



Cambridge International AS & A Level

MUSIC

9483/12

Paper 1 Listening

May/June 2021

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 **11** 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
Section A – Compositional Techniques and Performance Practice		
Answer all questions in Section A.		
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.		
1 Listen to this extract from Bach's Orchestral Suite No. 3 BWV 1068 (Track 1)		
1(a)	Which section of the first movement is this extract taken from? The (end of the) opening/first/slow section (1).	1
1(b)	What is the tempo marking of the section that follows immediately after the extract? Vivace (1).	1
1(c)(i)	What type of overture is this? <u>French</u> overture (1).	1
1(c)(ii)	What characteristics of this type of overture are heard in this extract? Dotted rhythms (1), slow/majestic tempo (1) in common time/4-metre (1).	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)	Compare the music of bars 6–10¹ with bars 1–5¹. The melody is the same (1) a <u>fifth</u> higher/on the dominant (1). The ripieno violin and concertante violin continue in unison (1). A descending semi-quaver figure is added in alternation (1) in the Viola 1 and continuo (1) before the continuo bass line disappears (1) and the Viola 1 extends the descending figure in sequence (1).	3
2(b)	Name the harmonic device in bars 14–16¹. Circle of Fifths (1).	1
2(c)	Identify the key at bar 37 and its relationship to the tonic key of the movement. G major (1), the <u>relative</u> major (1).	2
2(d)	Name the melodic device used in the music of bars 64–67¹. <u>Descending</u> (1) sequence (1).	2

Question	Answer	Marks
2(e)	<p>Describe the relationship between the solo flute and solo violin throughout the extract.</p> <p>The violin has an extended solo at the start without the flute (1). The flute has a solo passage at bar 82 (1). The two soloists take turns, for example in bar 22 (1), the flute has a solo melody (1) accompanied by long harmony notes in the violin (1), and at bar 27 (1), they swap roles (1). They are in unison from bar 33 to bar 37 (1). There is imitation between the two (1) in bar 43 (1), and a rapid descent by arpeggio in harmony (1) at bar 50 (1).</p>	6

Question	Answer	Marks
3 Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).		
3(a)	<p>Comment on how the two performances interpret the tempo of the extract, referring to bar numbers.</p> <p>Performance A maintains an almost entirely stable pulse (1), with the exception of some slight rubato at bar 22 (1) and bar 52 (1), a <i>tempo</i> in the following bars (1).</p> <p>Performance B is faster on the whole (1), with more instances of <i>ritenuto</i> (1), such as at bar 20 (1), bars 70–72 (1). There is a more significant slowing down followed by an <i>accelerando</i> / freeing of the pulse (1) at bar 82 (1), returning to original tempo at bar 89 (1).</p>	6

Question	Answer	Marks															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, ornamentation, pitch, articulation, the overall sound or any other features you consider important. You should not refer to tempo.</p> <table border="1" data-bbox="304 416 1307 1447"> <thead> <tr> <th data-bbox="304 416 437 481">Levels</th> <th data-bbox="437 416 1174 481">Descriptor</th> <th data-bbox="1174 416 1307 481">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 481 437 815">3</td> <td data-bbox="437 481 1174 815">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="1174 481 1307 815">8–10</td> </tr> <tr> <td data-bbox="304 815 437 1115">2</td> <td data-bbox="437 815 1174 1115">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="1174 815 1307 1115">4–7</td> </tr> <tr> <td data-bbox="304 1115 437 1384">1</td> <td data-bbox="437 1115 1174 1384">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="1174 1115 1307 1384">1–3</td> </tr> <tr> <td data-bbox="304 1384 437 1447">0</td> <td data-bbox="437 1384 1174 1447">No creditable response.</td> <td data-bbox="1174 1384 1307 1447">0</td> </tr> </tbody> </table> <p data-bbox="304 1485 735 1514">Most answers should notice that:</p> <ul data-bbox="304 1554 1289 1760" style="list-style-type: none"> • Both performances use a harpsichord in the continuo. • Both performances use a flauto dolce (recorder). • Neither performance contains lots of ornamentation, with similar, quick trills at cadence points, although there is slightly more ornamentation in Performance B (e.g. passing notes in the descending arpeggios). • Performance B tends to <i>cresc.</i> towards an accented strong beat. <p data-bbox="304 1794 703 1823">Better answers might add that:</p> <ul data-bbox="304 1832 1158 1966" style="list-style-type: none"> • Both performances are at the same pitch. • Neither performance includes vibrato • Both performances introduce some dynamic contrast, though Performance B is more adventurous and more frequent 	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
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															

Question	Answer	Marks
3(b)	<ul style="list-style-type: none"> • Both performances use period instruments and are well-informed historically. • The orchestral sound is better balanced in Performance B, with a lighter sound, and Performance A continuo is louder. • The articulation is similar in both performances. <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"> • Both performances are reasonably well-informed in terms of historical performance practice (e.g. instrumentation), although Performance B is slightly better-informed in its articulation. <p>Weaker answers are likely to:</p> <ul style="list-style-type: none"> • Make generalisations without pointing to specific musical examples. • Lack contextual information to inform observations. 	

Question	Answer	Marks
<p>Section B – Understanding Music</p> <p>Answer <u>one</u> question in Section B.</p> <p>Refer to your own unedited recordings of the set works. You may <u>not</u> use scores.</p> <p>Questions in this section should be marked using the generic mark levels. Candidates will be expected to show:</p> <ul style="list-style-type: none"> • close familiarity with the set works • an understanding of typical techniques and processes • personal responsiveness and an ability to explain musical effects • an ability to illustrate answers by reference to appropriate examples. 		
Levels	Description	Marks
5	A well-developed understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout the response, and their musical effects clearly and convincingly explained. The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.	29–35
4	A good understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout much of the response, and their musical effects clearly explained. The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.	22–28
3	An adequate understanding is demonstrated appropriate to the question, together with an ability to select and describe, and in some cases analyse, relevant examples of music. A secure understanding of typical techniques and processes in relation to these examples is demonstrated at times, and their musical effects explained. The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.	15–21
2	Some understanding is demonstrated appropriate to the question, together with an ability to select and describe some relevant examples of music. At times, an awareness of typical techniques and processes in relation to these examples is demonstrated and musical effects explained. The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.	8–14

Question	Answer	Marks
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
4	<p>How does Sculthorpe suggest wildlife in his Third Sonata for Strings ‘Jabiru Dreaming’?</p> <p>Wildlife is rife in <i>Jabiru Dreaming</i>. The indigenous rhythms follows the pattern of a <i>didgeridoo</i> drone, which sometimes recall the gait of the jabiru (a species of stork). In the <i>Deciso ancora</i> part of the 1st movement, there is an insect-like chorus with pizzicato and col legno strings and then a heavy oscillation in all parts to suggest swarming. The <i>Deciso</i> movement ends with a bird chorus, featuring high trills and <i>glissandi</i> in a complicated texture. About a minute into the <i>Liberamente</i> movement, buzzing insects are portrayed by low strings playing quickly. Occasional, high, descending <i>glissando</i> in the violins hint at further bird calls. The piece ends with bird calls, featuring lots of trills and free rhythms in similar fashion to the end of <i>Deciso</i>.</p>	35
5	<p>Compare the ways in which the 1812 Overture and Knoxville: Summer of 1915 suggest different times and places.</p> <p>Tchaikovsky’s <i>Overture</i> is explicitly programmatic, depicting the Battle of Borodino in 1812. He does this through:</p> <ul style="list-style-type: none"> • the use of the folk song, ‘U Vorot, Vorot’ and ‘O Lord, Save Thy People’ to portray the Russian people • the use of ‘La Marseillaise’ to portray the French invaders • the competing use of the above nationalistic melodies, including when ‘La Marseillaise’ seems to be overpowering the Russian music • the descending run symbolising the retreat of the Grande Armée • the use of tubular bells, said to represent the voice of God • eleven cannon shots plus ‘God Save the Tsar’ melody depicts the Russians’ victory <p>In <i>Knoxville</i>, the text naturally helps us understand what is happening musically, but candidates need to refer primarily to the music, not the lyrics; examples of word-painting would be expected here, both in the vocal line and the orchestral accompaniment. The presence of car sounds in particular would point us to the early twentieth century when cars became more widespread in the USA.</p>	35

Question	Answer	Marks
Section C – Connecting Music		
Answer one question in Section C.		
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>.		
You may <u>not</u> use recordings or scores.		
Questions in this section should be marked using the generic mark levels.		
Candidates will be expected to show:		
<ul style="list-style-type: none"> • knowledge and understanding of <u>two or more</u> styles or traditions from: World, Folk, Pop, Jazz. • evidence of reflection on issues related to the composition and performance of music they have heard • an ability to state and argue a view with consistency • an ability to support assertions by reference to relevant music/musical practices. 		
Levels	Descriptor	Marks
5	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a thorough and articulate discussion, well supported by relevant references to music and musical practices from two or more styles or traditions • incisive reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, consistently argued. 	25–30
4	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a sensible and clearly-expressed discussion, largely supported by relevant references to music and musical practices from two or more styles or traditions • careful reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, mostly consistently argued. 	19–24
3	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • an adequate attempt to address the issues raised by the question, supported by some relevant references to music and musical practices from two or more styles or traditions • adequate reflection on some relevant issues related to the composition and performance of the music identified • a clear statement of view, argued consistently at times. 	13–18
2	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • some attempt to address the issues raised by the question, but lacking support from references to relevant music and musical practices from two or more styles or traditions • some attempt at reflection on some relevant issues related to the composition and performance of the music identified • a statement of view, argued at times. 	7–12

Question	Answer	Marks
1	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a limited discussion of the issues raised by the question, lacking evidence of relevant musical knowledge and musical practices from one or more styles or traditions • some limited reflection on some relevant issues related to the composition and performance of the music identified • a statement of view. 	1–6
0	No creditable response.	0
6	<p>How can music be used to enhance other art forms? Illustrate your response with reference to a range of examples from different styles/traditions.</p> <p>Music is used widely in today’s society. Background music might be used in galleries, or be more specifically part of an artistic installation. Film Music and Song are obvious examples of music enhancing another art form; the same scene played with different music can elicit vastly different emotions in an audience, and Art Songs also arguably enhance poetry. Incidental music can be used in theatre, performing a similar function to Film Music. Candidates should consider a range of ways in which music can enhance other art forms, and any arguments should be well-supported by the chosen examples.</p>	30
7	<p>Should music be easy to understand at first hearing? Refer to a range of specific musical examples from any two styles/traditions.</p> <p>Music that is unfamiliar in its characteristics might be more difficult to understand at first listening; e.g. different tuning systems, instrumental timbres, structures, harmonies, etc. can be surprising to the unfamiliar listener, and repeated listening (and study) is sometimes needed to understand the music better.</p> <p>Candidates might legitimately discuss examples of World Music, Western Art Music or Acid Jazz, for example. Specific examples of the reception of important works (e.g. The Rite of Spring) or indeed various examples of famous bands’ albums might be cited in support.</p>	30

Question	Answer	Marks
8	<p>To what extent do instruments identify a piece of music as belonging to a particular style or tradition? Refer to a range of music from around the world to illustrate your answer.</p> <p>Different countries around the world have developed different instruments, which sometimes resemble each other. Candidates could enumerate the different timbres created in similar instrumental ensembles from around the world, for example the differences between Chinese and Japanese instruments, or the stark contrast of Gamelan from the rest of the world. In order to address 'to what extent', reference to other musical features is important. What contribution do these other elements make to identifying the piece of music as belonging to a particular style or tradition in relation to the instrumentation?</p>	30