



## Cambridge International AS Level

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**MUSIC**

**9483/11**

Paper 1 Listening

**October/November 2019**

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.

Cambridge International is publishing the mark schemes for the October/November 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

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This document consists of **14** 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
<b><u>Section A – Compositional Techniques and Performance Practice</u></b>		
<p><b>Answer all questions in Section A.</b></p> <p><b>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.</b></p>		
1	<b>Listen to the extract from Händel's <i>Music for the Royal Fireworks</i> (Track 1).</b>	
1(a)	<p><b>What type of dance is this?</b></p> <p>Bourrée (1).</p>	<b>1</b>
1(b)	<p><b>Name two principal characteristics of this dance.</b></p> <p>2/2 time signature / alla breve / simple duple (1).          Begins with a (half-beat) anacrusis (1).          Fast tempo (1).</p>	<b>2</b>
1(c)	<p><b>Which woodwind instruments are used in this extract?</b></p> <p>Oboe (1) and bassoon (1).</p>	<b>2</b>

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Question	Answer	Marks
2	<b>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.</b>	
2(a)	<b>Name the harmonic device used in the 2nd violin part in bars 2<sup>2</sup> to 4<sup>4</sup>.</b> Suspension (1).	<b>1</b>
2(b)	<b>What musical term describes the entries of the 1st violin, 2nd violin and viola parts in bars 5–7?</b> Imitation (1)	<b>1</b>
2(c)	<b>What technical devices are used in the <i>Vivace</i> section to suggest the shepherd's folk music?</b> Dotted rhythms (1), fast tempo (1), compound time(1), drone(1)	<b>2</b>
2(d)(i)	<b>Describe the contribution of the viola part to the texture from bars 14<sup>1</sup> to 19<sup>1</sup>.</b> Dominant / Inverted (1) pedal (1) followed by imitative entry (1)	<b>2</b>
2(d)(ii)	<b>Describe one feature of the relationship between the 1st and 2nd violin parts in bars 14<sup>1</sup> to 19<sup>1</sup>.</b> They play in 6ths (1), then the 2nd violin imitates the 1st violin exactly (1), resulting in some harmony in 3rds (1), in bars 17 and 18 they alternate holding a dominant pedal while the other moves(1).	<b>1</b>
2(e)	<b>Name the cadence at the end of the extract (bars 50–51).</b> Imperfect cadence (1).	<b>1</b>
2(f)	<b>Describe in detail the use of modulation in the structure of the <i>Vivace</i> section.</b>  This section opens in the tonic of G minor (1). From bar 11 (1), a circle of 5ths (1) leads us to D minor (1) by bar 15 (1), and a similar passage occurs from bar 23, landing in Bb major (1) at bar 28 (1). Further modulations (credit relevant and significant observations) lead back to G minor (1) at bar 43 (1).  Award a mark for each reference to specific bar numbers.	<b>6</b>

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Question	Answer	Marks
3	<b>Refer to both Performances A (Track 2) and B (Track 3) on the recordings provided.</b>	
3(a)	<p><b>Describe the differences in tempo between the two performances. What effect do these differences have on the music?</b></p> <p>The opening of Performance B is (significantly) faster than Performance A (1). Neither performance slows down at the end of the opening section (1), and both interpret 'Grave' as (slightly) faster than normal (1).  <i>Vivace</i>: Performance B is much faster than Performance A (1), continuing at virtually the same pulse from the <i>Grave</i>(1). Performance A does not adopt a normal lively interpretation of <i>Vivace</i> (1).  Performance A maintains a consistent tempo in the <i>Vivace</i>(1), Performance B speeds up a little at bar 29(1). Performance B slows a little in the last two bars of the extract (1), Performance A does not (1).  Credit reasonable conclusions on the effects that these differences have (max. 2)</p>	<b>6</b>
3(b)	<p><b>Compare the two performances. You may wish to refer to instrumentation, pitch, articulation, the overall sound or any other features you consider important. You should not refer to tempo.</b></p> <p>Most answers should notice that:</p> <p style="padding-left: 40px;">Performance A uses an organ in the continuo section, though there is also a plucked instrument flourish in the final bar  Performance B uses a harpsichord. (Performance B also contains a plucked string instrument, possibly a lute.)  Performance B uses a double bass in the continuo  Performance B contains occasional ornamentation.</p> <p>Better answers might add that:</p> <p style="padding-left: 40px;">Both Performances are at the same pitch (which happens to be Baroque pitch, although candidates will be unlikely to identify this).  The orchestral sound in Performance B is more homogeneous than in Performance A and more evenly balanced.  In Performance A the individual lines, especially the viola when it contributes to the violins texture, have more distinction  Performance B has generally more detached articulation. The dotted crotchet viola and continuo lines which are non-legato in both performances, are often very short in Performance B.  The performances take different approaches to dynamics: Performance B has crescendos through the pedals, and also grows louder through each phrase in sequential passages. Performance A often has dynamics both up and then down in repeated phrases.</p>	<b>10</b>

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3(b)	<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> <p>Answers in the highest mark levels are also likely to explain that:</p> <p style="padding-left: 40px;">Performance B is better informed historically.</p> <p>Answers in the highest mark levels are likely to give more comprehensive examples of differences in phrasing and articulation and show a secure understanding of performance practice issues.</p> <p>Weaker answers are likely to:</p> <p style="padding-left: 40px;">Make generalisations without pointing to specific musical examples. Lack contextual information to inform observations.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p> <table border="1" data-bbox="322 762 1937 1396"> <thead> <tr> <th data-bbox="322 762 445 826">Levels</th> <th data-bbox="445 762 1816 826">Descriptor</th> <th data-bbox="1816 762 1937 826">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="322 826 445 997">3</td> <td data-bbox="445 826 1816 997">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="1816 826 1937 997">8–10</td> </tr> <tr> <td data-bbox="322 997 445 1161">2</td> <td data-bbox="445 997 1816 1161">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="1816 997 1937 1161">4–7</td> </tr> <tr> <td data-bbox="322 1161 445 1332">1</td> <td data-bbox="445 1161 1816 1332">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="1816 1161 1937 1332">1–3</td> </tr> <tr> <td data-bbox="322 1332 445 1396">0</td> <td data-bbox="445 1332 1816 1396">No creditable response.</td> <td data-bbox="1816 1332 1937 1396">0</td> </tr> </tbody> </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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0	No creditable response.	0															

Question	Answer	Marks
<p><b>Section B – Understanding Music</b></p> <p><b>Answer one question in Section B. Refer to your own unedited recordings of set works. You may not use a copy of the scores.</b> 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>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	Descriptor	Marks
<b>5</b>	<p>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.</p> <p>The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.</p>	<b>29–35</b>
<b>4</b>	<p>A good understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant examples of music. 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.</p> <p>The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.</p>	<b>22–28</b>



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Question	Answer	Marks
<b>Levels</b>	<b>Descriptor</b>	<b>Marks</b>
<b>3</b>	<p>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.</p> <p>The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.</p>	<b>15–21</b>
<b>2</b>	<p>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.</p> <p>The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.</p>	<b>8–14</b>
<b>1</b>	<p>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.</p> <p>Some connections identified between the pieces are appropriate. The answer includes some focused points.</p>	<b>1–7</b>
<b>0</b>	No creditable response.	<b>0</b>

Question	Answer	Marks
4	<p><b>Explain in detail some of the different ways in which storms are suggested in Britten’s <i>Four Sea Interludes</i> and Wagner’s Overture from <i>Der fliegende Holländer</i>.</b></p> <p>Candidates are likely to comment on the use of a variety of musical elements, including instrumentation, to suggest storms.</p> <p><u>Britten</u></p> <p>Features mentioned might include:</p> <ul style="list-style-type: none"> <li>sudden and heavy start in ‘Storm’, like the onset of wild weather including prominent timpani (thunder)</li> <li>the ‘busy’ texture, the sharing around of the melody in different families and pitches, extremes of register, chromatic bass lines, and the stabbing tutti chords for the violent end to the storm</li> <li>the slightly calmer section before the final return to the main theme (using a harp) could show the ‘eye of the storm’</li> <li>the sum effect is of restlessness, violence and uncertainty.</li> </ul> <p><u>Wagner</u></p> <p>Features mentioned might include:</p> <ul style="list-style-type: none"> <li>heavy brass and percussion reflect the noisiness of the storm</li> <li>tremolo strings depicting wind and rain</li> <li>periods of calm as the storm subsides</li> <li>juxtaposition of brass theme and strings/woodwind at end, as the ship crashes boldly through the storm</li> <li>frequent crescendo and diminuendo, mirroring the rising and falling of the ship in the wind</li> <li>rumbling timpani, like thunder</li> <li>low strings playing rising and falling chromatic scales, echoing the howling wind.</li> </ul> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	35

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<b>Question</b>	<b>Answer</b>	<b>Marks</b>
5	<p><b>Describe in detail how the music, and the two different roles for the voices and the piano, reflect the story in Boulanger's <i>Les Sirènes</i>.</b></p> <p>The text should provide some inspiration for an outline of a 'story', which does not need to be exhaustive. However, the story needs to be related to the contributions of piano and choir at different times.</p> <p>Quite simply, the piano accompanies the choir; however, there are moments when the piano takes the lead. Also, the choir and piano are playing different musical ideas.</p> <p>The piano could, for example, represent the water itself, flowing gently and quietly (for the most part), with the choir clearly representing the Sirens. Candidates will need to go beyond the lyrics and into musical features to convincingly describe the role of the choir.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	<b>35</b>

Question	Answer	Marks
<p><b>Section C – Connecting Music</b></p> <p><b>You must refer to musical examples of two or more styles or traditions from: world, folk, pop, jazz. You may also refer to music from the Western classical tradition not including the set works.</b></p> <p><b>You may not use recordings or scores.</b></p> <p>Candidates will be expected to show:</p> <ul style="list-style-type: none"> <li>knowledge and understanding of <u>two or more</u> 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 <u>listened to</u></li> <li>an ability to state a view and argue its case with consistency</li> <li>an ability to support assertions by reference to relevant music and musical practices.</li> </ul>		
Levels	Descriptor	Marks
5	In answer to the issues raised by the question, the response demonstrates: <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>	25–30
4	In answer to the issues raised by the question, the response demonstrates: <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>	19–24
3	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>	13–18

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Question	Answer	Marks
<b>Levels</b>	<b>Descriptor</b>	<b>Marks</b>
<b>2</b>	In answer to the issues raised by the question, the response demonstrates: 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.	<b>7–12</b>
<b>1</b>	In answer to the issues raised by the question, the response demonstrates: 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.	<b>1–6</b>
<b>0</b>	No creditable response.	<b>0</b>

Question	Answer	Marks
<b>6</b>	<b>What is a ‘scale’? Discuss the use of different scales in music from <u>at least two</u> styles or traditions.</b>  A scale is a series of notes. There are many different scales candidates might be aware of, including the popular major and minor forms, pentatonic, blues, whole tone, octatonic, modes, etc., as well as scales used in World Music traditions, such as raga, slendro, pelog, ritsu, etc. Candidates could approach this question in a straightforward way, offering examples (and descriptions) of a range of scales and providing one musical example for each.  <b>Refer to the Band Descriptors in arriving at your mark.</b>	<b>30</b>

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Question	Answer	Marks
7	<p><b>What different kinds of repetition are used in music? Illustrate your answer with examples from <u>at least two</u> styles and traditions.</b></p> <p>Repetition is used in many ways in most musical styles. Candidates might draw on examples of the repetitiveness of some World Music, full repeats of sections of symphonies, ostinato, repetition of phrases (with perhaps slight variations), or even canon and sequence. Minimalist music relies upon repetition (here, candidates might argue that this is sometimes too repetitive, and therefore ineffective), and popular music repeats choruses and the music of verses. Music that does <i>not</i> use repetition is not in question here, although some candidates might legitimately try to cite examples of this as a contrast to the examples of repetition and support for the argument that repetition is effective.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	30

Question	Answer	Marks
8	<p><b>If a piece of music is not fully notated, or is not notated at all, what impact might this have on its performance? Illustrate your answer with examples from <u>any two</u> styles or traditions.</b></p> <p>Candidates can draw on examples from Folk music and other oral traditions, where music changes subtly over time. Examples of improvisation would also be valid, where different performers will arrive at different interpretations and improvisations if there is no transcribed solo. Aleatoric music might also provide some fodder for discussion. Most candidates should be able to offer examples of pop and folk music that has not been written down precisely, and therefore give rise to different versions.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	30