



Cambridge International AS & A Level

MUSIC

9483/13

Paper 1 Listening

May/June 2023

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.

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This document consists of **17** printed pages.

Generic 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:

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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.

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.

Question	Answer	Marks	Guidance
<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>			
Listen to this extract from Handel’s <i>Water Music</i>, Suite in F major, HWV 348 (Track 1).			
1(a)	<p>Which movement is this extract taken from?</p> <p>The Overture / First movement (1).</p>	1	
1(b)	<p>Identify the cadence at the end of the extract.</p> <p>Imperfect cadence (1).</p>	1	
1(c)	<p>How does the music of the following movement (after the recorded extract) contrast with this extract?</p> <p>It is in the relative minor / D minor (1). There is a change of tempo from Allegro to Adagio (1) and time signature changes to simple triple metre (1). Block chords (1) are played staccato /detached (1). There is an oboe solo (1) and no concertino group (1). The bass note is a semi-tone higher (1) than the end of the preceding movement.</p>	3	

Question	Answer	Marks	Guidance
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.			
2(a)	What is the contribution of the continuo part in bars 9–20? It provides support at the cadence points (1) when the music modulates (1).	1	Accept changes the key (1) Accept plays once every four bars (1) Accept plays a short melodic motif (1) Accept it plays an ascending sequence (1)
2(b)	Identify the harmonic device in bars 21–28¹. Circle of Fifths (1).	1	
2(c)	Describe the music played by the two solo violins in bars 49–56. The second violin imitates the first (1) <u>one bar</u> later (1) at a lower pitch / a perfect 5 th lower (1), playing descending (semiquaver) scales (1) as a (descending) sequence (1).	2	
2(d)	Name the key and cadence at bars 66²–67. B-flat (major) (1), Perfect cadence (1).	2	
2(e)	Precisely identify the harmonic device in bars 81–86. Dominant (1) <u>pedal</u> (1).	2	Mark for dominant only if pedal correct.
2(f)	Describe the music from bar 87 to the end. Refer to bar numbers. In bars <u>87–93</u> (1) the solo violins play in thirds (1) over a circle of fifths (1) in a descending sequence (1). There is a dominant pedal (1) in G minor (1) from bar 93–103 (1). The solo violins play bariolage (1) in bars 96–101 (1). They echo / imitate (1) each other (exactly) in bars 94–95 (1) and bars 102–107 (1). Only the continuo provides accompaniment / there is no ripieno (1).	6	Award a maximum of 3 marks for correct references to bar numbers.

Question	Answer	Marks	Guidance
Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).			
3(a)	<p>Comment on the use of ornamentation and decoration in both performances.</p> <p>Performance B's solo parts are more decorated than Performance A (1). There is no ornamentation or decoration <u>in the solo violins</u> in either performance (1) up to about bar 20 (1). The soloists add a short ascending scalar run (1) at bar 23 / bar 39 (1) and trills (1) at bar 45 / bar 53 / 66 / 104 / 107 (1). Extra flourishes (1) are added by the soloists at bar 73 / bar 79 (1).</p> <p>By contrast, the Performance A soloists only trill (1) at bars 66, 104 and 107 (1). However, the <u>harpsichord</u> is decorated (1) at bars 16 / 32 (imitating the concertino) / in bars 67–69 (1).</p>	6	<p>Credit valid observations about the ornamentation in either performance, with a maximum of 4 marks for any one performance.</p> <p>Award a maximum of 3 marks for reference to bar numbers.</p>

Question	Answer	Marks	Guidance															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, articulation, the overall sound or any other features you consider important. You should <u>not</u> refer to ornamentation or decoration.</p> <table border="1" data-bbox="338 379 1413 1353"> <thead> <tr> <th data-bbox="338 379 461 445">Levels</th> <th data-bbox="461 379 1234 445">Descriptor</th> <th data-bbox="1234 379 1413 445">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="338 445 461 748">3</td> <td data-bbox="461 445 1234 748">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="1234 445 1413 748">8–10</td> </tr> <tr> <td data-bbox="338 748 461 1051">2</td> <td data-bbox="461 748 1234 1051">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="1234 748 1413 1051">4–7</td> </tr> <tr> <td data-bbox="338 1051 461 1291">1</td> <td data-bbox="461 1051 1234 1291">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="1234 1051 1413 1291">1–3</td> </tr> <tr> <td data-bbox="338 1291 461 1353">0</td> <td data-bbox="461 1291 1234 1353">No creditable response.</td> <td data-bbox="1234 1291 1413 1353">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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Question	Answer	Marks	Guidance
3(b)	<p>Most answers should notice that:</p> <ul style="list-style-type: none"> • Both performances use a harpsichord in the continuo group; Performance A's harpsichord is more prominent. • Performance B is slightly faster (candidates might opine that they are roughly at the same tempo), but uses rubato quite heavily in later solo passages (e.g. slows down the triplets near the end). • Both performances use 'terraced dynamics' as a matter of course, but Performance B also varies dynamics more overall. <p>Better answers might add that:</p> <ul style="list-style-type: none"> • Performance B is at a higher pitch, suggesting Performance A might use period instruments. • Both performances are resonant (Performance B is recorded live in a church). The balance in Performance B tends to vary at times. • Both performances use a mixture of articulations. However, Performance A's articulation is often more detached at points where Performance B is played in a more legato style. <p>Answers in the highest mark levels are also likely to explain that:</p> <ul style="list-style-type: none"> • Performance A is closer to normal expectations of historically informed performance than Performance B in terms of its style. • The ensemble in Performance B is not always entirely together. • They are likely to give more comprehensive examples of differences and show a secure understanding of performance practice issues. <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	Guidance												
<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. 															
<table border="1"> <thead> <tr> <th data-bbox="277 665 421 727">Levels</th> <th data-bbox="421 665 1789 727">Description</th> <th data-bbox="1789 665 1957 727">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="277 727 421 963">5</td> <td data-bbox="421 727 1789 963">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.</td> <td data-bbox="1789 727 1957 963">29–35</td> </tr> <tr> <td data-bbox="277 963 421 1200">4</td> <td data-bbox="421 963 1789 1200">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.</td> <td data-bbox="1789 963 1957 1200">22–28</td> </tr> <tr> <td data-bbox="277 1200 421 1439">3</td> <td data-bbox="421 1200 1789 1439">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.</td> <td data-bbox="1789 1200 1957 1439">15–21</td> </tr> </tbody> </table>				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
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Question	Answer	Marks	Guidance
4	<p>Discuss how contrast is achieved in Debussy's <i>La cathédrale engloutie</i> and in any <u>one</u> movement from Rimsky-Korsakov's <i>Scheherazade</i>.</p> <p>Debussy's harmonic language makes for some interesting contrasts. Open chords (neither major nor minor) and widespread parallel movements combine with a gradual rise and fall (and extremes) in dynamics and range to evoke an expansive feeling as the cathedral emerges and submerges again. Major 2nd clashes and the sostenuto pedal have a muddying effect. The middle section 'sonore sans dureté' against a tonic pedal is arguably majestic, contrasting with the beginning and end.</p> <p>Candidates may choose any movement from Scheherazade; indeed, they all contain plenty of contrast. The most obvious contrasts might be found between sections of different tempo, different metres, different themes, different keys and different orchestral forces/timbres.</p> <p>How Rimsky-Korsakov varies the Sultan's and Scheherazade's themes is particularly interesting. In 'The Sea and Sinbad's Ship', the Sultan's theme morphs seamlessly into an idea of sailing. Any time Scheherazade's theme occurs in its original form, it contrasts with the Sultan's often aggressive theme. The themes are also often fragmented and juxtaposed with each other and newer themes.</p> <p>As an example, 'The Kalendar Prince' makes effective contrasts with its main theme – it starts as a bassoon solo in an andantino tempo, moving to oboe, then clarinet, then on to violins at a faster pace, and so on.</p> <p>Whichever movement is chosen, candidates should be able to cite specific examples of contrasts to support general observations.</p>	35	

Question	Answer	Marks	Guidance
5	<p>Explain how changes of mood are achieved in <i>Solveig's Song</i>, movement IV and <u>one</u> other movement from Grieg's <i>Peer Gynt Suite No. 2</i>.</p> <p><i>Solveig's Song</i> consists of alternating, contrasting sections and moods. The opening is marked 'Andante', but the minor key, longer notes and unison strings, not to mention the slow <i>glissandi</i> at the end set a sombre mood. The more definite pulse provided by the harp in the next section, disturbed by occasional small shifts in tempo, does little to lift this melancholy. The woodwind chords following each phrase of string-led melody force pauses, adding a contemplative atmosphere. The 'Allegretto tranquillamente' sections adopt a more lilting feel, with a drone-like tonic pedal throughout – the mood is now gentler. The next 'Andante' section uses the same music as before, but the violins now play in octaves, and the dynamics are louder at times. The octaves in violins, but not the louder dynamics, carry through to the next 'Allegretto tranquillamente', as well as more heavily-voiced woodwind chords. The ending mimics exactly the start.</p> <p>Candidates may choose any other movement to explain changes of mood. Ingrid's Lament begins with obvious contrasts between the Allegro furioso and Andante (doloroso) sections, both in tempo and timbre. Within the Andante sections, dynamics provide obvious examples of contrast, although candidates may also point to textural changes.</p> <p>The Arabian Dance also sees textural contrast as well as some extreme and sudden dynamic changes. The minor sections, with a more flowing melody and flavour of exoticism played only in strings (with a supportive triangle), also contrast clearly with the main melody. The end of the movement forms a striking contrast with the rest, dying out slowly.</p> <p>'Peer Gynt's Homecoming' contains many contrasts within the storm scene, and candidates can draw on a range of examples including quick dynamic and tessitura changes, as well as textural and timbral contrasts. The final section of this movement, with long, held notes in woodwind performing a <i>molto crescendo</i> and <i>diminuendo</i>, not to mention <i>ritardando</i>, serves as a link to 'Solveig's Song'.</p>	35	

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<p>Section C – Connecting Music</p> <p>Answer one 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>.</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"> • 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. <table border="1" data-bbox="248 799 1984 1347"> <thead> <tr> <th data-bbox="248 799 400 865">Levels</th> <th data-bbox="400 799 1798 865">Descriptor</th> <th data-bbox="1798 799 1984 865">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="248 865 400 1106">5</td> <td data-bbox="400 865 1798 1106"> 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. </td> <td data-bbox="1798 865 1984 1106">25–30</td> </tr> <tr> <td data-bbox="248 1106 400 1347">4</td> <td data-bbox="400 1106 1798 1347"> 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. </td> <td data-bbox="1798 1106 1984 1347">19–24</td> </tr> </tbody> </table>				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
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Question	Answer	Marks	Guidance
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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	
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	

Question	Answer	Marks	Guidance
6	<p>What features of a piece of music make it suitable to accompany dancing? Discuss examples from a range of styles in your answer.</p> <p>In order to dance to a piece of music, it must arguably have a strong pulse and a consistent tempo (i.e. not rubato). However, there are examples of dance music without a strong pulse.</p> <p>Candidates might refer to dances from around the world, such as Thai music, Tango or Indonesian Gamelan dance, or to examples of whirling Folk music, or to the Swing era of Jazz. Popular music abounds with examples of dance music, such as Disco or Electronic Dance Music (EDM). Reference to DJing would also be relevant. In Film, Bollywood is renowned for its dancing, and candidates might also reference Gospel choirs moving in a dance-like fashion while singing.</p> <p>Western Art music might be more associated with ballet, ballroom dancing, such as the waltz, or with Baroque dance styles, like the Gavotte.</p> <p>Whatever line candidates take, they should be able to outline the characteristics of the dance music under discussion and why that makes it suitable.</p>	30	

Question	Answer	Marks	Guidance
7	<p>Describe examples of music for solo voice (with or without accompaniment) from different styles and traditions.</p> <p>The solo voice is used in a wide variety of ways around the world. For example, in call and response music from various countries in Africa, the solo voice converses with an ensemble. Arabic singing is heavily ornamented. Vocal parts in Indian raag are improvisatory and contain much ornamentation. Folk music will often feature a solo singer, emphasising the story of the song, and some Jazz standards have room for a soloist (who may also scat, imitating instrumental sounds). Much Popular music features a solo singer, for reasons similar to that cited for Folk music above.</p> <p>In the Western tradition, aside from a long tradition of solo song (<i>lieder, chansons, canzone</i>), solo singers have been used in opera. <i>Singspielen</i> and comic operas also made use of spoken dialogue. Taking this further, another example might be <i>Sprechstimme</i>.</p> <p>More successful responses are likely to go beyond the ‘what’ of solo voice use and explore some of the ‘how’ – vocal techniques and roles.</p>	30	

Question	Answer	Marks	Guidance
8	<p>Should music always meet listeners' expectations?</p> <p>Particularly with regard to Popular musical styles, composers (or song-writers) need to adhere to certain conventions. For example, we might expect K-Pop music to blend traditional Korean features with Western styles, or for Top 40 tracks to be in simple quadruple time with guitar, keyboard and drums as accompaniment to a solo singer.</p> <p>With these expectations met, development or interest might happen through juxtaposition of styles or even improvisation. Sometimes, composers and performers play it safe – for some, this means continued success, for others, instant ignominy. Some audiences crave authenticity rather than confection; for example, the artist 'P!nk' appeals to a more progressive market and has undergone several shifts in style. By contrast, it might be opined that the music of 'Coldplay' is over-produced and sometimes overly repetitive. Both are successful, meeting their listeners' expectations in one way, but finding ways to innovate.</p> <p>This dilemma is familiar to students of Western Art music. Beethoven is one well-known example; his music was not always appreciated in his time, but later generations came to recognise its genius. New music that challenges listeners requires repeated digestion to become accepted.</p>	30	