

# Cambridge International AS & A Level

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**MUSIC****9483/13**

Paper 1 Listening

**May/June 2024**

MARK SCHEME

Maximum Mark: 100

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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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
<b><u>Section A – Compositional Techniques and Performance Practice</u></b>  <b>Answer all questions in Section A.</b>  Your audio recordings contain three tracks. Track 1 contains the music for <b>Question 1</b> . Track 2 contains Performance A and Track 3 contains Performance B. A full score of the music for <b>Question 2</b> is in the accompanying insert. <b>No</b> additional scores may be used in Section A.			
1	<b>Listen to this extract from Bach's Violin Concerto in A minor, BWV 1041 (Track 1).</b>		
1(a)	<b>From which movement is this extract taken?</b>  The first movement (1).	1	Accept allegro/allegro moderato NOT allegro assai
1(b)	<b>What melodic device is heard in the solo violin part at the start of the extract?</b>  (Descending) sequence (1).	1	Do not accept 'ascending sequence'.
1(c)	<b>Comment on the interaction between the solo violin and the rest of the orchestra throughout the extract.</b> <ul style="list-style-type: none"> <li>The solo violin plays the melody while the tutti provides harmonic support/accompaniment (1).</li> <li>The tutti plays the original <i>ritornello</i> melody while the soloist plays arpeggios (1).</li> <li>The soloist plays with the 1st violin tutti part (1).</li> <li>The soloist plays accompanied <u>only</u> by the continuo (1).</li> <li>The solo violin plays unaccompanied (1).</li> </ul>	3	Answers must include reference to both solo and accompaniment for each mark.

Question	Answer	Marks	Guidance
2	<b>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.</b>		
2(a)	<b>Describe the texture of bars 1–3.</b>  The parts enter imitatively (accept fugally) (1) and cumulatively/1st violin, then 2nd violin, then viola and finally continuo (1), the 2nd violin enters on the dominant (1), then viola on the tonic (1) and continuo and bass instruments on the dominant (1). The soloists double the tutti 1st violin (1). A monophonic opening (1) then polyphonic/contrapuntal (1).	<b>3</b>	
2(b)	<b>Identify two <u>harmonic</u> devices in bars 5–9.</b>  Circle of 5ths (1). Suspensions (1).	<b>2</b>	
2(c)(i)	<b>Name the key and cadence in bar 22.</b>  G <u>minor</u> (1). Perfect (1).	<b>2</b>	
2(c)(ii)	<b>What is the relationship of this key to the tonic?</b>  Dominant (1).	<b>1</b>	
2(d)	<b>Comment on the relationship between the two violin parts during the solo episodes in bars 11–22 and bars 32–40. Refer to bar numbers in your answer.</b>  Bars 11–13 <sup>2</sup> are repeated (allow imitated) (1) at bars 13 <sup>3</sup> –15 (1) by the 2nd violin. At the upbeat to bar 16 (1), they play in imitation (1), the 2nd violin down a 5th (1), taking over the melody from each other (1) while the other part holds a longer note (1). In bar 19/22 (1), they play in 3rd <sup>s</sup> (1) – also seen in bars 37–39 (1). In bars 20–21 (1) the 2nd violin accompanies (1). In bar 32 (1), the 2nd violin begins the melody, but the 1st violin takes over (1) and the 2nd provides harmonic support (1). In bars 33 <sup>3</sup> –36 (1), they imitate each other (two beats apart) (1), a fifth apart/subject and answer (1).	<b>6</b>	Award a maximum of 3 marks for correct references to bar numbers.

Question	Answer	Marks	Guidance
3	<b>Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).</b>		
3(a)	<p><b>Compare the approach to articulation in the two performances. Refer to bar numbers in your answer.</b></p> <p>Performance A tends to be more legato in general (1) with the addition of slurs on some pairs of semiquavers (1). Quavers are sometimes (semi-) detached (1), for example at the start (1). The final beat of bar 9 (a pair of quavers) is performed staccato (1). In the dotted rhythm figure in 1st violin bar 12/2nd violin bar 15 (1) the first of each pair is played staccato (1). The lengthening of the first semiquaver in the pattern at bar 34 (1) could be described as tenuto (1). In bar 39 (1), the first quaver is staccato, followed by two slurred (the first accented, the second staccato) and the final pair of quavers staccato (1) (this last is just one example of pairs of quavers performed staccato).</p> <p>Performance B is more obviously detached at many points (1) (if not previously credited). For example, the first pair of quavers for the entry of the theme are consistently staccato (1). The syncopation in bars 8 (1)/25 (1) are accented (1). Other pairs of quavers are also staccato, such as the final beat of bar 9 (1), as in Performance A. From bar 16 (1) the first two of each group of four semiquavers are slurred (1). From bar 27 (1) it is quite legato (1). At bar 34 (1), the continuo is markedly more staccato (1). Bar 39 (1) is performed with very similar articulation to Performance A (1) but without the accent (1).</p>	<b>6</b>	Credit valid observations about the articulation in either performance, with a maximum of 4 marks for any one performance.

Question	Answer	Marks	Guidance															
3(b)	<p><b>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, ornamentation, the overall sound or any other features you consider important. You should <u>not</u> refer to articulation.</b></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"> <li>Performance B is faster than Performance A.</li> <li>The overall sound of Performance A has more reverberation and the parts are less clear. Performance B is clear and crisp, although there is some sense of space/reverberation.</li> <li>Performance A is played at a lower pitch than Performance B.</li> </ul> <p>Better answers may add that:</p> <ul style="list-style-type: none"> <li>Performance A uses an organ in the continuo while Performance B uses a harpsichord.</li> <li>In both performances the tempo remains steady, although in Performance A there is some rubato from the soloists (e.g. the first solo episode from bar 11).</li> <li>Both performances add ornamentation such as trills and mordents.</li> <li>Performance A is generally softer/gentler than Performance B.</li> </ul> <p>Answers in the highest mark levels are also likely to explain that:</p> <ul style="list-style-type: none"> <li>The lower pitch of Performance A might indicate period instruments. The soloists' playing is arguably a bit 'romantic' at times. The higher pitch of Performance B might suggest modern instruments, but sound is crisp and terraced dynamics more obvious.</li> <li>The tempo of Performance A is on the slow end of 'Allegro'; Performance B is arguably a better interpretation of 'Allegro'.</li> <li>Performance A has mordents (e.g. 1st violin bar 12<sup>1</sup>, 2nd violin in bar 14<sup>3</sup>.) and trills in 2nd violin long note in bar 17 and bar 18. Mordents in bars 20–21 in both soloists' parts and run up to final note in bar 21, then a trill in bar 22<sup>2</sup>/40<sup>2</sup>. Performance B trills (not mordents) in 12<sup>1</sup> and 14<sup>3</sup>, and the 2nd violin adds a mordent at its entry in bar 13. Same trill in bar 22<sup>2</sup>. Ornaments are added in the 2nd violin from bar 37<sup>2</sup> and also 38<sup>3</sup>–38<sup>4</sup>. Trill in bar 40<sup>2</sup>, as in A.</li> <li>Performance A has a steady level of dynamics in ritornello/tutti sections; however, bars 4<sup>3</sup>/13<sup>s</sup>/30 are quieter.</li> <li>Performance B has a stronger start than Performance A, with no 'echo' effect, e.g. bar 4<sup>3</sup> in A. Just before the loud suspensions at bar 8<sup>3</sup>, the dynamics drop off. This pattern recurs in the same place in subsequent ritornelli. There is a crescendo from the end of bar 20 through to the next ritornello entry at 22<sup>4</sup>.</li> </ul>		



Question	Answer	Marks	Guidance
3(b)	Weaker answers are likely to: <ul style="list-style-type: none"><li>• Make generalisations without pointing to specific musical examples.</li><li>• Lack contextual information to inform observations.</li></ul>		

Question	Answer	Marks	Guidance
<p><b>Section B – Understanding Music</b></p> <p><b>Answer <u>one</u> question in Section B.</b></p> <p><b>Refer to your own unedited recordings of the set works. You may <u>not</u> use scores.</b></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"> <li>• close familiarity with the set works</li> <li>• an understanding of typical techniques and processes</li> <li>• personal responsiveness and an ability to explain musical effects</li> <li>• an ability to illustrate answers by reference to appropriate examples.</li> </ul>			
Levels	Description	Marks	
<b>5</b>	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.	<b>29–35</b>	
<b>4</b>	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.	<b>22–28</b>	
<b>3</b>	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.	<b>15–21</b>	
<b>2</b>	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.	<b>8–14</b>	

Question	Answer	Marks	Guidance
<b>Levels</b>	<b>Description</b>	<b>Marks</b>	
<b>1</b>	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.	<b>1–7</b>	
<b>0</b>	No creditable response.	<b>0</b>	

Question	Answer	Marks	Guidance
<b>4</b>	<p><b>How does Debussy suggest the myth of <i>La Cathédrale engloutie</i> through the use of musical ideas and structure?</b></p> <p><i>La Cathédrale engloutie</i> is said to represent the Breton Legend of Ys, in which the cathedral is submerged as punishment for the misdeeds of the king, his daughter and the abbot and his people. The cathedral emerges at sunrise to serve as an example to others.</p> <p>In order to suggest this myth, Debussy uses two main themes, one based on crotchets (and parallel chords) and the other (modal) on minims.</p> <p>The opening, with its quiet parallel chords and extreme registers, evokes Middle Ages organum and plainsong, hinting simultaneously at the heavy cathedral bells. The following section builds on the sense of bells and medieval modes, with (watery) momentum building as the rhythmic values shorten in the accompaniment. Here, one might imagine the cathedral rising from the depths.</p> <p>A chorale-like statement of the original theme suggests the cathedral in full view, and the bells ring out. Inevitably, this majestic vision must return to the depths, and so Debussy's music declines, dropping in volume and motion until the still end, which is reminiscent of the opening.</p> <p>Candidates will need to relate the key points of the cathedral's rise and fall to significant structural events in Debussy's music.</p>	<b>35</b>	Candidates may be aware of Roy Howat's attempts to analyse Debussy's works in light of the Golden Ratio (61.8%); this could apply to <i>La Cathédrale engloutie</i> if some sections are played at double the tempo, as Debussy does in his own piano roll recording.

Question	Answer	Marks	Guidance
5	<p><b>Discuss the use and development of melodic material to describe characters in Rimsky-Korsakov's <i>The story of the prince-kalandar</i> and Grieg's <i>Ingrid's Lament</i> from <i>Peer Gynt</i>, Suite No. 2.</b></p> <p>'The story of the prince-kalandar' begins with Scheherazade's theme; candidates might discuss how the triplet figuration forms a part of the end of the main theme presented straight after by the bassoon, representing Scheherazade's voice in the telling of the story. Initially, the prince's melody is presented more freely ('...quasi recitando') over a long drone from the lower strings, setting a somewhat sorrowful scene. but then the tempo picks up, the oboe takes the melody, and the harp supports harmonically. Rimsky-Korsakov develops the melody by passing it around various instruments and changing the texture and instrumental accompaniment; these transformations of the melody could represent the prince's travels (a kalandar is a kind of wandering beggar). For example, at figure B, the violins take the melody and more instruments join in, with more movement in the accompaniment, possibly suggesting riding. The melody is then heavily voiced in woodwinds underpinned by <i>pizzicato</i> strings, increasing its impact and suggesting wider panoramas. A 'tranquillo' section sees the melody slowed down and broken up over a gentle hint of the Sultan's theme. Fanfares are introduced (then repeated and expanded), interrupted by a low octave Sultan's theme. This is rumoured to represent a fight. <i>Ad libitum</i> solo lines further play with the triplet figuration over <i>pizzicato</i> and <i>tremolando</i> strings. In the section marked 'Vivace scherzando', echoes of the Sultan's theme are heard alongside fragments of fanfare. For example, an elongated version of the fanfare is heard in the lower strings, echoed by high woodwind with a shortened version. These ideas are then developed further. It is not until later that we hear the theme introduced at A, this time enriched by rising chromatic lines and an octave-spaced version of the second half of the melody. Figure O sees the theme presented with some small changes on harmony and accompaniment. Figure P gives a dramatic statement of the theme, punctuated by orchestral 'hits'. After some dissonant harmony from the harps, figure Q returns us to a more relaxed iteration of the theme, played high in the flute, against alternative harmonies. Fragments of the theme are passed around before the tempo increases once more at figure R and the Sultan's theme reappears underneath the triplet figuration.</p>	35	Candidates are not expected to refer to rehearsal figures in their answer.

Question	Answer	Marks	Guidance
5	<p>Grieg's melodic development may be easier to chart, not least because this movement is shorter than Rimsky-Korsakov's, and it appears in fewer iterations. The dramatic opening is repeated once, but it is not developed <i>per se</i>; it is thought this represents Ingrid's outrage at being first abducted then abandoned by Peer Gynt. The mournful string melody representing Ingrid's lamentations, however, sees some transformation. For example, at figure A, the pitch of the melody is two octaves higher (and in octaves itself), and more instruments are involved in the accompaniment. Figure B is an extension of the end of the main melody, passing the semi-quaver idea around (a fragmentation that mirrors a breakdown in Ingrid's psyche) and leading back to the dramatic material from the opening with low-pitched interjections, now concluding the movement and suggesting Ingrid's resigned sorrow.</p> <p>Candidates do not necessarily need to make a comparison, but they may note that there are some similarities in the ways melodic material is developed, namely by changing the instrument and the context, although Rimsky-Korsakov goes further with fragmentation, rhythmic changes, and exploring short phrases/ideas more extensively.</p>		

Question	Answer	Marks	Guidance
<p><b>Section C – Connecting Music</b></p> <p><b>Answer one question in Section C.</b></p> <p><b>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>.</b></p> <p><b>You may <u>not</u> use recordings or scores.</b></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"> <li>• knowledge and understanding of <b><u>two or more</u></b> styles or traditions from: World, Folk, Pop, Jazz.</li> <li>• evidence of reflection on issues related to the composition and performance of music they have heard</li> <li>• an ability to state and argue a view with consistency</li> <li>• an ability to support assertions by reference to relevant music/musical practices.</li> <li>•</li> </ul>			
Levels	Descriptor	Marks	
<b>5</b>	<p>In answer to the issues raised by the question, the response demonstrates:</p> <ul style="list-style-type: none"> <li>• a thorough and articulate discussion, well supported by relevant references to music and musical practices from two or more styles or traditions</li> <li>• incisive reflection on relevant issues related to the composition and performance of the music identified</li> <li>• a clear statement of view, consistently argued.</li> </ul>	<b>25–30</b>	
<b>4</b>	<p>In answer to the issues raised by the question, the response demonstrates:</p> <ul style="list-style-type: none"> <li>• a sensible and clearly-expressed discussion, largely supported by relevant references to music and musical practices from two or more styles or traditions</li> <li>• careful reflection on relevant issues related to the composition and performance of the music identified</li> <li>• a clear statement of view, mostly consistently argued.</li> </ul>	<b>19–24</b>	

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Question	Answer	Marks	Guidance
Levels	Descriptor	Marks	
<b>3</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• 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</li> <li>• adequate reflection on some relevant issues related to the composition and performance of the music identified</li> <li>• a clear statement of view, argued consistently at times.</li> </ul>	<b>13–18</b>	
<b>2</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• 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</li> <li>• some attempt at reflection on some relevant issues related to the composition and performance of the music identified</li> <li>• a statement of view, argued at times.</li> </ul>	<b>7–12</b>	
<b>1</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• 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</li> <li>• some limited reflection on some relevant issues related to the composition and performance of the music identified</li> <li>• a statement of view.</li> </ul>	<b>1–6</b>	
<b>0</b>	No creditable response.	<b>0</b>	

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Question	Answer	Marks	Guidance
6	<p><b>How is music used to describe scenes and events? Refer to instrumental and/or vocal examples from different cultures and traditions.</b></p> <p>There are plentiful examples of music that are used to describe scenes and events from any number of theatrical settings (e.g. any music accompanying a dance, such as Gamelan) to programmatic music (excluding any set works). Other examples could include:</p> <ul style="list-style-type: none"> <li>• Indigenous Australian music, which often relates to legends or stories.</li> <li>• Gagaku music is used to accompany dance.</li> <li>• Programmatic music from China, e.g. Horse Racing or Birdsong.</li> <li>• Sketches of Spain (Miles Davis).</li> <li>• Girl from Ipanema (Carlos Jobim).</li> <li>• Havana (Camila Cabello).</li> <li>• Vivaldi's <i>Four Seasons</i>.</li> </ul> <p>Candidates should select examples to illustrate how that music can support the description of scenes and events.</p>	30	



Question	Answer	Marks	Guidance
7	<p><b>Describe the use of scales and tuning systems in the music of different styles or traditions.</b></p> <p>Different tuning systems evolved over centuries, and sometimes, hearing a tuning system different from one's own can make music sound 'out of tune'. For example, ears accustomed to Gamelan tunings may find Indian classical music odd. Candidates do not need to express an opinion about tuning systems, but could compare any number of systems, especially those that typically use microtones or quarter tones, as well as any music using equal temperament.</p> <p>Folk music, such as Flamenco, sometimes carries Middle Eastern and/or Northern African influences in terms of scale patterns and tuning.</p> <p>In Jazz styles, the blues scale has featured prominently. This can be related to the minor pentatonic scale (with the addition of a raised 4th/flattened 5th). Relevant examples might include BB King's <i>The Thrill is Gone</i> or Louis Armstrong's <i>Basin Street Blues</i>. Modes are also frequently used in folk music and jazz.</p> <p>In Western music, examples could include Bach's Well-Tempered Clavier or Shostakovich/Chopin's equivalents.</p> <p>Alongside this, candidates should be able to discuss different scales, such as the Gamelan <i>pelog</i> or <i>slendro</i>, the Japanese <i>ritsu</i>, Indian <i>raag</i>, <i>maqam</i>, various pentatonic scales and modes, and so on.</p>	30	

Question	Answer	Marks	Guidance
8	<p><b>How could the place of performance affect the musical decisions performers make? You should refer to music you have heard or performed.</b></p> <p>Candidates might be able to discuss their own experience of hearing music in different venues or contexts, for example in a school hall, a theatre, an arena or at outdoor festivals. The choices performers might make depending on these venues range from amplification and instrumentation to articulation, dynamics and diction.</p> <p>As performers, they may be more aware of these choices, and could legitimately refer to considerations around the audience.</p> <p>A strong response is likely to consider a range of performing situations and the different possible choices performers might make, giving examples of specific pieces of music.</p>	30	