



**Cambridge Assessment**  
International Education

# Cambridge International AS & A Level

**MUSIC**

**9483/01**

Paper 1 Listening

For examination from 2019

MARK SCHEME

Maximum Mark: 100

**Specimen**

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This document has **14** pages. Blank pages are indicated.

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## 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.

You are advised to spend no more than 45 minutes on each of Sections A and B and no more than 30 minutes on Section C.

Question	Answer	Marks
<b>Section A – Compositional Techniques and Performance Practice</b>		
<b>Answer <u>all</u> questions in Section A.</b>		
<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. <u>No</u> additional scores may be used in Section A.</b>		
1	<b>Listen to this passage from the first movement from Händel’s Music for the Royal Fireworks (Track 1).</b>	
1(a)	<b>What type of overture is this?</b>  A <u>French</u> Overture	<b>1</b>
1(b)	<b>Name <u>two</u> principal characteristics of this overture.</b>  Any two from: Dotted rhythms (1) and (frequent) trills (1) Slower/stately first section (1) in quadruple time / common time / 4/4 (1) (accept 2/2), followed by a faster middle section (1) in triple time / 3/4 (1)	<b>2</b>
1(c)	<b>Name the instruments playing the continuo part in this recording.</b>  Harpsichord (1) and cello (1).	<b>2</b>
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>Describe the relationship between the two solo violins from bars 1–19.</b>  Any two from: Imitative (1), with the second violin repeating the first one beat later (1); or, alternating scalic patterns and (tonic) pedal (1) with imitation occurring after one bar (1).	<b>2</b>

Question	Answer	Marks
2(b)	<b>Name the harmonic devices in the following locations:</b>	
2(b)(i)	<b>Bars 55–58 beat 1.</b>  Circle of 5ths (1)	<b>1</b>
2(b)(ii)	<b>Bars 68–69.</b>  Suspensions (1)  <u>Not</u> sequence	<b>1</b>
2(c)	<b>Name the melodic device used by the violas in bars 98–99.</b>  (Descending) sequence (1)  <u>Not</u> ascending sequence	<b>1</b>
2(d)	<b>Identify the sections in this movement. Refer to bar numbers.</b>  Candidates should be able to identify an introduction (bars 1–31), a 3-bar slow bridge (bars 32–34), and a fugal ritornello section (bars 35–104). Accept letters (e.g. Section A, B, C) or vague descriptions, so long as three distinct sections are identified.  3 marks – three sections identified with reference to accurate bar numbers 2 marks – three sections identified with reference to bar numbers not quite correct / two sections identified with reference to accurate bar numbers 1 mark – three sections identified correctly without bar numbers / one section identified with correct bar numbers 0 marks – fewer than three sections identified AND bar numbers inaccurate/missing	<b>3</b>
2(e)	<b>How is this movement typical of its genre?</b>  Any six from: The first movement is fast (1). The scoring consists of concertino (1) and ripieno (1) groups, which alternate (1), as well as a basso continuo (1). There is alternation between soli and tutti sections (1) and ritornelli (1) and episodes (1).  Credit other correct typical features.  Do <u>not</u> credit ritornello form is used. Atypical features are not asked for and will not attract credit.	<b>6</b>

Question	Answer	Marks															
3	<b>Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).</b>																
3(a)	<p><b>Comment on how the two performances interpret the changes of tempo.</b></p> <p>Any six from:            Performance B is slower than Performance A (1). The Adagio in Performance B is much slower (1).            Performance A has a ritardando or gradually slows down at end (1).            The second section (Adagio Spiccato) in Performance B offers more of a contrast (1).            In Performance A, the two Allegro sections are the same tempo (1), but in Performance B, the first Allegro is not as fast as the second (1).            The first Allegro in Performance B slows down towards the Adagio section (1).</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> <table border="1" data-bbox="302 683 1928 1225"> <thead> <tr> <th data-bbox="302 683 405 734">Level</th> <th data-bbox="405 683 1809 734">Description</th> <th data-bbox="1809 683 1928 734">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="302 734 405 895"><b>3</b></td> <td data-bbox="405 734 1809 895">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="1809 734 1928 895"><b>8–10</b></td> </tr> <tr> <td data-bbox="302 895 405 1050"><b>2</b></td> <td data-bbox="405 895 1809 1050">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="1809 895 1928 1050"><b>4–7</b></td> </tr> <tr> <td data-bbox="302 1050 405 1171"><b>1</b></td> <td data-bbox="405 1050 1809 1171">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="1809 1050 1928 1171"><b>1–3</b></td> </tr> <tr> <td data-bbox="302 1171 405 1225"><b>0</b></td> <td data-bbox="405 1171 1809 1225">No creditable response.</td> <td data-bbox="1809 1171 1928 1225"><b>0</b></td> </tr> </tbody> </table> <p>Most answers should notice that:</p> <ul data-bbox="302 1326 1792 1399" style="list-style-type: none"> <li>• Performance A uses an organ in the continuo section, and Performance B uses a harpsichord.</li> <li>• Performance B contains fewer ornamentations and embellishments generally, especially in the 2nd movement.</li> </ul>	Level	Description	Marks	<b>3</b>	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.	<b>8–10</b>	<b>2</b>	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.	<b>4–7</b>	<b>1</b>	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.	<b>1–3</b>	<b>0</b>	No creditable response.	<b>0</b>	<b>10</b>
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<b>1</b>	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.	<b>1–3</b>															
<b>0</b>	No creditable response.	<b>0</b>															

Question	Answer	Marks
3(b)	<p>Better answers might add that:</p> <ul style="list-style-type: none"> <li>• Performance A is a semitone higher in pitch than Performance B, suggesting that Performance A uses modern instruments, while Performance B uses eighteenth-century instruments or copies of these</li> <li>• The orchestral sound in Performance A is more homogeneous than in Performance B and more evenly balanced.</li> <li>• Vibrato is more obvious in Performance B, and it is generally more legato.</li> </ul> <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> <ul style="list-style-type: none"> <li>• Neither performance conforms entirely to what is usually regarded as good historical performance practice</li> <li>• Performance A, despite being played on modern instruments, is closer to normal expectations of historically informed performance than Performance B.</li> </ul> <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> <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
<p><b>Section B – Understanding Music</b></p> <p>Answer <u>one</u> question in Section B.</p> <p>Refer to your own unedited recordings of set works. You may <u>not</u> use 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"> <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>		
Level	Description	Marks
5	<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>	29–35
4	<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>	22–28
3	<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>	15–21



Question		Answer	Marks
<b>Level</b>	<b>Description</b>		<b>Marks</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>
<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
4	<p><b>Explain how the sea is depicted in Boulanger’s <i>Les Sirènes</i> and Britten’s <i>Four Sea Interludes</i>, Third movement. Evaluate which you think is more effective. Refer to specific musical examples in your answer.</b></p> <p>Candidates should show an awareness of <u>how</u> each composer has achieved an effect, linking compositional techniques to effect, with reference to specific musical examples. The decision as to which is more successful can be argued either way, as long as it is supported by musical evidence.</p> <p><u>Boulanger</u></p> <p>Features mentioned might include:</p> <ul style="list-style-type: none"> <li>• deep bass in the piano reflecting the gentle rocking of waves</li> <li>• use of female voices to depict the Sirens</li> <li>• use of canon to create impression of echo across the sea</li> <li>• chromatic falling figures lull sailor into sense of peace</li> <li>• mist represented by blurred harmonies (piano pedal and overlapping of vocal parts)</li> <li>• gentle dissonance and sudden modulations create undercurrent of uneasiness</li> <li>• flowing and legato (smooth), as well as a calm melodic line, to show a calm sea.</li> </ul> <p><u>Britten</u></p> <p>Features mentioned might include:</p> <ul style="list-style-type: none"> <li>• slow pulsing of the waves in ‘Moonlight’</li> <li>• sharp glitter of stabbing woodwind chords showing the moonlight on the waves</li> <li>• swell of the sea is further shown by the majestic crescendo and the uneasy dissonance in the middle section.</li> </ul>	35

Question	Answer	Marks
5	<p><b>Compare some of the ways Britten and Wagner use an orchestra to create the effect of a storm in <i>Four Sea Interludes</i>, Fourth movement and Overture from <i>Der fliegende Holländer</i>. Evaluate which you think is more effective. Refer to specific musical examples in your answer.</b></p> <p>Candidates should show an awareness of <u>how</u> each composer has achieved an effect, linking compositional techniques to effect, with reference to specific musical examples. The decision as to which is more successful can be argued either way, as long as it is supported by musical evidence.</p> <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>• bold horn call, representing the bold sailor against the sea</li> <li>• tremolo strings, creating tension and depicting wind and rain</li> <li>• extreme dynamics to show the rough seas and the struggle against it</li> <li>• periods of calm as the storm subsides, showing smooth waters</li> <li>• lack of harmonic resolution, creating an unstable feeling like rough seas</li> <li>• juxtaposition of brass theme and strings/woodwind at end, as the ship crashes boldly through the waves and bad weather</li> <li>• frequent crescendo and diminuendo, mirroring the rising and falling of the ship in the waves, or the wind</li> <li>• rumbling timpani, like thunder or big waves</li> <li>• low strings playing rising and falling chromatic scales, echoing the rising and falling of the waves, or perhaps the wind and spray.</li> </ul> <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</li> <li>• including prominent timpani (thunder)</li> <li>• irregular phrases in a brass melody reflect agitation</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>	35

Question	Answer	Marks
<p><b>Section C – Connecting Music</b></p> <p>Answer <u>one</u> 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> and the musical genres and styles they represent.</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"> <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>		
<b>Level</b>	<b>Description</b>	<b>Marks</b>
<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>
<b>3</b>	<p>In answer to the issues raised by the question, the response demonstrates:</p> <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>

Question		Answer	Marks
Level	Description		Marks
2	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>		7–12
1	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>		1–6
0	No creditable response.		0
6	<p><b>Explain the differences between electronic and acoustic instruments and compare their musical and expressive possibilities or limitations.</b></p> <p>This question could be successfully answered with reference to folk, jazz, pop, world fusion music, which will sometimes use electronic or acoustic instruments.</p> <p>All answers should address differences in the ways that sound is produced in both cases, i.e. some awareness of the physical effort in playing an acoustic instrument should be shown. There may be great variety in examples. Some may only demonstrate the application of electronics to otherwise acoustic instruments, for example, electric guitar, and the expressive possibilities of amplification and distortion. Others may discuss the use of, for example, synthesisers to produce simulated effects of acoustic instruments, perhaps comparing the relative merits of acoustic and electronic keyboards. But some may also discuss compositions that exploit electronic resources for their own sake.</p> <p>Views may range from enthusiasm for an exciting new world of sound opened up by electronics (which must be demonstrated), to lamenting the personal touch on an acoustic instrument (which must be demonstrated). Differentiation will rest on the breadth of issues considered and extent of support from reference to examples.</p>		30

Question	Answer	Marks
7	<p><b>How is improvisation used in music? Refer to <u>two or more</u> performances which you have heard.</b></p> <p>This question could be successfully answered with reference to jazz music and world music traditions with a significant improvisatory aspect.</p> <p>Candidates may cite music from their wider experience, perhaps as performers or as enthusiasts for jazz, pop music or for performers in a regional tradition with which they are familiar. It is important that they state a point of view, and argue it successfully with reference to convincing musical examples.</p> <p>Possible examples of improvisation include: cadenzas in concertos, jazz solos, group improvisation in early jazz styles, improvisation within fixed formal structures (for example, classical Indian), addition of ornaments in da capo arias, aleatoric music, and so on.</p>	30
8	<p><b>To what extent does the music of some countries or regions have characteristics that make its origin recognisable? Refer to a range of specific examples in your answer.</b></p> <p>This question could be successfully answered with reference to world music traditions, pop music or folk music.</p> <p>Many candidates, of course, will be sufficiently familiar with one or more examples of non–Western traditional music to be able to identify their characteristic features. It is important that they state a point of view, and argue it successfully with reference to convincing musical examples.</p> <p>Candidates might be able to refer to the instrumentation that provides a distinctive timbre to some world musics (for example, drums in African music, Gamelan from Indonesia, accordion in French music), the use of scales (for example, pentatonic in Eastern music, but also American folk music, ritsu in Japanese music, pelog, raag), rhythms (syncopation, irregular metres), formal structures (strophic folk songs), and so on.</p>	30