



Cambridge International AS & A Level

MUSIC

9483/11

Paper 1 Listening

May/June 2022

MARK SCHEME

Maximum Mark: 100

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 **16** printed pages.

PUBLISHED**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
<u>Section A – Compositional Techniques and Performance Practice</u>			
<p>Answer all questions in Section A.</p> <p>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 Questions 2 and 3 is in the accompanying insert. No additional scores may be used in Section A.</p>			
1 Listen to this extract from Corelli’s Concerto Grosso Op. 6 No. 8 (Track 1).			
1(a)	<p>What is the tempo indication for this movement?</p> <p>Allegro (1).</p>	1	
1(b)	<p>Identify the harmonic device prominent in the concertino violins.</p> <p>Suspensions (1).</p>	1	
1(c)	<p>Describe the contribution of the ripieno in this extract.</p> <p>The ripieno plays for short bursts at the ends of phrases (1) to emphasise cadences (1) and doubling the concertino (1). In the closing bars there is a longer tutti (1) with the ripieno doubling the concertino. The ripieno is in four parts/the viola part adds an inner voice (1).</p>	3	Accept any reasonable description of the ripieno’s contribution to the extract.

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)	Bars 1–2 contain all the notes of the scale of the tonic key. Name this key. F <u>minor</u> (1)	1	
2(b)	Describe fully the last chord in bar 19. Diminished (1) 7th (1).	2	Award (1) if all four notes correctly named (D-F-A flat – C flat) Award (1) for VII Award (1) for ‘half-diminished seventh’
2(c)	Name the key and cadence at bar 23¹⁻². Perfect (1) in C <u>minor</u> (1).	2	Accept ‘authentic’ (US).
2(d)	Identify the harmonic and melodic devices used in bars 34–37. Circle of Fifths (1), suspensions (1) and descending (1) sequence (1).	3	Mark for descending only with ‘sequence’. Award (1) for reference to imitation.

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Question	Answer	Marks	Guidance
2(e)	<p>Comment on the texture of bars 1-13.</p> <p>Only the concertino plays in this passage (1). It is contrapuntal / polyphonic (1). This is a fugue (1). The 1st violin enters first (1) with the subject (1) in the tonic (1) accompanied by the continuo part (1) foreshadowing the countersubject (1). The 2nd violin enters next (1) with the answer (1) in the dominant (1) in bar 4 (1) while the 1st violin plays the countersubject (1) heard earlier in the continuo. The 1st viola and then the 2nd viola join to complete the 4-part counterpoint (1) from bar 10 (1). The continuo then drops out (1) for the final three bars/bars 11-13 (1).</p>	6	<p>Award a maximum of 3 marks for references to bar numbers.</p> <p>Award maximum 1 mark each for reference to Tonic and Dominant subject and answer entries.</p> <p>Award (1) for imitative if credit not already awarded for fugue.</p>

Question	Answer	Marks	Guidance
3 Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).			
3(a)	<p>Comment on how the two performances differ in their approach to ornamentation and articulation.</p> <p>Performance A is more legato / semi-detached in general (1), with more detached playing in concertino sections (1). It is also generally more ornamented (1), continuing the ornamentation of cadence points (1) in the subject (1). The ornamentation in bars 32 and 33 (1, unless previously credited) is identical to that in Performance B (1).</p> <p>Performance B tends to be more detached (1) in articulation. The 3-note hemiolas are distinctly separated (1) in concertino passages, and accents added (1). Trills are initially put at cadence points (1), for example in bar 6 (1), but subsequent statements of the subject are unornamented (1). More frequent trills occur in bars 32 and 33 (1), and there is a trill on the penultimate note (1) in bar 51 (1).</p> <p>Both performances add anticipatory notes (1) e.g. bar 23 1st violin, bar 51 1st violin (1).</p>	6	<p>Credit valid observations about the ornamentation and articulation in either performance, with a maximum of 4 marks for any one performance. Maximum 3 marks for reference to bar numbers.</p>

Question	Answer	Marks	Guidance															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, the overall sound or any other features you consider important. You should not refer to ornamentation or articulation.</p> <table border="1" data-bbox="344 352 1626 1385"> <thead> <tr> <th data-bbox="344 352 495 408">Levels</th> <th data-bbox="495 352 1173 408">Descriptor</th> <th data-bbox="1173 352 1626 408">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="344 408 495 738">3</td> <td data-bbox="495 408 1173 738">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="1173 408 1626 738">8–10</td> </tr> <tr> <td data-bbox="344 738 495 1067">2</td> <td data-bbox="495 738 1173 1067">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="1173 738 1626 1067">4–7</td> </tr> <tr> <td data-bbox="344 1067 495 1329">1</td> <td data-bbox="495 1067 1173 1329">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="1173 1067 1626 1329">1–3</td> </tr> <tr> <td data-bbox="344 1329 495 1385">0</td> <td data-bbox="495 1329 1173 1385">No creditable response.</td> <td data-bbox="1173 1329 1626 1385">0</td> </tr> </tbody> </table>	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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Question	Answer	Marks	Guidance
3(b)	<p>Most answers should notice that:</p> <ul style="list-style-type: none"> • Both performances use an organ in the continuo group. • Performance B is faster and subsequently slows down much more at the end, with a longer final note. • Both performances use ‘terraced dynamics’ as a matter of course, but Performance A also varies dynamics more overall. Candidates should cite specific passages as evidence. • Performance B has a small hiatus before the final chord (Performance A does not). Do not credit here if already credited in 3(a). <p>Better answers might add that:</p> <ul style="list-style-type: none"> • Both performances are at the same pitch, making it difficult to judge which might be using period instruments, if not both. • Performance A has the more appropriate interpretation of ‘Andante’. • The orchestral sound in Performance B is clearer/drier, and in Performance A has more resonance. <p>Better answers are likely to give more detailed examples of differences in phrasing 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"> • The faster Performance B perhaps creates a more dance-like feel/two in a bar. • Answers in the highest mark levels will show a secure understanding of performance practice issues. <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	Guidance
<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 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	

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	
4	<p>Does the use of text in Barber’s <i>Knoxville: Summer of 1915</i> make it more effective in conveying a sense of time and place, compared with Tchaikovsky’s <i>1812 Overture</i>, which does not use text?</p> <p>The primary task here is to assess whether the use of lyrics in <i>Knoxville</i> makes a more or less important contribution to the sense of time and place, compared with the <i>1812 Overture</i>, which does not use words/lyrics.</p> <p>There are plentiful examples of word-painting in <i>Knoxville</i>, meaning that the words and music are inextricably tied together, although it could be argued that the music ‘speaks for itself’; nonetheless, the lyrics point the listener rather definitively to the intended musical meaning.</p> <p>In contrast, the <i>1812 Overture</i> very clearly depicts a story, but does not use lyrics. An educated listener is able to identify musical elements that relate to aspects of the Battle of Borodino, although even somebody without that knowledge might recognise the military connotations, especially ‘La Marseillaise’.</p> <p>In some ways, the words in <i>Knoxville</i> make the sense of time and place explicit, but this does not necessarily mean that Tchaikovsky is <i>less</i> successful in conveying the same senses.</p>	35	A nuanced position is possible, and candidates able to find a balance between both sides, supported by apt examples, are likely to achieve a higher mark.

Question	Answer	Marks	Guidance
5	<p>Compare the two movements of Sculthorpe’s Third Sonata for Strings ‘Jabiru Dreaming’, referring to structure and the use of instruments.</p> <p>There are similarities and differences to discuss here. Both movements of course use string instruments, so the emphasis needs to be on <i>how</i> these are used in addressing that part of the question. Examples of (slightly) extended techniques heard in this piece include <i>col legno</i>, <i>sul ponticello</i>, <i>pizzicato</i> and <i>glissandi</i>, and these are often used to create specific effects. Specific examples should be cited so as to make an effective comparison between the movements. The beginning of the second movement is also striking in its use of solo cello (the Baudin theme); indeed, references to different textures may be relevant here insofar as the pitch range increases and decreases with different combinations of string instruments (particularly in the second movement). Sculthorpe also uses contrasting aleatoric and more precisely notated sections, which are associated with different ideas.</p> <p>Structurally, each movement has three distinct sections (highlighted by the return of opening material at the end of the first movement, and the use of the ‘bird calls’ at the end of both), although more detail might be discussed by outlining each rehearsal mark/expressive marking (eg. <i>Decisio</i>, <i>ancora deciso</i>, <i>meno mosso</i>, <i>poco estatico</i>, etc.). The two-bar linking sections in both movements would also be relevant to discuss in terms of structure, as is the use of rhythmic repetition.</p>	35	The choice, description and explanation of examples will discriminate between candidates.

Question	Answer	Marks	Guidance
<p>Section C – Connecting Music</p> <p>Answer one question in Section C.</p> <p>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.</p> <p>You may not 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	

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Question	Answer	Marks	Guidance
Levels	Descriptor		Marks
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
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
6	Discuss two or more ways in which different traditions structure their music. Candidates may be familiar with a wide range of structures or forms, as well as how different traditions might view the concept of ‘structure’, be it from Indian classical (alap, jor, jhala), colotomic structures in Gamelan, Call and Response in African music, modern Pop music (verse, chorus), improvisation in Jazz and other traditions, and Western Art Music (sonata form, or even binary, ternary and rondo forms). Candidates might briefly define some different approaches to structure and relate these to specific musical examples.	30	The variety of structures/forms discussed does not need to be exhaustive, but should be contrasting and detailed in nature to show a wide and deep understanding.

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Question	Answer	Marks	Guidance
7	<p>Describe some of the ways in which music can be used to tell stories.</p> <p>Musical traditions and styles are full of story-telling. Balinese Gamelan, for example, accompanies dance that portrays episodes from Hindu legends, Indian raags are descriptive of times of the day and Chinese er-hu music can often represent bird song or horses galloping.</p> <p>More obviously, Chinese and Western opera use music to tell a story, and Film Music can elicit particular responses in audiences, such as fear, anticipation or sadness, supporting the intended narrative.</p> <p>Popular music and even Jazz sometimes contain text about unrequited love, and programmatic music from the Western Art Music tradition also tells a story.</p>	30	<p>This is quite open-ended and can be answered with reference to a very wide range of music, but candidates should justify opinions with reference to specific examples.</p>

Question	Answer	Marks	Guidance
8	<p>What kinds of musical activity can technology make possible when people are in different locations from each other?</p> <p>Technology has made the sharing of ideas easier; for example, the internet has enabled people to communicate over vast distances, more so than telephones, and this has facilitated collaborations and new styles of music, as well as making it easier for audiences to listen to music in their own homes.</p> <p>Technology has also been used to enhance music-making; eg. <i>African Sanctus</i>, which used pre-recorded indigenous music in live performances, or Steve Reich’s <i>Electric Counterpoint</i>. <i>Musique concrète</i> is another example of the use of pre-recorded material that candidates might be able to discuss.</p> <p>Candidates may well be able to draw on some experience from the global pandemic of 2020 – there were plentiful examples of orchestras and choirs contributing remotely to performances by using pre-recorded tracks and headphones, then filming themselves playing their part, often using mobile devices, such as phones and tablets. Video and sound editing software then enabled these to be stitched together to form a ‘virtual’ performance’, streamed online or shared as files. Less easy was trying to make music ‘live’, or at the same time, remotely. Nonetheless, video conferencing technology enabled people to ‘play along at home’ through online lessons, workshops and performances. Cloud-sharing and email have facilitated the sharing of audio and visual, including scores.</p> <p>Candidates might also legitimately refer to technological difficulties encountered in 2020/2021. In a purely practical sense, the delay over digital communication makes it almost impossible to perform simultaneously, necessitating an extended process of recording individual performances.</p>	30	Reference does need to be made to specific musical examples and could include streamed performances they have experienced as audience members.