

Cambridge International AS & A Level

MUSIC**9483/13**

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.

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This document consists of **24** 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.

PUBLISHED**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 all questions in Section A. Your audio recordings contain 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 <i>Orchestra Suite no. 1</i>, BWV 1066 (Track 1).		
1(a)	Give the time signature of this part of the movement. C (1).	1	Accept 4/4, common time
1(b)	Name <u>two</u> different woodwind instruments heard in this extract Oboe(s) (1) and bassoon (1)	2	
1(c)	What musical characteristics of a French overture are heard in this extract? It has a slow tempo (1) and uses lots of dotted rhythms (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)	Briefly describe the texture in bars 1–18. Refer to bar numbers. The soloist doubles the 1st violins (or vice versa) (1) and the 2nd violins imitate (1) in bars 2–12 (1) before (mostly) playing in thirds (1) in bars 13–18 (1). The violas and basso continuo accompany (1) often playing in (compound) thirds (1) with each other. From bar 14 (accept 13) (1) it is homophonic / melody and accompaniment (1).	4	Award a maximum of 2 marks for reference to bar numbers.
2(b)	Name the harmonic device in bars 32–36¹. Circle of fifths (1).	1	
2(c)(i)	Give the cadence and key in bars 72–73. Cadence: Perfect (1) Key: F major (1)	2	
2(c)(ii)	What is the relationship of this key to the tonic key of the extract? Subdominant (1)	1	

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Question	Answer	Marks	Guidance
2(d)	Describe the music in bars 50–67². Refer to bar numbers. The soloist outlines arpeggios / broken chords (1) and is accompanied only by the upper strings / violins and violas / the basso continuo don't play (1) in bars 51–66 (1). The violas are playing the bass line (1) while the violins have an augmented version of the soloist's part (1), entering after a quaver rest (1), mostly playing in thirds (1). The soloist has the melody and the ensemble accompany (1). There is a stepwise ascent in pitch (each bar) by the soloist (1) in bars 62–67 (1). It begins in A minor (1) and modulates to G major (1) at 58 (accept 57) (1), C Major (1) at bar 60 (accept 59) and F Major (1) at bar 62 (accept 61). The violas have a pedal note (1) in bars 63–66 (1). In bars 66–67 (1) there is a perfect cadence (1). The texture of the passage is melody and accompaniment (accept homophonic) (1).	6	Award a maximum of 3 marks for reference to bar numbers. Award a maximum of 4 marks for reference to keys

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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 ornamentation in the two performances. Performance A is much more ornamented than Performance B (1). Performance B just has trills (1) in bars 31 / 39 / 72 (1). Ornamentation is usually just in the solo part (1) though there is occasional ornamentation by other instruments in Performance A (1). In Performance A there are mordents (1) on the fourth repeated note at the start / bars 2 and 4 (violins) / bars 3 and 5 (recorder) at bar 30¹ / in bars 58 and 59 (on the first note of the bar) (1) There are trills (1) in bar 31 / 39 / 72 (1). From bar 25 (1) the harpsichord adds arpeggiation (1). In bar 39 (1) there is an appoggiatura (1) before the first trill.	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, articulation, dynamics, the overall sound or any other features you consider important. You should <u>not</u> refer to ornamentation. <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	
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										

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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. - The soloist is not audible in Performance B at the start. Better answers might add that: - Performance A uses a sopranino recorder while Performance B uses a treble recorder (sounding an octave lower than Performance A). - Performance A is at a lower pitch, suggesting that period instruments (or copies) are being played. - Performance A uses a larger ensemble. - The tempo in Performance A is held back at bar 14 and a slight ritenuto in bars 26, 28 and 30. - Performance A uses a theorbo in the continuo group (accept bass lute). - Both performances have some dynamic changes, but with more variation in Performance A than Performance B. Performance B has a crescendo from bar 6 to forte in bar 15, followed by piano two bars later. It also uses terraced dynamics in two bar intervals from bar 21, followed by crescendo from bar 25 to forte in bar 31. The accompanying upper strings from bar 51 are quiet. Performance A has a crescendo from bar 64. - Performance A is generally performed more detached than Performance B, though some notes are played for their full length (e.g. the 2nd–6th quavers in bars 7 and 9) and slurs are sometimes added (e.g. each group of four semiquavers from bar 25 and the 1st to 3rd of each group from bar 36). In Performance B the 2nd to 4th of each group of semiquavers is slurred from bar 19, alternating with all detached semiquavers in the following bar). Like Performance A, Performance B slurs each group of four semiquavers from bar 25. Better answers are likely to show an awareness of performance practice issues. - The lower pitch, more detached articulation 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	Explain the use of contrast and continuity in <i>MGV (Musique à Grande Vitesse)</i> by Nyman and <i>Travel's End</i> by Price. Contrast and continuity are important in any piece of music; contrast is required to maintain interest and prevent over-repetition of ideas becoming tedious, whilst continuity ensures that a piece maintains momentum, has a sense of direction and sounds as though everything belongs together. Since <i>MGV</i> is a minimalist piece, there is much use of repetition, providing continuity. However, Nyman prevents this from becoming tedious by making sometimes subtle and sometimes significant changes. The more subtle changes include gradual addition of new instrumental parts to the texture and use of dynamic changes such as crescendo. The additive melody at letter F, where a two-bar melodic cell is gradually changed to include shorter note values is a typical minimalist device. Similarly, use of phase shifting (e.g. bar 285 onwards) creates ever-changing soundscapes from the same basic material. More significant changes include the changes of key (e.g. bar 249), time signature, tempo (such as letter L) and the introduction of new melodic cells (e.g. Letter G). Towards the end of the work Nyman brings back melodic material from earlier (e.g. at Letter U we hear an earlier melody in a shorter and longer version), thereby tying his work together and giving a sense of continuity.	35	

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Question	Answer	Marks	Guidance
4	The Price is a much shorter work, but still has both continuity and contrast. In terms of the whole piece, there is a verse, contrasting middle section and a return to the musical material of the opening verse (with new lyrics). However, there is also continuity and contrast within these sections. In the opening verse there are four two-bar phrases, all with the same rhythm except for the second bar of the third phrase, where the words ‘carded wool’ necessitate more notes. To stop the rhythmic repetition becoming tedious, Price has different melodic shapes and shifting harmonies. The piano part similarly has repeated accompaniment patterns, but with shifting tonality. The middle section contrasts by having more repeated notes in the vocal line and each phrase having a different rhythm. Continuity is maintained through the use of key and the use of the rhythm from the opening verse in the first line of this section (‘With the poke of a feather down’). The setting of the final verse is practically identical to the first, including the piano postlude. However, there are two added bars of piano solo to end the song.		

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Question	Answer	Marks	Guidance
5	Describe how the use of tonality and different types of scales in Symphony no. 9 in E minor <i>New World</i> by Dvořák and Bonds's <i>Stopping by Woods on a Snowy Evening</i> contribute to a sense of travelling or having been on a journey. The Dvořák as a nineteenth century symphonic work is subject to certain expectations about use of tonality. As a work in E minor, there are keys that it would be expected to modulate to, although, along with his late nineteenth-century contemporaries, Dvořák liked to defy expectations. From E minor in the first movement Dvořák moves to the remote key of D flat major for the second, via a series of chords at the start of the second movement. The use of G sharp minor and A flat major in the recapitulation of the second subject themes in the first movement provides preparation for this remote key (as these keys are the dominant of D flat major). For the middle section of this movement Dvořák moves to C sharp minor – the tonic minor of the movement. Similarly, the Scherzo's middle section is in E major – the tonic major of the movement (and the work as a whole). The move to C major for the Trio section of this movement is a typical nineteenth century tertiary relationship. In this work Dvořák could be referencing that he has moved to quite a different place from his homeland, or be reflecting that America is a very large country with significant differences between various areas. Modulation helps to give a piece a sense of direction and takes the listener on a journey.	35	

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Question	Answer	Marks	Guidance
5	<i>Dvořák also experiments with less traditional scales, probably reflecting the 'From the New World' subtitle. These include melodies based on pentatonic scales (the famous cor anglais theme in the largo) and natural minor scales. The first theme of the second subject in the first movement is in G minor with a flattened seventh. Though use of these scales could be seen as reflecting the American nature of the work, both pentatonic and modal scales are used in folk music in other parts of the world, including Dvořák's native Bohemia.</i> <i>Though the Bonds song is in E flat major, there is use of other scales, as in the Dvořák. The first hint of pentatonicism is in the piano part in bar 4 and it appears again in bars 59–60. Bonds also outlines a nearly complete whole tone scale in bars 33–35 in the vocal line. This work begins with a journey, there is a pause in the middle and then the journey continues.</i> <i>A recurring feature of the tonality in this work is the conflict between the B flat found in E flat major and B natural. This false relation appears on the second chord in bar 1 and is not resolved until the final chord of the work.</i>		

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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
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	Describe different approaches to improvisation in world and pop music. Improvisation is an important part of Indian classical music. In the opening alap section the soloist explores the notes of the raga by using improvisation and other sections include improvisation too. The piece Raga Hamsadhwani (Evening Raga) performed by Ravi Shankar includes improvisation. Arabic layali (to the words 'o eye, o night) are improvised to set and are performed using the notes of a maqam usually before a mawwal. The song Ya Sahar El-Layali by Fairuz includes this in the opening section. In Chinese music that is performed heterophonically, the different ornamentation added by each performer is a form of improvisation. One example of a piece where this happens is 'Autumn Moon over Still Lake', when performed by multiple instruments (e.g. dizi and guzheng). Improvisation in pop music is less usual, though the ornamentation, pitch bending and other decorations some performers add to their songs could be seen as a form of improvisation (e.g. Whitney Houston's 'I will always love you'). Taking the basic chord outline or the main features of a melody and improvising around them is a way in which performers improvise in traditional folk music. The Scottish folk tune 'Willy o' Winsbury' can include improvised sections.	30	

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Question	Answer	Marks	Guidance
7	How has technology been incorporated into the performance of music from different styles and traditions? Composers and performers from all backgrounds working in all styles and traditions are often keen to incorporate new music technology as it becomes available. In the Western classical tradition this has included the development of new or improved instruments, such as the piano, clarinet, valved brass instruments and keyed wind instruments over the centuries. Examples include Mozart's clarinet concerto and quintet and Hadyn's trumpet concerto. Indian music sometimes uses a shruti box rather than a tambura to produce the drone. Originally these worked using a system of bellows, but now electronic versions are found. Raga Behag might be performed by a bansuri, sitar, tabla and shruti box. Arab music has embraced electronic instruments, including the synthesizer. This is particularly the case with Arab fusion, such as Sikdiki Diabate's 'Amuse'. Pop music increasingly relies on technology in its creation and performance, from electric guitars and keyboards to pieces that are completely created electronically on a DAW. Guitarists often used pedals for creating effects as part of a performance. Ed Sheeran has famously performed 'Shape of You' live with a loop pedal. Jazz and folk music are probably the genres least associated with new technologies, but electric instruments (piano, violin etc) are sometimes used in performances. The folk tune 'Buy Broom Besoms' could be performed on an electric rather than acoustic violin.	30	

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Question	Answer	Marks	Guidance
7	Candidates will be expected to cite specific works or performances that incorporate technology.		

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Question	Answer	Marks	Guidance
8	Describe different ways music and words can be combined in performance. Words and music can be combined in many different ways, with the candidates required to choose a variety, supported by reference to specific works. Songs are heard in many styles and cultures, in which the words are sung to pitches chosen by the composer. These can include examples of syllabic and melismatic text setting and pieces for solo voice or groups of voices. In Western classical music aleatoric music is an unusual way to set text, with the composers Lutoslawski and Stockhausen giving performers the raw materials but leaving other features to chance. The minimalist composer Steve Reich has used fragments of spoken text as part of his compositions, such as <i>Different Trains</i>, with the pitches of the spoken words being reflected in the instrumental music. Works such as Berio's <i>Sequenza III</i> include passages of text set to pitches in both a traditional and unusual way, with a variety of vocal sounds. In jazz scat singing could be argued to be an unusual form of word setting, comprising as it does of nonsense syllables. 'Mr Paganini' as sung by Ella Fitzgerald in 1961 includes scat singing. Vowels or vocalisations are also found in musical theatre and pop genres. The musical <i>Grease</i> famously includes vowels in the song 'We go together'. Rap is a relatively new form of word setting, where rapidly spoken text is performed over an instrumental backing. This has similarities to sprechstimme or sprechgesang, a style of vocalisation between speaking and singing. It could also be linked to patter song. 'Gangsta's Paradise' by Coolio includes rapped sections.	30	

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Question	Answer	Marks	Guidance
8	Recent shows such as Pop Idol have encouraged use of extreme melismas and other vocal decorations, obscuring the original text. Other pop songs include features such as spoken text, whilst the accompaniment continues (e.g. <i>Rain</i> by Madonna). In the song 'Justify my Love' by Madonna the text is whispered throughout, rather than sung. Music from around the world includes examples of vocalisation (though this uses syllables rather than words), chanting over music (such as toasting) and of singing. 'Natty Rebel' by U-Roy includes toasting, which influenced hip hop.		