



## Cambridge International AS & A Level

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**MUSIC**

**9483/13**

Paper 1 Listening

**May/June 2021**

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 **12** 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. |   |          |
| <b>1 Listen to this extract from Corelli's Concerto Grosso Op. 6 No. 8 (Track 1).</b>  |   |          |
| 1(a)   | <b>From which movement is this extract taken?</b><br><br>Pastorale/ last movement / 5th or 6th movement / Largo (1).  | <b>1</b> |
| 1(b)   | <b>Describe the relationship between the concertino and ripieno groups in this extract.</b><br><br>At the start, the concertino and ripieno groups play together (1). The concertino then play alone (with the continuo) (1) then the ripieno join again for the final phrase (1). In the tuttis the concertino double (1) their counterparts in the ripieno. | <b>2</b> |
| 1(c)   | <b>What techniques does Corelli use to create a calm mood?</b><br><br>Slow/largo tempo (1), use of compound time/12–8 (1), legato articulation (1), lilting crotchet-quaver rhythm (1) in tutti passages, slow pace of harmonic change (1) pedal (1) and simple/functional harmonies (1).   | <b>2</b> |

| Question  | Answer   | Marks    |
|---|--|----------|
| <b>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.</b> |  |          |
| 2(a)  | <b>Compare the music of the 1st violin part in bars 1–4<sup>2</sup> with the music of the continuo part in bars 4–7<sup>1</sup>.</b><br><br>It is <u>almost</u> the same music / follows the same shape / is in imitation (1), starting a (compound) fifth / twelfth lower / starting on the tonic (1) rather than the dominant (1) and then continuing a (compound) fourth/eleventh lower / in the dominant (1). It is a tonal answer / the intervals are changed to remain in the tonic key (1). | <b>2</b> |
| 2(b)(i)   | <b>Identify the cadence and key at bar 12<sup>4</sup>–13<sup>1</sup>.</b><br><br>Perfect cadence (1) in F major (1).   | <b>2</b> |
| 2(b)(ii)  | <b>What is the relationship of this key to the tonic key of the extract?</b><br><br>It is the dominant (1).  | <b>1</b> |

| Question | Answer   | Marks    |
|----------|--|----------|
| 2(c)     | <b>What harmonic device is used in the 1st violin and 1st oboe parts in bars 16<sup>4</sup>–19<sup>4</sup>?</b><br><br>Suspension (1).   | <b>1</b> |
| 2(d)     | <b>Name the melodic device in the continuo part in bars 21<sup>4</sup>–23<sup>3</sup>.</b><br><br><u>Descending</u> (1) sequence (1).  | <b>2</b> |
| 2(e)     | <b>This movement is a fugue. Describe how the main theme, which is introduced in bar 1, is used in bars 1–30.</b><br><br>The 1st oboe and 1st violin introduce the main theme (1). This is then imitated by the viola (1) with some inversion (1) at the end of bar 3 (1) and the continuo (1) in bar 4 (1). The main theme returns in the 2nd oboe and violin (1) in bar 12 (1), etc.<br><br>The theme appears in a minor form (1) with some rhythmic diminution (1) at bar 22 (1). | <b>6</b> |

| Question   | Answer  | Marks    |
|--|---|----------|
| <b>3 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 articulation and tempo.</b><br><br>Performance B is faster (1) and generally lighter / more detached (1). Performance A always semi-detaches the crotchets (1) and in some sections all notes are staccato (1), such as bars 35 to 40 (1). Performance B's staccato in the same passages is even shorter (1). In the <u>Adagio</u> , Performance A observes the fermata (1), and after a long break (1) continues directly to the final chord. Performance B has no pause (1) a shorter break than Performance A (1) and then slows to a further break (1) before the final chord. | <b>6</b> |

| Question | Answer   | Marks  |            |       |   |  |      |   |   |     |   |  |     |   |                         |   |    |
|----------|--|--------|------------|-------|---|--|------|---|---|-----|---|--|-----|---|-------------------------|---|----|
| 3(b)     | <p><b>Compare the two performances. You may wish to refer to instrumentation, ornamentation, pitch, the overall sound or any other features you consider important. You should <u>not</u> refer to articulation or tempo.</b></p> <table border="1" data-bbox="320 416 1310 1447"> <thead> <tr> <th data-bbox="320 416 456 481">Levels</th> <th data-bbox="456 416 1177 481">Descriptor</th> <th data-bbox="1177 416 1310 481">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="320 481 456 815">3</td> <td data-bbox="456 481 1177 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="1177 481 1310 815">8–10</td> </tr> <tr> <td data-bbox="320 815 456 1115">2</td> <td data-bbox="456 815 1177 1115">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="1177 815 1310 1115">4–7</td> </tr> <tr> <td data-bbox="320 1115 456 1384">1</td> <td data-bbox="456 1115 1177 1384">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="1177 1115 1310 1384">1–3</td> </tr> <tr> <td data-bbox="320 1384 456 1447">0</td> <td data-bbox="456 1384 1177 1447">No creditable response.</td> <td data-bbox="1177 1384 1310 1447">0</td> </tr> </tbody> </table> <p data-bbox="316 1485 746 1514">Most answers should notice that:</p> <ul data-bbox="373 1554 1254 1686" style="list-style-type: none"> <li>• Performance A uses a harpsichord in the continuo section, and Performance B uses a harpsichord <u>and</u> an organ (as well as a chitarrone).</li> <li>• Performance B has more ornamentation than 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  |            |       |   |  |      |   |   |     |   |  |     |   |                         |   |    |
| 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 |
|----------|--|-------|
| 3(b)     | <p>Better answers might add that:</p> <ul style="list-style-type: none"> <li>• Performance B is higher in pitch than Performance A, which might suggest that Performance B uses modern instruments, while Performance A uses eighteenth-century instruments or copies of these (in fact, Performance B definitely uses period instruments).</li> <li>• The orchestral sound in both performances is well-balanced, with Performance B being a little clearer, and having a more prominent bass line.</li> <li>• Both performances adopt an even dynamic throughout, though both take the opportunity of the absence of the oboes to play a terraced <i>piano</i>.</li> <li>• Performance B decorates the break in the Adagio and the final chord.</li> <li>• In Performance A the oboes are more prominent and add a Corelli clash at the end.</li> <li>• Performance B brings out the point of imitation more clearly each time.</li> </ul> <p>Better answers are likely to show an awareness of and give examples 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 and phrasing, though Performance A uses Baroque pitch.</li> </ul> <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> |       |

**Section B – Understanding Music****Answer one question in Section B.****Refer to your own unedited recordings of the set works. You may not 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.

| <b>Levels</b> | <b>Description</b>  | <b>Marks</b> |
|---------------|---|--------------|
| <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.<br><br>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.<br><br>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.<br><br>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.<br><br>The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.   | <b>8–14</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  | <b>1–7</b>   |

| Question | Answer  | Marks |
|----------|---|-------|
|          | <p>techniques and processes is sometimes demonstrated but not always in relation to these examples. Musical effects are sometimes referred to.</p> <p>Some connections identified between the pieces are appropriate. The answer includes some focused points.</p>  |       |
| 0        | No creditable response.   | 0     |
| 4        | <p><b>How does word painting contribute to the successful description of scenes and events in Barber’s <i>Knoxville: Summer of 1915</i>? Refer to specific musical examples in your answer.</b></p> <p>There are many examples of word-painting in <i>Knoxville</i>, both in the vocal line and the orchestral accompaniment. Candidates need to identify several instances related specifically to words sung (i.e. not just the general atmosphere) and explain how these contribute to the portrayal of the scene.</p> <p>Some examples candidates could draw upon include:</p> <ul style="list-style-type: none"> <li>• Rocking gently – compound time with duplets;</li> <li>• A horse – acciaccature in the accompaniment sound like hooves clopping</li> <li>• A loud auto – <i>sfz</i> in horns</li> <li>• Hov’ring over them – high note, descending line</li> <li>• Lovers – melismatic setting</li> <li>• Rousing and raising – high pitch</li> <li>• The bleak spark crackling, etc. – staccato and short note lengths</li> <li>• Rises on rising – ascending pitch</li> <li>• Lifts – high pitch</li> <li>• Blue (first time) – added 11<sup>th</sup> chord</li> <li>• The dry and exalted noise of the locusts, etc. – repeated pitches</li> <li>• Enchants my ear drums – long notes lingering, followed by chromatic passages in the orchestra</li> <li>• The stars are wide and alive – remote modulation, octave acciaccature</li> <li>• Sorrow – highest note in piece</li> <li>• Not ever – unaccompanied, <i>ff</i></li> </ul> | 35    |



| Question | Answer   | Marks |
|----------|--|-------|
| 5        | <p><b>How do different instruments suggest images in Tchaikovsky's <i>1812 Overture</i> and Sculthorpe's <i>Third Sonata for Strings 'Jabiru Dreaming'</i>? Refer to contrasting examples from each work.</b></p> <p>Tchaikovsky's <i>1812 Overture</i> uses an extensive orchestra, including the usual woodwind, brass, strings and percussion as well as piccolo, English horn, Eb trumpet, tuba, snare, cymbals, tambourine, triangle, carillon/tubular bells and, of course, cannon; the sheer size of the orchestra suggests the huge numbers of people involved and the chaos of battle. In addition, in the brass fanfare finale, the score calls for 'any extra brass instruments available'. In terms of using these to suggest images, Tchaikovsky uses the tubular bells to represent the voice of God, the cannon shots to depict artillery in battle, and brass and percussion to lend a military connotation. The warm strings playing the hymn at the beginning remind us of people's voices in church, praying for victory. A variety of percussion is used to good effect. There are many other examples, of course, and candidates should draw on a range of examples that illustrate how <u>different</u> instruments suggest various scenes.</p> <p>Sculthorpe's <i>Jabiru Dreaming</i> is scored for string orchestra with optional didgeridoo. In this case, it is the instrumental techniques (such as col legno and pizzicato), as well as the different ranges of the string instruments that will be relevant here. For example, the bird choruses at the ends of the movements are played by upper strings on glissando. The buzzing of insects might be suggested by the lower strings, and the gait of the jabiru (stork) by the didgeridoo's rhythmic cycles.</p> | 35    |

**Section C – Connecting Music**

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**.

You may **not** 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 **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        |
|----------|---|--------------|
| <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> |
| <b>2</b> | In answer to the issues raised by the question, the response demonstrates:  | <b>7–12</b>  |

| Question | Answer   | Marks      |
|----------|--|------------|
|          | <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>1</b> | <p>In answer to the issues raised by the question, the response demonstrates:</p> <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>How has traditional music influenced the music of today? Illustrate your answer with reference to a range of styles/traditions.</b></p> <p>Traditional music has had a significant influence on the music of today. For example, we have regional variations of Pop music, like K-Pop, C-Pop, to name a few, as well as Chinese folk tunes appearing in Western-style orchestral works by Chinese composers. Debussy was inspired by his contact with Gamelan at the World Exhibition, and Nationalist composers have made use of folk melodies. There are many more examples of traditional music influencing today's music, and it is hoped candidates will draw upon a range of cultures, including their own, in answering this question. Candidates could also take the view that traditional music has exerted relatively little influence on today's music in order to provide a more balanced viewpoint. The selection and description of examples will differentiate between candidates.</p>  | <b>30</b>  |
| <b>7</b> | <p><b>To what extent does the length of a piece of music affect its appeal? Justify your response with reference to a range of examples from different styles/traditions.</b></p> <p>In modern Pop music, songs tend to follow a formulaic structure and be 2 to 3 minutes in length. Longer pieces are unusual, and even when artists create longer works, they are often edited for playing on radio (e.g. Pink's 'What About Us'). By contrast, 'Bohemian Rhapsody' is even longer, but is not usually cut, yet it is still enduringly popular. In opera, which usually stretches to several hours, individual arias might become popular, such as when 'Nessun dorma' from Puccini's 'Tosca' was sung by The Three Tenors at the Football World Cup in 1990 – at about 3 minutes, it was easily digested by a wider audience. Candidates must decide how much the length of a piece might affect its popularity; there are lots of examples upon which they can draw, including from World Music, which encompasses a very wide range of length.</p> | <b>30</b>  |

| Question | Answer  | Marks |
|----------|---|-------|
| 8        | <p><b>Outline the ways in which voices may be used in a range of musical styles/traditions.</b></p> <p>This question is quite open, and candidates could draw on almost any example of vocal music from around the world. Some fruitful avenues for exploration might include:</p> <ul style="list-style-type: none"><li>• African choruses</li><li>• Indigenous chants</li><li>• Solo singers in various traditions</li><li>• Chinese and Western opera</li><li>• Jazz music (including scat)</li><li>• Choirs (with or without accompaniment)</li><li>• Duets in Pop music</li><li>• Folk music (storytelling)</li><li>• Worship/ritual</li><li>• Work songs</li><li>• Celebration</li></ul> <p>Candidates should choose a range of examples in order to illustrate the different uses of the voice, which could be musical (solo, ensemble) and social (i.e. use interpreted as 'function').</p> | 30    |