



## Cambridge International AS & A Level

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**MUSIC**

**9483/12**

Paper 1 Listening

**May/June 2019**

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 **14** 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>		
1	<b>Listen to the extract from Handel's <i>Music for the Royal Fireworks</i>.</b>	
1(a)	<b>What type of dance is this?</b>  Menuet (1)	<b>1</b>
1(b)	<b>Name two principal characteristics of this dance.</b>  Triple time / 3/4 (1) Moderately fast / fast / moderate tempo (1)	<b>2</b>
1(c)	<b>Comment on the structure of the movement.</b>  Binary form (1), with the two sections repeated (1). The whole piece is played twice (1).	<b>2</b>

Question	Answer	Marks
2	<b>Listen to Performance A on the recording provided.</b>	
2(a)	<b>Comment on the harmony in bar 2.</b>  There are two diminished 7th chords (1), falling by a semitone (1). There is a diminished 7th chord on D (1) followed by a diminished 7th chord on C sharp (1).	<b>2</b>
2(b)	<b>Name the cadence at bars 5–6.</b> Imperfect / Phrygian cadence (1).	<b>1</b>
2(c)	<b>Describe the texture from bar 7 to bar 16<sup>1</sup>.</b>  Fugal / contrapuntal (accept polyphonic) (1).	<b>1</b>

Question	Answer	Marks
2(d)	<b>How does the music of the second violins at bars 29–31 relate to the main theme of the Allegro in the 1st violins at bars 7–8?</b>  It is the same melody (1), but there is rhythmic augmentation (1) in the descending chromatic scale.	2
2(e)	<b>Name the melodic device used in the 1st violin part in bars 53<sup>2</sup> to 56<sup>1</sup>.</b>  Ascending (1) sequence (1).	2
2(f)	<b>Describe in detail the structure of the extract from bar 7 to bar 53<sup>1</sup>.</b>  Identification of parts of a fugue (subject, counter-subject, episode, etc.) with bar numbers.  <i>Award one mark for each feature (including key) identified and one mark for locating it precisely.</i>	6

Question	Answer	Marks
3	<b>Refer to both Performances A and B on the recordings provided.</b>	
3(a)	<b>Comment on how the two performances of the Adagio e Staccato section (bars 1–6) interpret moments of silence in the music (whether marked or not).</b>  Performance A has a more pronounced non-legato melody in bars 1 and 2 (1) and this effect is heightened by the shortening of the beat 1 crotchets to quavers (1). In bars 1 and 2 beat 3 is delayed (1). The cello / continuo quaver at the end of bar 1 is omitted (1) and the crotchet rests at the end of bars 1 and 2 are lengthened (1). Performance A shortens notes on the first beat of bar 5, creating a brief silence (1), and a similar but longer silence is introduced before the final chord (1). In Performance B, beat 1 crotchets in bars 1 and 2 are shortened to quavers (1) and the quavers are quite detached (1). The cello / continuo quaver at the end of bar 1 is omitted (1) and the harpsichord (1) adds a short scalic flourish (1) in the rests in bars 1 and 2 (1). Performance B also shortens the notes on the first beat of bar 5 (1) and delays the final chord (1).	6

Question	Answer	Marks
3(b)	<p><b>Compare the two performances. You may wish to refer to instrumentation, pitch, articulation, tempo, the overall sound or any other features you consider important.</b></p> <p>Most answers should notice that:</p> <ul style="list-style-type: none"> <li>• Both performances use a harpsichord in the continuo section.</li> <li>• Both performances contain ornamentation and embellishments.</li> <li>• The two performances adopt different tempi.</li> </ul> <p>Better answers might add that:</p> <ul style="list-style-type: none"> <li>• Performance B is higher in pitch than Performance A, suggesting that Performance B uses modern instruments, while Performance A uses eighteenth-century instruments or copies of these.</li> <li>• The two performances add articulation but in different ways e.g. in crotchet scalar passages they are slurred in different pairs.</li> <li>• The different tempi will be correctly observed section by section.</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>• Both performances are more legato in the episodes.</li> <li>• Performance A omits the rest at the start of bar 7.</li> <li>• Performance A creates a throbbing effect in bar 6.</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>	10

Question	Answer			Marks
3(b)	<b>Refer to the Band Descriptors in arriving at your mark.</b>			
	<b>Levels</b>	<b>Descriptor</b>	<b>Marks</b>	
	<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>	

Question	Answer	Marks
<b>Section B – Understanding Music</b>		
<p><b>Answer one question in Section B. Refer to your own unedited recordings of set works. You may not use a copy of the scores.</b> 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>• 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	Descriptor	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 examples of music. 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

Question	Answer	Marks
<b>Levels</b>	<b>Descriptor</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
4	<p><b>Describe some contrasting examples of how the sea is suggested in Britten's <i>Four Sea Interludes</i>.</b></p> <p>Examples of points that might be drawn upon are:</p> <p><u>Dawn</u></p> <ul style="list-style-type: none"> <li>• A calm sea in the early morning light – slow and quiet, with some swells.</li> </ul> <p><u>Moonlight</u></p> <ul style="list-style-type: none"> <li>• slow pulsing of the waves</li> <li>• sharp glitter of stabbing woodwind chords showing the moonlight on the waves</li> <li>• swell of the sea is further shown by the majestic crescendo and the uneasy dissonance in the middle section.</li> </ul> <p><u>Storm</u></p> <ul style="list-style-type: none"> <li>• irregular phrases reflect agitation</li> <li>• the 'busy' texture, the sharing around of the melody in different families and pitches, extremes of register, chromatic bass lines, and the stabbing tutti chords</li> <li>• the slightly calmer section towards the end.</li> <li>• the sum effect is of restlessness, violence and uncertainty.</li> </ul> <p>Candidates must convincingly relate musical examples to a depiction of the sea.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	35

Question	Answer	Marks
5	<p><b>Compare some of the ways dramatic tension is created in Boulanger's <i>Les Sirènes</i> and Wagner's <i>Overture from Der fliegende Holländer</i>.</b></p> <p>There are ample examples of dramatic tension in Wagner's piece. Candidates may find it slightly more difficult to put their finger on how tension is created in the Boulanger.</p> <p><u>Boulanger</u> Reference might be made to examples of:</p> <ul style="list-style-type: none"> <li>• Dissonance</li> <li>• Rhythmic disturbance</li> <li>• Unexpected harmonies</li> <li>• Slow build to climax</li> <li>• Generally slow tempo</li> </ul> <p><u>Wagner</u> Reference might be made to examples of:</p> <ul style="list-style-type: none"> <li>• The dramatic opening, starting with high tremolo in strings and followed by the brass fanfare and a rising bass line</li> <li>• Other examples of rising pitch</li> <li>• Dynamic contrasts, especially sudden changes</li> <li>• Instrumentation</li> <li>• Dissonance</li> <li>• Contrasts in tempo, which build anticipation at key moments</li> </ul> <p>Musical evidence must support the judgement made as to which is more effective at creating dramatic tension.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	35

Question	Answer	Marks
<p><b>Section C – Connecting Music</b></p> <p><b>Answer one question in Section C. You must refer to musical examples of two or more styles or traditions from: World, Folk, Pop, Jazz. You may also refer to music from the Western classical tradition not including the set works.</b></p> <p><b>You may not 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 <u>two or more</u> styles or traditions from: World, Folk, Pop, Jazz, Western classical tradition.</li> <li>• evidence of reflection on issues related to the composition and/or performance of music they have <u>listened to</u></li> <li>• an ability to state a view and argue its case with consistency</li> <li>• an ability to support assertions by reference to relevant music and musical practices.</li> </ul>		
Levels	Descriptor	Marks
5	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/or performance of the music identified</li> <li>• a clear statement of view, consistently argued.</li> </ul>	25–30
4	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/or performance of the music identified</li> <li>• a clear statement of view, mostly consistently argued.</li> </ul>	19–24
3	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/or performance of the music identified</li> <li>• a clear statement of view, argued consistently at times.</li> </ul>	13–18

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/or 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/or 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
6	<p><b>What can the term ‘orchestra’ mean in the music of different cultures and periods? Illustrate your answer with references to any two styles or traditions.</b></p> <p>A straightforward definition (a group of instrumentalists) may suffice as a starting point. For some candidates, the most obvious example will be a Western orchestra, although these have varied in size and composition throughout the ages. Jazz, Symphony and Chamber Orchestras might also feature in such a discussion. Other cultures have examples of orchestras, including the Chinese orchestra, and Gamelan Orchestra. The range and aptness of examples offered will be key to discriminating between responses.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	<b>30</b>

Question	Answer	Marks
7	<p><b>How does music from different styles/traditions achieve contrast and variety? Illustrate your answer with reference to any two styles or traditions.</b></p> <p>Candidates might discuss how different musical elements can be varied to create contrasts. One Western example is the difference in tempi between movements of a symphony. In Gamelan, contrast is achieved through the use of high and low instruments, as well as changes in tempo. African music often uses call and response. Popular styles are perhaps a bit more formulaic, although contrast is achieved through key changes and the use of different melodies and/or backing patterns in different sections of a piece. Any effective and accurate description of variation in different examples is acceptable in answering this question.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	30

Question	Answer	Marks
8	<p><b>What purpose does music serve in different societies? Support your answer with reference to music from at least two different traditions.</b></p> <p>Music is central to many cultures and societies. In the modern, Western world, music is everywhere – on the radio, online, in film and television, in concert halls, etc. There are many other cultures in which music is central to life and tradition. Music can also serve religious purposes, for example the use of hymns. Celebrations and other special events also use music to enhance their emotional impact. Folk music is used to tell stories and pass on legend. The possibilities are (almost) endless; the selection of a range of examples is essential to answering the question fully.</p> <p><b>Refer to the Band Descriptors in arriving at your mark.</b></p>	30