



## Cambridge International AS & A Level

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**MUSIC**

**9483/11**

Paper 1 Listening

**May/June 2020**

MARK SCHEME

Maximum Mark: 100

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**Published**

Students did not sit exam papers in the June 2020 series due to the Covid-19 global pandemic.

This mark scheme is published to support teachers and students and should be read together with the question paper. It shows the requirements of the exam. The answer column of the mark scheme shows the proposed basis on which Examiners would award marks for this exam. Where appropriate, this column also provides the most likely acceptable alternative responses expected from students. Examiners usually review the mark scheme after they have seen student responses and update the mark scheme if appropriate. In the June series, Examiners were unable to consider the acceptability of alternative responses, as there were no student responses to consider.

Mark schemes should usually be read together with the Principal Examiner Report for Teachers. However, because students did not sit exam papers, there is no Principal Examiner Report for Teachers for the June 2020 series.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the June 2020 series for most Cambridge IGCSE™ and Cambridge International A & AS Level components, and some Cambridge O Level components.

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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><u>Section A – Compositional Techniques and Performance Practice</u></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>What type of dance is heard in this excerpt?</b> Menuet (1)	<b>1</b>
1(b)	<b>What musical features identify this dance?</b> 3/4 / triple time (1), moderate tempo (1) (accept moderately fast).	<b>2</b>
1(c)	<b>How does the instrumentation change when the music is repeated?</b> played by woodwind <u>only</u> (1). The timpani no longer plays (except for the final bar)(1) as the brass has also stopped playing (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>Comment on the harmony in the Vivace section (bars 1 to 9).</b> It's all one chord/ <u>all</u> F minor/the tonic minor (1).	<b>1</b>
2(b)	<b>Describe the texture of bars 10 to 14.</b> Imitation (1).	<b>1</b>
2(c)	<b>In what ways does the texture change in bars 15 to 28?</b> There is now no imitation (1). Call and response/antiphonal texture (1) between concertino violins and homophonic ripieno + concertino cello (1) Concertino violins in 3rds	<b>2</b>
2(d)	<b>Look at bars 29 to 34.</b>	
2(d)(i)	<b>Name the melodic device in the first violin part.</b> <u>Ascending</u> (1) sequence (1)	<b>2</b>

Question	Answer	Marks
2(d)(ii)	<b>How does the continuo part relate to the first violin part?</b> It <u>imitates</u> (1) the first violin (at a fifth/lower pitch) and at 1 bar.	<b>1</b>
2(e)	<b>Name the cadence at bar 50 to 51.</b> Perfect (1).	<b>1</b>
2(f)	<b>What compositional techniques does Corelli use in the Adagio section?</b> In the tonic minor (1). Use of imitation (1) with example (1). Use of suspensions (1) with example (1). Chromatic harmony (1) with example (1). Two hemiolas/change of metre/moving in minims/half notes (1) at the end.  <b>Award 1 mark for any valid point not listed above.</b>	<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 differ in their approach to articulation.</b> Performance A tends to be more legato (1) – with examples (1). Performance B is generally more detached (1), but there is also more variety of legato and staccato (1), such as from bar 29 (1), where the ascending passage is slurred (1), but the other notes are detached (1), both A and B slur the pairs of quavers (1).  <b>Award 1 mark for any valid point not listed above, plus one for each example relating to distinct features.</b>	<b>6</b>

Question	Answer	Marks															
3(b)	<p><b>Compare the two performances. You may wish to refer to instrumentation, pitch, ornamentation, tempo, the overall sound or any other features you consider important. You should not refer to articulation.</b></p> <table border="1" data-bbox="320 416 1305 1480"> <thead> <tr> <th data-bbox="320 416 475 481">Levels</th> <th data-bbox="475 416 1174 481">Descriptor</th> <th data-bbox="1174 416 1305 481">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="320 481 475 813">3</td> <td data-bbox="475 481 1174 813">A clear and detailed comparison, demonstrating excellent aural perception and secure knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt and comprehensive, and include relevant detail. The observations made are informed by pertinent contextual information. The response reflects a consistently balanced account of the two performances.</td> <td data-bbox="1174 481 1305 813">8–10</td> </tr> <tr> <td data-bbox="320 813 475 1144">2</td> <td data-bbox="475 813 1174 1144">A detailed comparison at times, demonstrating good aural perception and good knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.</td> <td data-bbox="1174 813 1305 1144">4–7</td> </tr> <tr> <td data-bbox="320 1144 475 1413">1</td> <td data-bbox="475 1144 1174 1413">An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.</td> <td data-bbox="1174 1144 1305 1413">1–3</td> </tr> <tr> <td data-bbox="320 1413 475 1480">0</td> <td data-bbox="475 1413 1174 1480">No creditable response.</td> <td data-bbox="1174 1413 1305 1480">0</td> </tr> </tbody> </table> <p data-bbox="316 1518 746 1547">Most answers should notice that:</p> <ul data-bbox="316 1585 1305 1861" style="list-style-type: none"> <li>• Performance A uses a harpsichord in the continuo section, and Performance B uses a harpsichord <u>and</u> a lute.</li> <li>• Neither performance contains lots of ornamentation, except the Largo andante section of Performance B, which is relatively florid.</li> <li>• Performance B is (much) faster in the Vivace and Allegro sections, and in both performances, the Allegro feels faster than the Vivace.</li> <li>• Performance B is slower in the Adagio section. There is a pause before the Adagio in Performance A.</li> </ul>	Levels	Descriptor	Marks	3	A clear and detailed comparison, demonstrating excellent aural perception and secure knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt and comprehensive, and include relevant detail. The observations made are informed by pertinent contextual information. The response reflects a consistently balanced account of the two performances.	8–10	2	A detailed comparison at times, demonstrating good aural perception and good knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.	4–7	1	An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.	1–3	0	No creditable response.	0	10
Levels	Descriptor	Marks															
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0	No creditable response.	0															

Question	Answer	Marks
3(b)	<p>Better answers might add that:</p> <ul style="list-style-type: none"> <li>• Performance B is a tone lower in pitch than Performance A, suggesting that Performance A uses modern instruments, while Performance B uses eighteenth-century instruments or copies of these.</li> <li>• The orchestral sound in both performances is well-balanced.</li> <li>• Vibrato is more obvious in Performance A, and it is generally more legato.</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 B is closer to normal expectations of historically informed performance than Performance A in terms of instrumentation, pitch and articulation.</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>		
Questions in this section should be marked using the generic mark levels.		
Candidates will be expected to show:		
<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>Levels</b>	<b>Description</b>	<b>Marks</b>
<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>

Question	Answer	Marks
<b>4</b>	<p><b>How do dynamics contribute to the various moods in Wagner’s Overture from <i>Der fliegende Holländer</i> and Boulanger’s <i>Les Sirènes</i>? Illustrate your answer with specific musical examples from <u>both</u> works.</b></p> <p>Firstly, candidates might like to outline the different moods in each piece and then consider examples of how the dynamics contribute to these. For example, Wagner uses a wide range of dynamics, seemingly unpredictably at times, creating great drama. The ending of his Overture would be a fruitful section to explore, as well as the contrasts between louder and quieter moments earlier in the piece. Boulanger’s piece gradually builds towards the middle, and eases off again for the final sections, and there is also a contrast between the choir singing softly at first, the soprano soloist, and then imitative choir entries at a louder dynamic, returning to softer singing at the end. In all cases, the musical examples should be clearly linked to the mood evoked.</p>	<b>35</b>

Question	Answer	Marks
<b>5</b>	<p><b>How does the texture of the music contribute to the description of the scenes in any <u>two</u> of Britten’s <i>Four Sea Interludes</i>?</b></p> <p>Most candidates should be able to describe the texture of each movement in at least general terms, and point to a few obvious examples: the monophonic opening of ‘Dawn’, contrasted with warm chords; melody and accompaniment, with scattered countermelodies in ‘Sunday Morning’; the pulsing chords of ‘Moonlight’ with decorative flourishes in the higher registers; and the increasing polyphony of ‘Storm’ with some rapid contrasts. All of these provide ample opportunities to discuss how texture contributes to the scenes.</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>	In answer to the issues raised by the question, the response demonstrates: <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>	In answer to the issues raised by the question, the response demonstrates: <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>	In answer to the issues raised by the question, the response demonstrates: <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>

Question	Answer	Marks
<b>Levels</b>	<b>Descriptor</b>	<b>Marks</b>
<b>2</b>	In answer to the issues raised by the question, the response demonstrates: <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>
<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>

Question	Answer	Marks
<b>6</b>	<p><b>To what extent is contrast important within a piece of music? Illustrate your answer with examples from <u>at least two</u> styles/traditions.</b></p> <p>No doubt, some candidates will offer a simple view: that contrast is important, otherwise the audience will get bored! However, more information is needed. There are plentiful examples of pieces that have contrasting sections; indeed, most popular music follows a basic structure that includes some contrast. Other areas for contrast can include timbre, register, dynamics, tonality, rhythm, and so on. Even minimalist music has some contrast within it. Responses will be differentiated primarily by the choice of examples and the level of detail provided. To access the highest bands, candidates should ideally either consider music that contains relatively little contrast so as to achieve a balance of arguments, or provide support for the view that things other than contrast are more important – in short, a more nuanced view.</p>	<b>30</b>

Question	Answer	Marks
7	<p><b>What features of a piece of music might identify it as coming from a particular region? Refer to a <u>range</u> of different styles/traditions in your answer.</b></p> <p>Almost any musical element can identify a piece of music as coming from a particular region, but it is usually the combination of many of these elements that proves conclusive. Stronger responses should discuss a range of examples from different regions, and consider carefully how these are identifiable (or not, as the case may be). Candidates might refer to different tuning systems around the world, instrumentation, rhythms, phrase lengths and scales, to name a few.</p>	30

Question	Answer	Marks
8	<p><b>Is music limited by conventions and traditions? Illustrate your answer with reference to <u>at least two</u> styles/traditions.</b></p> <p>All music arises from some convention or tradition; in music around the world, some traditions have remained relatively unchanged, whilst others have evolved rapidly as reactions against what has come before. The issue of the extent to which new music is 'original' or conversely constrained by its provenance may be a central feature of some responses.</p>	30