

# Cambridge International AS Level

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**MUSIC****9483/11**

Paper 1 Listening

**October/November 2020**

MARK SCHEME

Maximum Mark: 100

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**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
<b>Section A – Compositional Techniques and Performance Practice</b>		
<b>Answer all questions in Section A.</b>		
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. <b>No</b> additional scores may be used in Section A.		
1	<b>Listen to this passage from Händel's <i>Music for the Royal Fireworks</i> (Track 1).</b>	
1(a)	<b>Which movement is this extract taken from?</b>  The first movement / overture / Adagio	<b>1</b>
1(b)	<b>Explain Händel's choice of instruments for this passage.</b>  Much use of brass (horns and trumpets) (1) woodwind (oboes, bassoon and contrabassoon) (1) and timpani (1), used because the first performance was outdoors (1). The brass and woodwind double the violins and continuo. (1) The use of brass and timpani have connotations of royalty (1).  <i>Award one mark maximum for description of instrumentation and one mark maximum for the explanation.</i>	<b>2</b>
1(c)	<b>Describe the contrasting passage that immediately follows this extract.</b>  Triple time / 3/4 (1), fast(er) (1), allegro (1) with violins and oboes answering trumpets (1).	<b>2</b>

Question	Answer	Marks
2	<b>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.</b>	
2(a)	<b>Name the harmonic device in the second Violin part in bars 5–6.</b>  Suspension (1) sequence (1)	<b>1</b>
2(b)	<b>Identify the keys at bar 1 and bar 9, and describe their relationship.</b>  Bar 1 is in C minor (1). Bar 9 is in Eb major (1), which is the <u>relative</u> major (1) of C minor.	<b>3</b>
2(c)	<b>Name the harmonic device in bar 17<sup>3</sup> to bar 18<sup>4</sup>.</b>  <u>Descending</u> (1) sequence (1). Circle of Fifths (2) Suspension (2)  <i>Award mark for 'descending' only if 'sequence' mentioned.</i>	<b>2</b>
2(d)	<b>Identify the chord at bar 20<sup>2</sup>.</b>  <u>Diminished</u> 7th (1) (Accept F# minor 7th)	<b>1</b>

Question	Answer	Marks
2(e)	<b>Name the cadence at bar 21<sup>3</sup> to bar 22.</b>  Imperfect (1) or Phrygian (1)	<b>1</b>
2(f)	<b>Describe the structure of this extract and the use of the two groups of instruments.</b>  It is a concerto grosso (1). It has a slow section followed by a faster section (1). The slow Adagio is in common time from bar 1 to 22. It uses both groups (1) doubling (1), with occasional breaks for concertino only (1). From bar 23 the faster section is fugal (1). It uses concertino only (1) for the first three entries, then both groups from b40 (1) doubling. Order of fugal entries: first Violin (subject) (1) <u>with</u> continuo, <u>then</u> second Violin (answer) (1) in b28, while the first violins have a countersubject (1) and the continuo continues. The Viola enters at b34(1) while the second violin has the countersubject (1) and the first violins have the opening continuo line OR the continuo line ceases (1). Finally, the ripieno enters in b40 (1) doubling the concertino, and the violas have a new countersubject (1). This tutti continues for the remainder of the extract. (1) Credit (1) for correct use of the terms concertino and ripieno.	<b>6</b>

Question	Answer	Marks
3	<b>Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).</b>	
3(a)	<b>Comment on how the two performances interpret tempo markings.</b>  Performance A is faster than Performance B in both sections of the extract (1). Credit convincing comment on the contrasting interpretations of adagio and or allegro (max. 2). Both performances slow in b21(1) but Performance B does so a little earlier (1) and more so (1). Performance B has a longer silence before beginning the Allegro (1). Performance B has small tempo fluctuations in the Adagio (1). Both performances maintain a strict tempo in the Allegro (1).	<b>6</b>

Question	Answer	Marks															
3(b)	<p><b>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.</b></p> <table> <tr> <th>Levels</th><th>Descriptor</th><th>Marks</th></tr> <tr> <td><b>3</b></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><b>8–10</b></td></tr> <tr> <td><b>2</b></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><b>4–7</b></td></tr> <tr> <td><b>1</b></td><td>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><b>1–3</b></td></tr> <tr> <td><b>0</b></td><td>No creditable response.</td><td><b>0</b></td></tr> </table> <p>Most answers should notice that:</p> <ul style="list-style-type: none"> <li>Performance A uses a harpsichord in the continuo section, and Performance B uses an organ.</li> <li>Performance B contains fewer ornamentations and embellishments generally – it has none in the strings in the Adagio – though the organ continuo does decorate the first cadence chord which ends the Adagio – the harpsichord in Performance A decorates the final chord of the Adagio.</li> </ul>	Levels	Descriptor	Marks	<b>3</b>	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.	<b>8–10</b>	<b>2</b>	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.	<b>4–7</b>	<b>1</b>	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.	<b>1–3</b>	<b>0</b>	No creditable response.	<b>0</b>	<b>10</b>
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Question	Answer	Marks
3(b)	<p>Better answers might add that:</p> <ul style="list-style-type: none"> <li>Both performances are in the same pitch, although the second sounds like it might use modern instruments.</li> <li>The orchestral sound in Performance A is crisper, while in Performance B individual lines are less clear.</li> <li>Vibrato is more obvious in Performance B, and it is generally more legato.</li> <li>Performance A is quite detached/dry in articulation, especially noticeable in tied notes, which are significantly shorter than indicated in the score. Performance A has occasional slurring.</li> <li>In Performance A the concertino plays a little more quietly when the ripieno is silent – Performance B maintains a more constant dynamic throughout.</li> <li>Neither performance introduces significant dynamic contrast.</li> </ul> <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"> <li>Performance A is closer to normal expectations of historically informed performance than Performance B.</li> </ul> <p>Answers in the highest mark levels are likely to give more comprehensive examples of differences in phrasing and articulation and show a secure understanding of performance practice issues.</p> <p>Weaker answers are likely to:</p> <ul style="list-style-type: none"> <li>Make generalisations without pointing to specific musical examples.</li> <li>Lack contextual information to inform observations.</li> </ul>	

Question	Answer	Marks
<b>Section B – Understanding Music</b>  <b>Answer <u>one</u> question in Section B.</b>  <b>Refer to your own unedited recordings of the set works. You may <u>not</u> use a copy of the scores.</b>  <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"> <li>• close familiarity with the set works</li> <li>• an understanding of typical techniques and processes</li> <li>• personal responsiveness and an ability to explain musical effects</li> <li>• an ability to illustrate answers by reference to appropriate examples.</li> </ul>		
Levels	Description	Marks
<b>5</b>	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.	<b>29–35</b>
<b>4</b>	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.	<b>22–28</b>
<b>3</b>	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.	<b>15–21</b>
<b>2</b>	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.	<b>8–14</b>

Question	Answer	Marks
<b>1</b>	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.	<b>1–7</b>
<b>0</b>	No creditable response.	<b>0</b>
<b>4</b>	<p><b>Explain the expressive use of harmony in Boulanger's <i>Les Sirènes</i> and Britten's <i>Four Sea Interludes</i>. Refer to contrasting examples in your answer.</b></p> <p>Both composers use what might be considered an exotic palette of harmonic language. Some responses may struggle to get beyond broad examples of 'unusual' harmony. In this case, candidates will need to refer to a good range of examples, even if their description is less precise, in order to demonstrate their knowledge. Stronger responses will be able to point to specific harmonic language and how these examples support the images being depicted in the music.</p>	<b>35</b>

Question	Answer	Marks
<b>5</b>	<p><b>Explain how some of the musical themes are presented and changed in Wagner's Overture from <i>Der fliegende Holländer</i>. Refer to specific musical examples in your answer.</b></p> <p>There are several 'musical themes' (some candidates may refer to <i>leitmotifs</i>, which is not strictly correct, but should be credited) presented in Wagner's Overture, including the ocean or storm theme, the Dutchman, Senta and the Norwegian sailors. Candidates should be able to describe these clearly and how they relate to the character or scene intended. Fuller responses will also be able to describe when and how these musical themes are used subsequently, including instrumentation and combinations of themes.</p>	<b>35</b>



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

Question	Answer	Marks
<b>1</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>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</li> <li>some limited reflection on some relevant issues related to the composition and performance of the music identified</li> <li>a statement of view.</li> </ul>	<b>1–6</b>
<b>0</b>	No creditable response.	<b>0</b>

<b>6</b>	<p><b>What impact has technology had on the creation of new music? Illustrate your answer with examples from <u>at least two</u> styles/traditions.</b></p> <p>Technology has had an impact by encouraging the creation of fusions of styles (world music and jazz, for example), as well as making the recording and sharing of music easier, possibly encouraging the creation of new music. Notation and sequencing programmes have enabled a range of practitioners to record their music, making it easier to create and collaborate. Electronic and dance styles have benefitted particularly, with turntables, synthesised sounds and a range of effects (sweep, pan, vocoder, etc.) increasing the palette of sounds available. The creation of music for computerised games and Japanese video games has also been significant.</p> <p>Answers are likely to focus on these recent developments in technology, but 'other traditions' may lead candidates to refer to earlier periods and to discuss developments in instruments (e.g. fully chromatic woodwind and brass allowing more sophisticated and expressive use of tonality and harmony. Early developments in radio and recording technology may be cited to explain the wider dissemination of music (e.g. jazz across a wider social audience).</p> <p>Equally, candidates may take the view that technology has had little impact on the development of new music, perhaps suggesting that it is <i>people</i> (composers) who are the key ingredient. A balanced response might investigate both perspectives, and offer pertinent musical examples in support of the arguments made.</p>	<b>30</b>
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Question	Answer	Marks
<b>7</b>	<p><b>Compare a range of textures used in music of <u>different</u> traditions and styles. Refer to specific musical examples in your answer.</b></p> <p>Candidates might draw upon examples of heterophony from world musics, homophony from pop music, monophony from folk music and polyphony from early jazz or polyphonic stratification in Gamelan, and some of these styles/traditions use a variety of textures at different times. Candidates should be able to show an understanding of the textures they discuss.</p>	<b>30</b>

Question	Answer	Marks
8	<p><b>How has music been used for social commentary or political purposes in different cultures and traditions? Illustrate your answer with examples from <u>at least two</u> styles/traditions.</b></p> <p>Music has always had a social role to play, and there are plentiful examples of Protest Songs, songs written to make a political point and songs that provide useful background information about the time it was written, especially in folk traditions and in music from around the world. Some music has also been used (or suborned) for political purposes, such as propaganda. Specific examples should be discussed, including some musical detail where appropriate.</p>	30