26. Ascending (1) <u>sequence</u> (1).	2	Only award mark for ‘ascending’ if sequence mentioned.
2(c)	What scale is used in the 2nd violin part in bars 37–38 and imitated in the 1st violin part in bars 39–41? Chromatic (1).	1	
2(d)	Identify <u>two</u> harmonic devices used in bars 44–47. Circle of 5ths (1) and suspensions (1).	2	
2(e)	Describe some of the ways in which the solo cello and ensemble interact with each other throughout the extract. Refer to bar numbers. In tutti sections, the solo cello <u>doubles</u> the tutti cello part (1), for example bars 1–18 ¹ (1), and the solo cello (and continuo) alternate the semiquaver pattern with the tutti violins/play in imitation (1). In bars 3–5 (1) it is homophonic/melody and accompaniment (1). The solo episodes are accompanied more lightly (1). The tutti provide harmonic support (1), for example in bars 20 ² –24 ¹ (1). Sometimes, <u>just</u> the continuo provides support (1), for example in bars 25–27 ² or 29 ³ –34 ³ (1). In bars 51–52 ² (1), <u>just</u> the tutti violins and viola provide harmonic quaver accompaniment (1).	6	Award a maximum of 3 marks for reference to bar numbers.

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 use of dynamic contrast in the two performances. Refer to bar numbers in your answer.</p> <p>Performance A – diminuendo (1) by end of bar 4 (1), followed by a crescendo (1) 5–6 (1) and louder (1) in 7–8 (1). Swell (1) through bar 9 (1). <u>Suddenly</u> louder (1) in bars 17–18 (1). The first solo episode from bar 18² (1) is quieter (1) and contains several small ‘hairpins’ (1). The next ritornello from bar 34³ (1) is softer than the previous one (1), but the end in bar 41³–42² (1) is louder again (1). The second solo episode from bar 42³ (1) starts louder than before (1), but is <u>suddenly</u> quieter (1) when the soloist has ascending and descending arpeggio figurations in bars 44³–47³ (1), at which point the <u>tutti</u> has a rapid crescendo (1) into bar 48 (1). At bar 50³ (1), the music is quieter again (1) leading up to a moderately loud entry of a shortened ritornello (1) at bar 55 (1).</p> <p>Performance B – In the opening, there are more dramatic variations of dynamics, either through accented notes (1) or sudden changes (1) between bars. For example, there is a sustained crescendo (1) through bars 5–8 (1), and bar 10 (1) is significantly louder (1) than bar 9, of which it is a repeat. As in Performance A, the tutti semi-quaver figure at bars 17–18 (1) is louder than what comes before (1). The first solo episode is stronger (1) than in Performance A and remains louder throughout (1), returning to a louder ritornello (1). However, here, Performance B approaches the section with a descending chromatic line at bar 37 (1) more quietly (1), creating more contrast with the final semi-quavers, which are loud again (1). Performance B starts the next solo episode strongly again (1). There is a reduction in the dynamic (1) at bar 50³ (1).</p>	6	Credit valid observations about the dynamic <u>contrasts</u> in either performance, with a maximum of 4 marks for any one performance.

Question	Answer	Marks	Guidance															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, ornamentation, articulation, the overall sound or any other features you consider important. You should <u>not</u> refer to dynamics.</p> <table><tr><th>Levels</th><th>Descriptor.</th><th>Marks</th></tr><tr><td>3</td><td>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>8–10</td></tr><tr><td>2</td><td>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>4–7</td></tr><tr><td>1</td><td>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>1–3</td></tr><tr><td>0</td><td>No creditable response.</td><td>0</td></tr></table>	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	
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Question	Answer	Marks	Guidance
3(b)	<p>Most answers should notice that:</p> <ul style="list-style-type: none"> • Performance B is faster than Performance A. • The overall sound of Performance A is generally well-balanced with some reverberation. In Performance B the soloist is more prominent in episodes and the continuo is quite clear throughout. • Both performances use a harpsichord in the continuo. • Both performances add very few ornaments. <p>Better answers may add that:</p> <ul style="list-style-type: none"> • Performance A has a rit. in bar 4 while Performance B just has a pause on the rest. • Performance B is played at a lower pitch than Performance A. • Performance A uses a lute/theorbo in continuo (the latter being more prominent in accompanying solo episodes). • In Performance A the staccato is generally quite short, but there are some legato phrases. Performance B is heavily accented with a mix of legato and staccato. The staccato is shorter than Performance A. • Performance A has slightly more ornaments than Performance B. <p>Answers in the highest mark levels are also likely to explain that:</p> <ul style="list-style-type: none"> • Performance B is arguably a better interpretation of Allegro. • Performance A has a slight rit. as the soloist enters at bar 18³, as well as at the end of the sequences ending in bar 26² while Performance B does not have any ritenuos with soloist entries. • Performance A is closer to normal expectations of historically informed performance than Performance B in terms of continuo instrumentation, but the lower pitch of Performance B suggests they are using period instruments or copies. • Both performances are legato in bars 12 and 37. • In Performance A in solo passages, the cellist adds some ornaments, e.g. bar 26 (short trill) and 27 (extended run up another 3rd). Both performances add trills to the passage in bars 27⁴–28⁴. Another trill is found in bar 32². <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. 			
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	
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	

Question	Answer	Marks	Guidance
Levels	Description	Marks	
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	

Question	Answer	Marks	Guidance
4	<p>Comment on features of the ‘Arabian Dance’ from <i>Peer Gynt Suite No. 2</i> and any <u>one</u> movement from <i>Scheherazade</i> that suggest Arabian settings.</p> <p><i>Scheherazade</i> and ‘Arabian Dance’ are full of exotic (at least so far as the composers were concerned) influences.</p> <p>In the Rimsky-Korsakov, examples may be drawn from <i>Scheherazade</i>’s theme, with its somewhat mystical harmonies (e.g. the Sultan’s theme’s use of chromaticism and an augmented 2nd (perhaps alluding to a Hijaz maqam). Both themes are transformed in a variety of ways throughout the movements, and candidates could draw on any of these examples.</p> <p>Other notable melodies include the Kalendar Prince theme in the second movement, exhibiting asymmetrical phrases and gentle acciaccaturas. Candidates might legitimately refer also to the instrumental choices in this movement, with the bassoon (in its high register) and the oboe evoking the medieval shawm, which has its roots in eastern Mediterranean cultures (i.e. close to the Middle East).</p> <p>In the third movement, ‘The Young Prince and the Young Princess’, the melody has hints of the examples provided above, including a few grace notes and the interval of an augmented second near the end of the original melody. The modal flourishes on clarinet add to the exotic feeling.</p> <p>The first part of the fourth movement, ‘Festival at Baghdad’, deliberately borrows from Middle Eastern tropes, particularly through the ‘noisy’ use of percussion and the fragmentation of the Sultan’s theme. Strikingly, the repeated dotted theme makes use of alternating major/minor 2nd intervals. The mixed and sometimes superimposed metres of 2/8, 6/16 and 3/8, along with chromaticism, are used to create an unsettled, dance-like feel. The movement also recalls previous themes, especially from the first and third movements.</p> <p>Grieg’s <i>Arabian Dance</i> makes reference to Janissary bands through the inclusion of triangle, tambourine, snare and cymbals, not to mention the shrillness of the piccolo and the prominent drone. The octave presentation of a theme in Lydian mode adds to an ‘exotic’ feel. The sections of music in the minor key make use of an off-beat accompaniment and the use of the harmonic minor scale hints at the augmented 2nd interval.</p>	35	Centres have been encouraged to study significant, extended passages of the Rimsky-Korsakov (acknowledging its length) and are not expected to have studied it all in depth.

Question	Answer	Marks	Guidance
5	<p>How do dynamics, dissonance and pitch contribute to the descriptive intentions of <i>La Cathédrale engloutie</i> and the first movement of <i>Scheherazade</i>?</p> <p>Dynamics, dissonance and pitch are used effectively throughout both pieces.</p> <p>In <i>La Cathédrale engloutie</i>, the use of pedal with much parallelism adds subtle dissonances, contributing to the murky scene. The extremes of register used provide a wider palette with which to paint the scene, together with modal inflections and repeated notes. Debussy's shaping of dynamics adds considerable interest to the piece, with extremes also evident. The beginning is <i>pianissimo</i>, as is the end, lending an air of quietude, but there are passages of <i>fortissimo</i>, providing contrast and a sense of emergence. Candidates might also comment on the relative volume of dynamics; what is the difference between <i>p</i>, <i>più p</i>, <i>pp</i> and <i>più pp</i> when there is also <i>ff</i> and <i>sff</i> as well as everything in between? How does this reflect Debussy's descriptive <i>intentions</i>? There are also passing dissonances, such as in bar 8's D-sharp against the repeated E, or the A-sharp, forming both augmented 4th and diminished 5th intervals around the Es, in bars 10 and 11. The major 2nd interval also features prominently, either through 9th (and 7th and 11th) chords, or the <i>sff</i> G against a bass octave F just before <i>Sonore sans dureté</i>. This represents bells. The extended C pedal from this point provides its own form of dissonance against the changing chords above. Further major 2nds are seen just before the final section, marked <i>au Mouvement</i> and then the bass spans a major 9th as the block chord melody from earlier concludes the piece.</p> <p>In 'The Sea and Sinbad's Ship', extremes of dynamics are also in evidence, heightened by the increased range of forces used by Rimsky-Korsakov. The <i>fortissimo</i> opening makes for a dramatic statement of the Sultan's aggression. Scheherazade's <i>forte</i> response comes across as strong, albeit with just violin and occasional harp, perhaps suggesting her bravery in standing up to the Sultan and distracting him with stories. Sudden changes in dynamics juxtaposed with drawn-out <i>crescendos</i> are used to show the expansiveness of the open sea, its unpredictability and sometime stillness. More able candidates are likely to be able to point to specific instances of this dramatic use of dynamics. The scoring of the orchestra provides many opportunities to explore the full range of pitch.</p>	35	

Question	Answer	Marks	Guidance
5	Dissonance appears in various forms, including the augmented 2nd interval in the Sultan's theme, 7th chords, remote and brief modulations, modality, and chromaticism. Moments of dissonance serve to cause tension, which is then resolved, although there is sometimes a sense that just as the tension is resolved, it reappears, often in a higher key, heightening the drama of the scene. The <i>Tranquillo</i> section stretches this out to generate a more relaxed mood. The overlapping of the chromatic triplet figuration (derived from Scheherazade's theme) and the transformed Sultan's theme also provide dissonant moments. These examples tend to suggest a struggle, perhaps evoking Sinbad sailing his ship through rough seas.		

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	<p>In answer to the issues raised by the question, the response demonstrates:</p> <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	<p>In answer to the issues raised by the question, the response demonstrates:</p> <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>Discuss the use of music in everyday life in different cultures and traditions.</p> <p>Music is used in everyday life in a variety of ways throughout the world. For example, it might be used for ceremonial purposes or to tell stories; this might be in a temple. Gamelan styles are used in religious rituals and Wayang puppet performances. Indian raag are believed to create specific emotions in listeners' minds, and so could be used to reflect life events.</p> <p>Music is often used for mood regulation (i.e. personal listening), to make menial tasks bearable (e.g. playing music while cleaning) or parties. In shops or hotels, it might be used to provide atmosphere or induce expenditure by evoking a particular emotional response.</p> <p>Historically, candidates might refer to enslaved peoples singing to accompany work, or the use of sea shanties by sailors.</p> <p>Candidates will need to give specific examples to support their responses, with the more successful likely to give a wide range of different uses of music in everyday life.</p>	30	

Question	Answer	Marks	Guidance
7	<p>How do percussion instruments contribute to the music of different styles and traditions?</p> <p>Percussion is used in a wide range of musical styles and traditions.</p> <p>Candidates may refer to drumming in various styles of African music, but there is also a rich array of examples in South American (e.g. Samba) and Caribbean music (e.g. steel pans). Gamelan is largely ‘percussive’ (although there are melody instruments and sometimes singing) and the tabla are an essential element in Indian classical music. Examples of similar use of percussion can be found in Japanese traditional music (very large taiko drums), like Gagaku, and ceremonial Chinese music (clappers and gongs).</p> <p>Pop and Jazz music make use of drum kits, and sometimes also other instruments, especially in Jazz fusion styles. In these styles, percussion is most often an accompaniment, although candidates may be aware of examples in which the drummer is given time to improvise. Death Metal is also renowned for its use of a very extended drum kit.</p> <p>Western Art Music also contains many examples of the use of percussion, especially as the orchestra expands in size through the Romantic and Modern eras, but candidates will, of course, need to avoid reference to the set works. The piano is a percussion instrument and may be referred to in various styles.</p>	30	

Question	Answer	Marks	Guidance
8	<p>How has technology influenced the creation and/or performance of music?</p> <p>Technology, especially the development of the internet and visual communication technologies, has made it easier for ideas to be discovered and exchanged, facilitating the development of new music. The development of recording technology has enabled musicians and audiences to capture and hear music from around the world. Amplification has also had an impact on ‘modernising’ music from a range of cultures, by allowing it to be heard in larger venues or by larger audiences.</p> <p>Electronic instruments have enabled composers and performers to broaden their sound palette. In particular, keyboard instruments like synthesisers have increased the range of tools available to performers and composers. For example, the original <i>Doctor Who</i> theme used synthesisers. Candidates might be able to cite examples of loop-building in a live performance, both in Minimalist styles and in Popular music.</p> <p>The length of popular songs has traditionally been dictated by the length of a 78-rpm record; although this is no longer a limiting factor, modern ears and attention spans are still attuned to that length.</p> <p>Candidates should draw upon musical examples to illustrate their response, showing how technological developments have influenced musical developments.</p>	30	