

Cambridge International AS & A Level

MUSIC**9483/11**

Paper 1 Listening

May/June 2025

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 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **23** printed pages.

PUBLISHED**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions 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.

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
DEV	Development
J	Justification
L1	Level One
L2	Level Two
L3	Level Three
LNK	Two statements are linked
SEEN	Noted but no credit given
	Correct point
BOD	Benefit of the doubt

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Question	Answer	Marks	Guidance
<u>Section A – Compositional Techniques and Performance Practice</u> Answer <u>all</u> questions in Section A. Your audio recording 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 Vivaldi's <i>Concerto in G minor</i>, Op. 3 no. 2, RV 578 (Track 1).		
1(a)	What is the tempo marking for this movement? Larghetto (1).	1	
1(b)	Give the cadence and key at the end of the recorded extract. Cadence: Perfect (1) Key: G minor (1)	2	
1(c)	Describe how the music continues immediately after the recorded extract. Only the soloists / (two) violins play (1) accompanied by cello (no harpsichord / continuo) (1). They repeat the music heard in the extract (1). The violins play in thirds (1).	2	

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Question	Answer	Marks	Guidance
2	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)	Precisely identify the harmonic device in bars 14⁴ – 18². Dominant (1) <u>pedal</u> (1)	2	Mark for dominant only if pedal is correct.
2(b)	Name the harmonic device in the solo 1st violin in bars in bars 18⁴–20². Suspension (1).	1	
2(c)	Describe the relationship between the three soloists in bars 23–29. The (solo) 1st violin and (solo) cello play in unison (1) in bars 23–24 (1). From bar 25 (1) there is movement in thirds (1) and sixths (1) and some imitation (1) e.g. bar 25 / 27 / 28 / 29 (1).	4	Credit specific observations of thirds, sixths and imitation, together with marks for correct bar numbers.
2(d)	Give the inversion of the chord at bar 40³. First (inversion) (1)	1	Accept b, 6 or 6_3

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Question	Answer	Marks	Guidance
2(e)	Comment on the texture of bars 1–14. Refer to bar numbers. The extract begins as a fugue (1) and is therefore polyphonic / contrapuntal (1). The solo 1st violin and ripieno 1st violins enter with the subject (1) in unison / monophonically (1) in bars 1–4 (1). At bar 5 (1) the solo 2nd violin and ripieno 2nd violins enter with the answer (1) in the dominant (1) while the other violins have a countersubject (1). At bar 9 (1) the solo cello and violas enter with the subject (1) and the basso continuo joins with a bass line (1) which is often a simplified version of the subject (1). From bars 10–14 (1) there is four-part counterpoint (1).	6	Award a maximum of 3 marks for reference to bar numbers.

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Question	Answer	Marks	Guidance
3	Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).		
3(a)	Comment on articulation in the two performances. Performance A has short quavers (1) but legato semiquavers (1) with longer crotchets/tied notes etc. (1). It is slightly more legato (1) from bar 15 (1) and at bar 22 (1) there are shortened (1) but accented (1) crotchets. Performance B is overall more legato (1), but the quavers (1) and crotchets (1) are performed detached, with the semiquavers more legato (1). Tied and dotted notes are cut short (1). Accents are used to bring out the syncopation/tied notes (1) e.g. 1st violin bar 12 (1).	6	Credit valid observations about the articulation in either performance, with a maximum of 4 marks for any one performance. Award a maximum of 3 marks for reference to bar numbers.

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Question	Answer	Marks	Guidance									
3(b)	Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, ornamentation, dynamics, the overall sound or any other features you consider important. You should <u>not</u> refer to articulation. <table><tr><th>Levels</th><th>Descriptor</th><th>Marks</th></tr><tr><td>3</td><td>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>8–10</td></tr><tr><td>2</td><td>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>4–7</td></tr></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	10	
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Question	Answer			Marks	Guidance
3(b)	Levels	Descriptor	Marks		
	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		

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Question	Answer	Marks	Guidance
3(b)	Most answers should notice that: • Both performances use a harpsichord in the continuo group. • Performance A is faster and possibly a better interpretation of allegro. • Both performances add some decoration e.g. bar 8², though Performance A adds a mordent while Performance B has a mordent and a turn Better answers might add that: • Performance A is at a lower pitch, suggesting that period instruments (or copies) are being played. • Performance B uses a much larger ensemble with a louder bass line. • The tempo in Performance B is held back at bar 22 • Performance B uses a double bass on the bass line and possibly a bassoon. • Neither performance has a great deal of dynamic contrast, but Performance B has a crescendo in bar 30 to forte in bar 31. Better answers are likely to show an awareness of performance practice issues. • The lower pitch and faster tempo of Performance A makes it much closer to normal expectations of historically informed performances. Answers in the highest mark levels are likely to show a secure understanding of performance practice issues. Weaker answers are likely to make generalisations without pointing to specific musical examples. Better answers will point to specific examples and give contextual information to inform observations.		

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Question	Answer	Marks	Guidance
Section B – Understanding Music Answer <u>one</u> question in Section B. Refer to your own unedited recordings of the set works. You may <u>not</u> use scores. Questions in this section should be marked using the generic mark levels. Candidates will be expected to show: • 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	

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Question	Answer	Marks	Guidance
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Levels	Description	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

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Question	Answer	Marks	Guidance
4	Describe some of the different ways in which the music of <i>MGV (Musique à Grande Vitesse)</i> by Nyman and <i>Symphony no. 9 in E minor New World</i> by Dvořák reflect the composers' intentions, as expressed in the titles. <i>MGV (Musique à Grande Vitesse)</i> means 'high speed music'. However, not all of the work is at a fast tempo. The music aims to suggest five inter-connected train journeys (as it was commissioned by the Festival de Lille for the inauguration of the TGV LGV Nord line between Paris and Lille). 'Chugging' rhythms with a constantly articulated crotchet or quaver pulse build up in layers giving a sense of propulsion, assisted by occasional use of crescendo. The music mostly continues without any breaks, suggesting a non-stop journey. Quavers on the last beat of each bar (or on varying beats) together with the use of syncopation also maintain the momentum. Melodic lines usually ascend and are sometimes subject to the minimalist techniques of additive melody or phase shifting. Cross rhythms (e.g. figure Y) suggest the different noises heard on a train journey, clashing with each other. Sudden changes (of key, tempo, melodic cell and/or metre) could reflect having travelled some distance through a tunnel and emerging suddenly into a very different landscape. One example is just before letter S. <i>Dvořák gave his symphony the subtitle 'From the new world', leaving it slightly unclear what he actually meant: was this simply his postcard from America or was the content American influenced? Whilst the music is clearly influenced by spirituals and other forms of folk music, it seems that Dvořák did not actually quote other pieces of music in his symphony.</i>	35	

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Question	Answer	Marks	Guidance
4	<i>The use of pentatonic scales and minor scales with a flattened seventh give a folk music tinge to the music, but this could equally be European rather than Native American folk music. The famous Largo melody sounds as though it could have been taken from an existing spiritual melody, but actually Dvořák wrote it and it was later used as the melody for a song.</i> <i>Rhythmically Dvořák uses many dotted rhythms, including the scotch snap and syncopation.</i> <i>Two of the movements are thought to have been suggested by Longfellow's poem 'Hiawatha': the third movement relates the scene where the native Americans dance and for the second movement Dvořák claimed to have been influenced by the scene of Minnehaha's funeral.</i>		

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Question	Answer	Marks	Guidance
5	Compare how the composers have set poems to music in Price's <i>Travel's End</i> and Bonds' <i>Stopping by Woods on a Snowy Evening</i>. Both Bonds and Price opt for syllabic text setting; there are no syllables with more than one pitch in the Bonds and a few syllables with more than one pitch in the Price. The most notable melisma in the Price is on the word 'sleep' in bar 21, drawing attention to the word. Both composers make use of word painting e.g. in the Price the 'poke of a goose feather' is mirrored by the insistent repetition of one note, while in the Bonds the shake of the horse's harness bells are suggested in the dissonant piano part. Similarly, at the end of the piano introduction that note lengths are longer, suggesting that the rider has stopped to look at the woods. When the words refer to 'darkest evening' both the piano and vocal line descend. In the Bonds the piano part is very repetitive, with almost constant LH quavers suggesting the movement of the horse's hooves trotting through the forest. Over the top the vocal part has very similar rhythms for each line of text – shorter note values ending with a longer note. However, melodically there is very little repetition, with just the first line of music used again for 'The woods are lovely, dark and deep'. In contrast the Price is strophic, using the same melodic material from bar 23 as at bar 3. Both songs use chromaticism, contrasting with diatonic passages. The Bonds song also has some pentatonic elements (bar 60) and even a whole tone scale (bar 33).	35	

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Question	Answer	Marks	Guidance
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: • 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: • 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: • 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: • 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	

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Question	Answer	Marks	Guidance
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Levels	Descriptor	Marks
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 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 performance of the music identified • a statement of view.	1–6
0	No creditable response.	0

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Question	Answer	Marks	Guidance
6	Discuss the ways in which music from different styles and traditions can express sadness and mourning. Refer to both instrumental <u>and</u> vocal music. Indian ragas often have extra-musical associations. The Hindustani classical raga <i>Bilaskhani Todi</i> has the legend that it was created by Bilas Khan after the death of his father. Apparently while trying to sing the <i>Todi</i> raga (his father's favourite raga) he mixed up the notes due to being so grief stricken. This is now a raga with sad associations. <i>Raga Kirwani</i> is the same as the harmonic minor scale in Western classical music and is also sad. In Arabic music a mawwal is slow and sentimental with prolonged vowels and emotional vocals, with the singer usually longing or lamenting for something. Many examples of sad jazz songs exist, not least the whole blues genre. The song 'Every time we say goodbye' as sung by Ella Fitzgerald has very sad lyrics, matched by a slow tempo, but in a major key. Similarly, the song 'Everybody hurts' by REM is very sad, but in a major key. Ululation in parts of Africa and the Middle East can be associated with grief and sometimes accompanies singing. One feature of music associated with sadness is the use of a minor tonality. Famous classical examples include Beethoven's Symphony no. 5 and <i>Für Elise</i> and Chopin's <i>Funeral March</i> (from Piano Sonata no. 2).	30	

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Question	Answer	Marks	Guidance
6	Sad pieces of music can often have a slow tempo and/or long note values. They also often descend melodically (sometimes chromatically) and have a relatively thin texture. Use of a great deal of repetition suggests that the sad mood cannot be shaken and dissonance, including suspensions adds to the unhappiness. <i>Dido's Lament</i> from <i>Dido and Aeneas</i> exhibits these features.		

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Question	Answer	Marks	Guidance
7	How have musical features from different styles and traditions been combined to create new music? The idea of musical fusion, the blending of two or more musical styles together, has long been part of the development of music. Candidates may refer to Western classical musicians being influenced by music from other parts of the world: Rameau's <i>Les Indes Galantes</i> or Debussy's <i>Pagodes</i>. Much of minimalism was influenced by the repetitive patterns and interlocking rhythms of instrumental music from sub-Saharan Africa and gamelan music from Indonesia. Similarly, music from other parts of the world has also taken on influences from elsewhere. The violin is used in Carnatic music from India, having been introduced in about 1790. Indian music has then in turn been merged with various other styles of music, such as pop to create Bhangra. The performer Anoushka Shankar blends Indian and pop music features in many of her tracks. The band Afro Celt Sound System merge Celtic, African and EDM styles of music. Similarly The Corrs produce folk influenced pop music, including fiddle playing. Various different pop music genres (house, EDM, dubstep etc) are all interrelated and influenced by each other. Salsa combines elements of Cuban, Puerto Rican and American music. Jazz has been influenced by (and influenced) many musical genres, but the style known as Jazz Fusion merges specifically Jazz and Rock music, using traditional rock instruments such as bass and electric guitar, electric piano and synthesisers rather than piano and double bass.	30	

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Question	Answer	Marks	Guidance
8	Should music always be listened to in silence? Discuss with reference to different contexts and specific pieces of music. The simple answer to this is obviously ‘no’, but candidates will need to reference specific pieces of music from a range of styles and genres to achieve the available marks. Different musical styles have different audience expectations. Ceremonial occasions require respect and possibly silence. Although the expectation is that for formal concerts of Western classical music the audience will sit in silence throughout, earlier this was not the case. Candidates might refer to overtures being the chance for the audience to find their seats and to give them the hint that they should stop talking! Examples such as Mozart’s Overture to ‘The Marriage of Figaro’ could be cited. At pop and rock concerts (such as those by Adele, with the song ‘Hello’) the audience are often encouraged to join in with the songs, with the band or soloist sometimes ceasing to perform, to let the audience be heard. Similarly, some styles of music from around the world are performed with the expectation of group participation. These include call and response pieces and Gospel music or hymn singing. Some pieces of music are specifically written for dancing. Although this will not necessarily involve much noise, the music is certainly not listened to in silence. Candidates may refer to pieces such as ‘La vida es un carnaval’ by Celia Cruz. Music for meditation (such as Tibetan singing bowls) will be listened to in silence so that the listener(s) can meditate. Such a piece would be ‘Deep Spheres’.	30	

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Question	Answer	Marks	Guidance
8	Performances of jazz music in particular might lend themselves to the audience joining in by clapping/tapping/clicking along and certainly applauding solos whilst the music continues. One example would be the piece 'So what' by Miles Davis. The easy availability of music now, heard through headphones wirelessly connected to a device, means that music is consumed as part of everyday life and as people go about their business, not focusing closely on the music they are hearing.		