



Cambridge International AS & A Level

MUSIC

9483/13

Paper 1 Listening

May/June 2020

MARK SCHEME

Maximum Mark: 100

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.

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
<u>Section A – Compositional Techniques and Performance Practice</u>		
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 passage from Bach's <i>Brandenburg Concerto no. 5</i> (Track 1).	
1(a)	From which movement is this extract taken? The third movement (1).	1
1(b)	Which section of the movement should follow this extract? The return of the musical material from the beginning of the movement / the fugue begins again (1).	1
1(c)	Describe the relationship between the instruments heard in this extract. There is an extended harpsichord solo (1) in imitative texture (1), followed by fragments of the main subject (1) and imitation between recorder and violins (1), accompanied and answered by the harpsichord (1).	3

Question	Answer	Marks
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)	Compare the music of bars 1 to 6 with the music of bars 7 to 12. It has the same melody (1), but repeated in the dominant / E minor (1), down a / <u>lower</u> by a (perfect) fourth (1). The ending is extended in bar 12 (1).	3
2(b)	Name the harmonic device in bars 23 to 25¹. Dominant (1) <u>pedal</u> (1).	2
2(c)	Name the harmonic device in the 1st Violin part from bars 26 to 27. Suspension (1).	1
2(d)	Identify the cadence in bar 31. Perfect cadence (1).	1

Question	Answer	Marks
2(e)	Name the harmonic device from bars 44 to 49¹. Circle of Fifths (1).	1
2(f)	Outline the changes of texture in this extract, referring to bar numbers. Bars 1 to 12 (1) have imitative entries (1), but are otherwise homophonic (1). From bar 13 (1) the texture is more imitative (1). There is a change at bar 19 (1) with more movement in the continuo (1) and a contrapuntal texture above (1). Imitation (1) returns at bar 22 (1). In the Allegro section / from bar 28 (1), the concertino / soloist group enters in imitation (1), and is answered by an equal tutti passage (1); this pattern repeats (1). At bar 44 (1), there is imitation between the solo violins (1), and a homophonic concluding passage (1).	6

Question	Answer	Marks
3	Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).	
3(a)	Describe some examples of the ornamentation in each performance. Performance A: in the <u>Largo section</u> , violins add passing notes (1), for example in bar 2 (1) and trills (1), usually at cadence points (1), for example in bar 5 (1). In the <u>Allegro section</u> , the main ornamentation is trills (1) e.g. at bar 19 (1). Some passing notes are also added (1). Performance B: generally less ornamented (1), with trills (1) at cadence points (1) and in the Allegro section the trills are sometimes slightly longer (1).	6

Question	Answer	Marks															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, tempo, pitch, articulation, the overall sound or any other features you consider important. You should not refer to ornamentation.</p> <table border="1" data-bbox="331 416 1302 1480"> <thead> <tr> <th data-bbox="331 416 483 481">Levels</th> <th data-bbox="483 416 1166 481">Descriptor</th> <th data-bbox="1166 416 1302 481">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="331 481 483 815">3</td> <td data-bbox="483 481 1166 815">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="1166 481 1302 815">8–10</td> </tr> <tr> <td data-bbox="331 815 483 1149">2</td> <td data-bbox="483 815 1166 1149">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="1166 815 1302 1149">4–7</td> </tr> <tr> <td data-bbox="331 1149 483 1415">1</td> <td data-bbox="483 1149 1166 1415">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="1166 1149 1302 1415">1–3</td> </tr> <tr> <td data-bbox="331 1415 483 1480">0</td> <td data-bbox="483 1415 1166 1480">No creditable response.</td> <td data-bbox="1166 1415 1302 1480">0</td> </tr> </tbody> </table> <p data-bbox="316 1518 746 1547">Most answers should notice that:</p> <ul data-bbox="316 1585 1302 1859" style="list-style-type: none"> • Performance A uses a harpsichord in the continuo section, and Performance B uses an organ. • Largo – both performances arguably take the music too fast for Largo, and both are at roughly the same tempo (accept Performance B is slightly faster). At the end of this section, Performance B slows down significantly. • Allegro – both performances take an appropriate speed for ‘Allegro’. Performance B is slightly faster, but not by much (accept same tempo). 	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
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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"> • Both Performances are at the same pitch. • Performance A sounds to be performed with a smaller ensemble, whereas Performance B sounds like a larger orchestra. • Performance A is more balanced. • Vibrato is much more obvious in Performance B, and it is generally more legato. • Performance B speeds up slightly from bar 7. <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"> • Neither performance conforms entirely to what is usually regarded as good historical performance practice • Performance A is closer to normal expectations of historically informed performance than Performance B. <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"> • Make generalisations without pointing to specific musical examples. • Lack contextual information to inform observations. 	

Question	Answer	Marks
<p>Section B – Understanding Music</p> <p>Answer <u>one</u> question in Section B.</p> <p>Refer to your own unedited recordings of the set works. You may <u>not</u> use a copy of the scores.</p> <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"> • 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	<p>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.</p> <p>The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.</p>	29–35
4	<p>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.</p> <p>The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.</p>	22–28
3	<p>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.</p> <p>The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.</p>	15–21
2	<p>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.</p> <p>The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.</p>	8–14

Question	Answer	Marks
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

Question	Answer	Marks
4	<p>Describe the effect of different textures used in Wagner’s Overture from <i>Der fliegende Holländer</i>. Compare these briefly with the textures used in Boulanger’s <i>Les Sirènes</i>. Refer to specific musical examples in your answer.</p> <p>Pertinent examples from the Wagner might include comparing the simpler texture of Senta’s theme with the busy-ness of the Ocean/Storm music, and also when themes are combined, along with what these might represent.</p> <p>Boulanger’s piece uses piano solo (melody with chords in the right hand, rocking octaves in the bass), imitation in the vocal parts (not always perfectly canonic), soprano solo with semi-quaver piano accompaniment (including sustained chords in lower registers), and a combination of the semi-quavers with the 3-part imitation, a brief monophonic passage on piano, and two choirs – all of these examples paint the text in some way.</p> <p>Success depends on an ability to select and describe pertinent examples, and relate them convincingly to the images suggested.</p>	35

Question	Answer	Marks
5	<p>How are metre and rhythm used to suggest scenes in Britten’s <i>Four Sea Interludes</i>? Refer to contrasting examples in your answer.</p> <p>It is not necessary for candidates to offer an exhaustive account of all the use and changes of metre and rhythm. However, the selection of pertinent and contrasting examples will discriminate between candidates (eg. the angular and irregular theme in ‘Sunday Morning’ and the turbulence and rapid contrast in ‘Storm’). Specific musical detail should be described and linked to effect.</p>	35

Question	Answer	Marks
<p>Section C – Connecting Music</p> <p>Answer one question in Section C.</p> <p>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>.</p> <p>You may <u>not</u> use recordings or scores.</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"> • knowledge and understanding of two or more 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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

Question	Answer	Marks
Levels	Descriptor	Marks
2	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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
6	<p>Discuss some examples of how different styles/traditions have influence each other. Illustrate your answer with reference to a range of music.</p> <p>Candidates have some good examples upon which to draw in examples of fusion of different styles from around the world, as well as Debussy's music post-World Exhibition (Orientalism), Gershwin's fusion of jazz and classical, and even Turkish flavours in Classical repertoire (eg. Rondo alla Turca). Chinese orchestras have adopted Western instruments and styles to an extent, and styles like Bhangra have also drawn from the West. Folk music had a major impact in the Nationalist aspect of the Romantic period, and this continued with ethnomusicological collection of folk tunes for use in classical repertoire. There are likely to be plentiful examples from candidates' own cultural contexts, all of which will be valid with specific musical examples.</p>	30

Question	Answer	Marks
7	<p>What factors might affect people’s musical preferences? Illustrate your answer with reference to examples from different styles/traditions.</p> <p>At various points in time and place, certain types of music have been more or less preferred by ‘the public’, and this has been impacted by what they are accustomed to hearing, other people’s opinions, visual elements, and cultural norms. People who are used to hearing Gamelan music, for example, might not prefer Western music with its equal temperament. Also, Classical music of the first Viennese School, for example, was popular during its time, but would not generally be considered so now. Changing trends can render a Pop Chart no. 1 irrelevant as it’s replaced by the newest song. There is also music that is aurally challenging, some might say ‘ahead of its time’, particularly atonal and more modern music – can this music become preferred by the public? Possibly yes, provided our ears have a chance to become accustomed, but what are the likelihoods of this happening on a large enough scale to qualify as popular or preferred? The highest bands should be reserved for responses that investigate all the possible nuances of the question.</p>	30

Question	Answer	Marks
8	<p>How does the importance and role of soloists vary in different styles/traditions? Refer to <u>a range</u> of examples in your answer.</p> <p>In some music, the soloist is very much important, and front and centre. Some cultures have a tradition of solo performance <i>without</i> ensemble support, and others still rely solely on percussion, with no obvious melody. Some candidates may consider that a soloist could not do his/her job without the support of an ensemble. Even in genuine ensemble pieces, a melody will tend to be featured throughout – are these soloists or ensemble members at these times? A thorough investigation of a whole range of examples is necessary to access the higher bands.</p>	30