



Cambridge International AS & A Level

MUSIC

9483/13

Paper 1 Listening

May/June 2019

MARK SCHEME

Maximum Mark: 100

Published

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

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

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

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This document consists of **16** printed pages.

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
<u>Section A – Compositional Techniques and Performance Practice</u>		
<p>Answer all questions in Section A.</p> <p>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.</p>		
1	Listen to the extract from Bach's <i>Brandenburg Concerto no. 5</i> (Track 1).	
1(a)	<p>Which movement is this extract taken from?</p> <p>Second movement (1) Affettuoso (1)</p>	1
1(b)	<p>What musical characteristics identify it as this movement?</p> <p>Slow tempo (1). Fewer instruments are playing than in the first movement / no ripieno group (1). It is in the (relative) minor (1). Time signature of 4/4 (1).</p>	2
1(c)	<p>Name the two solo instruments accompanied by the harpsichord at the start of the extract.</p> <p>Violin (1) and (Baroque) Flute (1).</p>	2

Question	Answer	Marks
2	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.	
2(a)	Describe the chord in bar 2. (F#) diminished (1) 7 th (1).	2
2(b)	Name the key into which the music modulates in bars 4–7. C minor (2).	2
2(c)	Identify the cadence at bars 9–10. Imperfect /Phrygian cadence (1).	1
2(d)	Identify the harmonic device used in the second violin part in bars 11–12. Suspension (1).	1
2(e)	Identify the melodic device used in the cello part in bars 16 and 17. Descending (1) sequence (1).	2
2(f)	What compositional techniques are used to give structure to the music of the Andante largo section (bars 11–25)? A tutti (1) passage, with concertino and ripieno sections doubling (1). The viola has an independent part (1) creating 3-part counterpoint (1) above the cello/continuo line. The cello/continuo part has continuous quaver movement (1) underpinning the rhythmic complexity of the counterpoint above. This quaver movement pauses only for the G minor cadence at 18–19 (1), and before the final imperfect/Phrygian cadence (1). The music passes through B flat major (the relative major) at 13–15 (1), then moves in sequence through D minor (1), C minor (1) and B flat major (1) in 16–18, before returning to the tonic by 19 ¹ (1) with a perfect cadence in G minor in 22–23 (1). There is use of repetition / imitation in 23–24 (1).	6

Question	Answer	Marks
3	Refer to both Performances A (Track 2) and B (Track 3) on the recordings provided.	
3(a)	<p>Comment on how the two performances of the opening Adagio section differ in their approach to ornamentation.</p> <p>Performance A has very little ornamentation in comparison (1). There is only a trill (with a turn) on the RH of the harpsichord on the penultimate note (1). Performance B has semiquaver (1) ornamentation from the concertino first violin (1). It introduces a rising arpeggio (1) in the rest in bar 3.(1) In the rest in bar 5 a short scalar line leads into more arpeggiated movement (1), which then continues, both ascending and descending, to decorate the top line for the remainder of the section (1). In Performance B the harpsichord sometimes arpeggiates the (dotted minim) chords (1).</p>	6

Question	Answer	Marks
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, articulation, the overall sound or any other features you consider important.</p> <p>Most answers should notice that: Both Performances use a harpsichord in the continuo section. Performance A has a clearer / brighter sound. Both performances have a similar tempo for the Adagio section but Performance A has a faster Andante.</p> <p>Better answers might add that: Performance A is at a higher pitch than Performance B, suggesting that Performance A uses modern instruments, while Performance B uses 18th-century instruments or copies of these. Performance B is less legato than performance A and less evenly balanced. There is more vibrato in Performance A. Both performances add terraced dynamics to create echo effects in the closing bars. In both performances there is a rallentando before the final cadence.</p> <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: Performance B is closer to normal expectations of historically informed performance than Performance A.</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: Make generalisations without pointing to specific musical examples. Lack contextual information to inform observations.</p>	10

Question	Answer			Marks
3(b)	Refer to the Band Descriptors in arriving at your mark.			
	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 and/or similarities 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 and/or similarities given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.	4–7	
	1	An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.	1–3	
	0	No creditable response.	0	

Question	Answer	Marks
<p>Section B – Understanding Music</p> <p>Answer one question in Section B. Refer to your own unedited recordings of set works. You may not use a copy of the scores. 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">close familiarity with the set worksan understanding of typical techniques and processespersonal responsiveness and an ability to explain musical effectsan ability to illustrate answers by reference to appropriate examples.		

Question	Answer	Marks
Levels	Descriptor	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 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. 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
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
4	<p>Compare some of the ways dramatic tension is created in any <u>one</u> of Britten's <i>Four Sea Interludes</i> and Wagner's <i>Overture from Der fliegende Holländer</i>.</p> <p><u>Britten</u> Although there are examples of tension and uneasiness in the first three movements, it is more likely that candidates would choose to discuss the fourth (Storm). Reference might be made to examples of: Dissonance Use of instruments Contrasts in tempo and dynamics</p> <p><u>Wagner</u> Reference might be made to examples of: The dramatic opening, starting with high tremolo in strings and followed by the brass fanfare and a rising bass line Other examples of rising pitch Dynamic contrasts, especially sudden changes Instrumentation Dissonance Contrasts in tempo, which build anticipation at key moments</p> <p>Refer to the Band Descriptors in arriving at your mark.</p>	35

Question	Answer	Marks
5	<p>In what ways is calmness suggested in Boulanger's <i>Les Sirènes</i> and Wagner's <i>Overture from Der fliegende Holländer</i>?</p> <p><u>Boulanger</u> The whole piece is relatively calm, being legato, mostly soft and slow Often, the use of only female voices Repetition and canon</p> <p><u>Wagner</u> The slower section is calmer than the stormy beginning and end, although snippets return at times later in the Overture (the end is quite calm, for example, except for the final crescendo and chord) Lyrical melody with a freer sense of tempo, played by double reed instruments Quotes the main theme more slowly This contrasts more strongly with the louder parts of the Overture</p> <p>The choice of which is more effective is up to candidates, but the opinion should be supported by the musical evidence presented.</p> <p>Refer to the Band Descriptors in arriving at your mark.</p>	35

Question	Answer	Marks
<p>Section C – Connecting Music</p> <p>Answer one question in Section C. 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.</p> <p>You may not 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, Western Classical traditionevidence of reflection on issues related to the composition and performance of music they have <u>listened to</u>an ability to state a view and argue its case with consistencyan ability to support assertions by reference to relevant music and musical practices.		

Question	Answer	Marks
Levels	Descriptor	Marks
5	In answer to the issues raised by the question, the response demonstrates: 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/or performance of the music identified a clear statement of view, consistently argued.	25–30
4	In answer to the issues raised by the question, the response demonstrates: 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/or performance of the music identified a clear statement of view, mostly consistently argued.	19–24
3	In answer to the issues raised by the question, the response demonstrates: 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/or 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: 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/or 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: 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/or performance of the music identified a statement of view.	1–6
0	No creditable response.	0

Question	Answer	Marks
6	<p>What do you understand by stylistic ‘fusion’ in music? Describe any two examples from any style or tradition.</p> <p>Fusion is a mix of two or more different styles. Music is awash with examples of fusion, most notably Latin Jazz, Pop Fusion, Funk Fusion, etc. Popular styles also sometimes make use of the musical traditions of other cultures (e.g. African singing or percussion). Chinese orchestras use Western and Eastern instruments.</p> <p>Refer to the Band Descriptors in arriving at your mark.</p>	30

Question	Answer	Marks
7	<p>Describe some of the possible challenges of listening to music from cultures other than your own. Illustrate your answer with references to music from any two styles or traditions.</p> <p>To the ears of Western listeners, some World music may sound dissonant, or out-of-tune, as a result of different tunings. This is a matter of perception and experience, or rather, we like what we are used to hearing. Different instrumental timbres may also prove confronting, as might the repetitive nature and length of some World musics.</p> <p>For pupils around the world, Western music may be quite obscure and complicated, with its vast variety of genres and styles.</p> <p>Refer to the Band Descriptors in arriving at your mark.</p>	30

Question	Answer	Marks
8	<p>Compare the creative possibilities of vocal music with those of instrumental music. Illustrate your answer with references to music from any two styles or traditions.</p> <p>The most straightforward point is that vocal music (usually) uses words, and this immediately makes the meaning of the music clearer. However, some candidates may validly make the point that words can be a barrier; take, for example, the multitude of pop songs that rely upon words to communicate, without the music necessarily matching the mood. Instrumental music, on the other hand, needs to work a little harder, arguably making it more successful in expression. Equally, the range of different instruments available, against the range of vocal timbres, gives it more versatility (and perhaps some candidates might cite examples from the a cappella tradition, which more recently includes ‘instrumental’ sounds).</p> <p>Refer to the Band Descriptors in arriving at your mark.</p>	30