Cambridge International AS Level

MUSIC	**9483/12**
Paper 1 Listening	**October/November 2021**
MARK SCHEME	
Maximum Mark: 100	

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.

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This document consists of **17** printed pages.

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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	Guidance
Section A – Compositional Techniques and Performance Practice **Answer all questions in Section A.** 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. **No** additional scores may be used in Section A.			
1 Listen to this extract from Corelli's Concerto grosso op. 6 no. 8 (Track 1).			
1(a)	**What is the form of this movement?** It is in ternary form / Adagio – Allegro – Adagio / ABA (1).	**1**	
1(b)(i)	**What key is this movement in?** E-flat major (1).	**1**	
1(b)(ii)	**What is the relationship of this key to main key of the concerto?** It is the submediant (1).	**1**	
1(c)	**Describe two ways in which the music achieves contrast.** Tempo: slow vs fast (1). Texture: contrapuntal vs homophonic (1). Articulation: legato vs non-legato / slurring in adagios only (1). Dynamics: soft vs loud (1).	**2**	Award max. 1 mark for each type of contrast.

Question	Answer	Marks	Guidance
2	**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.**		
2(a)	**Which version of the A minor scale is used in bars 1–4^1?** The <u>melodic</u> minor (1).	1	Accept 'natural minor'.
2(b)	**Which harmonic device is used in the 4th violin part in bars 22–23?** Suspension (1).	1	
2(c)(i)	**Name the cadence and key in bars 30–31.** Perfect cadence (1) in D <u>minor</u> (1).	2	
2(c)(ii)	**Describe this relationship of this key to the tonic key of the movement.** It is the subdominant (1).	1	Do not accept 'fourth' in place of subdominant.
2(d)	**Identify the harmonic device in the viola part in bars 32–33.** Circle of fifths (1).	1	
2(e)	**Name the melodic device in the 1st violin part in bar 34.** Ascending (1) <u>sequence</u> (1).	2	Do not award a mark for 'ascending' unless 'sequence' is mentioned.

Question	Answer	Marks	Guidance
2(f)	**Describe in detail the texture of the extract from the start up to bar 31.** The texture is fugal (1). It begins monophonically (1) The strings enter with the subject (1) and the answer (1). The countersubject (first heard in b7 (1)) contain suspensions (1). It builds to a 6-part texture (1) by bar 26 (1). There are instances of closer imitation (1) – with examples, such as 1st and 2nd violin in bars 15 and 16 (1). There is a homophonic cadence (1) at Bar 30 –31 (1).	6	Allow contrapuntal / polyphonic (1). Accept reference to 4- or 5-part texture with bar reference. Accept bar references to a maximum of (1) per textural feature.

Question	Answer	Marks	Guidance
3	**Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).**		
3(a)	**Comment on articulation and ornamentation in the two performances.** Performance A is generally smoother (1), being a mixture of non-legato playing (1) with occasional short slurs (1). Performance B is generally more detached (1). Both performances give strong accents on crotchets in the continuo part from bar 31 (1). Performance B has strong accents from bar 53 (1). Performance A uses trills/ornaments (1) – with located examples/at cadences (1). In addition, the realisation of the figured bass / the continuo part in Performance A is much busier / more filled in (1).	6	**Answers should address both aspects of the question to receive full marks.**

Question	Answer	Marks	Guidance
3(b)	**Compare the two performances. You may wish to refer to instrumentation, tempo, pitch, the overall sound or any other features you consider important. You should not refer to articulation or ornamentation.**	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
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

Question	Answer	Marks	Guidance
3(b)	Most answers should notice that: • Performance A uses a harpsichord in the continuo section, and Performance B uses an organ and a lute. • Performance B is faster, with a more energetic, lighter feel. • Performance A is at a lower/Baroque pitch Better answers might add that: • Performance B's higher pitch suggest it uses modern instruments, while Performance A's pitch suggests it uses eighteenth-century instruments or copies of these. • The orchestral sound in Performance A is reasonably well balanced. Performance B sounds more crisp, and has more contrapuntal clarity. • The continuo part in Performance A is more active. • There is more dynamic interest in Performance A. There is some bulging in the countersubject, and tied 4-beat notes have crescendos. • Performance B's phrases are more gradually shaped. Better answers are likely to give more detail, and show an awareness of performance practice issues. Answers in the highest mark levels are also likely to explain that: • Performance A is closer to normal expectations of historically informed performance than Performance B in terms of instrumentation and pitch. Weaker answers are likely to: • Make generalisations without pointing to specific musical examples. • Lack contextual information to inform observations.		

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

Question	Answer	Marks	Guidance

Levels	Description	Marks
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
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

Question	Answer	Marks	Guidance
4	**How have traditional or indigenous materials been used in the *1812 Overture* <u>and</u> the Third Sonata for Strings *'Jabiru Dreaming'*?** Tchaikovsky uses Russian and French melodies to represent the different sides in the Battle of Borodino. He specifically uses 'U Vorot, Vorot', 'O Lord, Save Thy People' and 'God Save the Tsar' to represent the Russians, and 'La Marseilleise' to represent the French (even though it was not the national anthem at the time of the battle, it would have been recognisable to audience in 1882 at its première). Tchaikovsky uses various instruments to play these melodies and they compete against each other, giving a different context to them in the battle. Sculthorpe uses indigenous melodies and rhythms from Aboriginal culture (in the Kakadu), as well as the Torres Strait Islands and Indonesia. Not only do these give a sense of time and place through their unique sounds, they also represent wildlife, such as the jabiru (stork), insects and birds. Specific examples of Indigenous melodies are: • The viola melody in *Deciso* is similar to Torres Strait Islander music. • The didgeridoo call played by the cellos mimics the gait of the jabiru (stork). • The main theme of *Liberamente*, introduced by the cellos, is an Indigenous chant, which later appears against a Gamelan gong pattern.	35	Kepler's Earth figure (the semitonal relationship in *Deciso ancora*) is not an indigenous tune, and is arguably not relevant, although mentioning it would prove a candidate's familiarity with the music, especially if mentioned in relation to the other melodies.

Question	Answer	Marks	Guidance
5	**Describe in detail the relationship between voice and orchestra in Barber's *Knoxville: Summer of 1915*.** In the most basic sense, the soprano is the soloist and the orchestra accompanies; however, the orchestra's role is more than just accompanist, forming a relationship more like the piano in Lieder as an equal partner. Candidates should be able to identify at least one example of the soprano singing the melody with harmonic accompaniment from the orchestra, such as when the soprano starts singing. There are also several instances of the orchestra taking the lead or commenting on the lyrics, such as: • The introduction, with its dotted figuration and hymn-like melody • The countermelodies while the soprano is singing the melody, or indeed when the orchestra is accompanying itself • After the soprano sings "a loud auto" the orchestra plays an answering phrase • In the 'Allegro agitato' section, there is a persistent, asymmetrical dotted rhythm and busy semi-quaver figurations, which contrast with the soprano's melody • Instances where the orchestra doubles the soprano, such as the word 'moan' • The orchestral music following 'enchants my dreams', which sounds enchanting with its mystical chromaticism • Following this, the orchestra introduces a new melody, focused around the degrees 1-4-3-1 in the melody. • The remote modulation and use of harp and oboe at 'the stars are wide and alive' • The dramatic orchestral music following 'and in the hour of their taking', including full brass and *tutti* passages • The calm orchestral postlude. It is up to candidates to select pertinent examples of the interactions between soprano and orchestra, and explain them fully.	35	This question is **not** about word-painting, but candidates may legitimately refer to some instances of this in answering the question.

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**

Question	Answer	Marks	Guidance

Levels	Descriptor	Marks
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
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

Question	Answer	Marks	Guidance
6	**How can music create a sense of community and shared experience? Illustrate your answer with examples from at least two styles/traditions.** Music is often said to bring people together. This is never more prevalent than in cultures around the world (what we often refer to as 'World Music' and Folk music), where music will serve a social function. Music has also been used as propaganda, arising from the Nationalist movement, which made use of folk tunes and rhythms to capture the flavour of a country. Community singing, such as that one might hear in church on a Sunday or a Synagogue on Saturday, or indeed in any other place of worship, fosters a sense of community. Music is an integral part of society – even listening to the radio is a shared experience. For musicians, the act of playing with others in an ensemble is very much about community and shared experience, as it is when they perform for an audience and move their emotions. It is to be hoped that candidates might have many examples of community music and sharing music to draw on, from their own country's traditions to Western Pop music and Jazz.	30	

Question	Answer	Marks	Guidance
7	**Discuss the impact of the Internet on the creation and sharing of music. Refer to specific musical examples from a range of styles/traditions.** The internet has been (and continues to be) a powerful tool in the creation and distribution of music. People of all ages are able to access recordings of a huge range of music. Composers can use programmes downloaded from the internet to create new music, and share it (and their performances) on platforms like YouTube, or even by email. The internet has made all parts of the world more accessible, without having to travel. This ability to share more quickly has sped up the fusion of different styles; some candidates might even argue that it has homogenised music to some extent. Inherent in the question is a comparison with the pre-internet world, which nonetheless only needs to be referred to in passing. Whatever their views, arguments should be well-supported by a range of specific examples.	30	

Question	Answer	Marks	Guidance
8	**Compare the musical characteristics of pop and jazz music. Refer to a range of examples from each in your answer.** Candidates could take the approach of listing the defining characteristics of the two genres, or even constructing a table like the following:	30	The table provided is neither prescriptive nor exhaustive.

Characteristic	Pop	Jazz
Scale	Often major or minor, with occasional modal inflections.	Heavy use of modes Blues scale
Structure	Verse and Chorus	Twelve Bar Blues
Instrumentation	Vocal melody Guitar Keyboard Bass Drum Kit	Sometimes Vocal, but not always Brass (Trumpet, Trombone) Woodwind (Saxophone, Clarinet, sometimes Flute) Piano Double Bass Drum Kit
Harmony	Primary chords, with some secondary for interest (although there are more complex examples).	Primary chords in 12-bar blues Added-note chords Remote modulations
Rhythm & Metre	Often in simple quadruple (very rare examples of mixed metre) Gentle syncopation	Compound, complex and mixed metres Complicated syncopations, including cross-rhythms and substituted beat divisions
Melody	Repeated patterns – riffs	
Texture	Homophonic – melody and accompaniment	Can be homophonic, but also polyphonic (e.g. Dixieland collective improvisations)

Question	Answer	Marks	Guidance
8	The form of the response is up to candidates, but references to characteristics of each style should be supported by apt examples.		