

# Cambridge International AS & A Level

---

**MUSIC****9483/11**

Paper 1 Listening

**May/June 2024**

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.

Cambridge International is publishing the mark schemes for the May/June 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

---

This document consists of **20** printed pages.

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 descriptions 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
<b><u>Section A – Compositional Techniques and Performance Practice</u></b>			
<b>Answer all questions in Section A.</b>			
Your audio recordings contain 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.			
1	<b>Listen to this extract from Handel's Water Music Suite No. 1 in F (Track 1).</b>		
1(a)	<b>From which movement is this extract taken?</b>  The second movement/Adagio e staccato (1).	1	
1(b)	<b>Name the solo instrument.</b>  Oboe (1).	1	
1(c)	<b>Identify the cadence that ends the movement.</b>  Imperfect (1).	1	Accept Phrygian
1(d)	<b>Comment on the soloist's treatment of the melody.</b>  The soloist plays with some flexibility of tempo / rubato / ritardando (1). The soloist plays turns (1) and trills (1), appoggiaturas (1) and runs (1). The soloist's articulation is legato (1).	2	Accept ornaments / decoration (for <u>one</u> mark)

Question	Answer	Marks	Guidance
2	<b>Listen to Performance A on the recording provided (Track 2). Look at the score, which you will find in the separate insert, and read through the questions.</b>		
2(a)	<p><b>Describe the texture of the music in bars 21–52.</b></p> <p>The two soloists alternate with melody/accompaniment / at bar 29 the flute imitates the recorder from bar 21 (1), accompanied by the continuo / violin and viola are not playing (1). The octave leaps in bars 37–40 (flute) and 41–44 (recorder) provide an inverted pedal point (1) (as do 21–22, 29–30 and 33–34 with the repeated minims). Towards the end of this passage, the soloists play in unison (1); the continuo are mostly playing the same two octaves lower (1). The soloists play in 3rds towards the cadence (1).</p>	3	<p>Allow reference to polyphony and homophony.</p> <p>Do not award marks for bar numbers in this question.</p>
2(b)	<p><b>Precisely identify the melodic device in the solo flute part in bars 73–74.</b></p> <p>Ascending (1) <u>sequence</u> (1).</p>	2	<p>Mark for ascending only if sequence is correct.</p>
2(c)	<p><b>In bar 76, there is an imperfect cadence in D major. Precisely identify the first chord.</b></p> <p>I (1) c / 6/4 / second inversion (1).</p>	2	<p>Accept D major (1)</p> <p>Accept 'D/A' (for 2 marks)</p>
2(d)	<p><b>Name the harmonic device used by the recorder in bars 103<sup>4</sup>–104<sup>3</sup>.</b></p> <p>Suspension (1).</p>	1	<p>Allow 'delayed / upward resolution'.</p>

Question	Answer	Marks	Guidance
2(e)	<p><b>Describe the structure of the extract. Refer to keys and bar numbers to identify the different sections.</b></p> <p>This movement is in ritornello form (1). The opening ritornello in E minor (1) is repeated twice in this extract, from bar 53 (1) and bar 123 (1), always in the tonic (1). Solo episodes occur between these statements, the first in bars 21–52 (1). It begins in E minor (1), shifting to the relative major / G major (1) from bar 29 (1), with a brief tonicisation of C major (1) in bars 41–45 (1). The second episode occurs in bars 73–122 (1), beginning in D major (1), moving to G major (1) in bar 89 (1) and finally B minor / the dominant (1) from bar 103 (1).</p>	6	<p>Only award marks for bar numbers when attached to a correct observation.</p> <p>Accept a description of ritornello form e.g. main theme, A etc or a reference to the return of the opening material.</p> <p>Accept ABACA <u>or</u> rondo form</p> <p>A maximum of 5 marks if no correct keys are mentioned.</p>

Question	Answer	Marks	Guidance
3	<b>Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).</b>		
3(a)	<p><b>Comment on the use of ornamentation in each performance. Refer to bar numbers in your answer.</b></p> <p>Both performances are frequently decorated (1) with trills (1) and mordents (1), especially in the solo parts (1). For example, Performance B adds trills as early as bar 4 (1), and Performance A's harpsichord has some syncopated (1) decoration from bar 5 (1). In some instances, trills are used in similar patterns but not at the same point in each performance; e.g. Performance B has a trill in the top solo part at bar 26 (1), but Performance A places a similar trill in the second solo part at bar 34 (1). Performance B is more frequently ornamented (1) from bar 53 (1). Performance B also contains more trills in the soloistic passage from bar 73 (1). Notably, the soloists in Performance B also use flutter tonguing (1) in bars 104 and 106 (1). From bar 123 (1) both performances add ornamentation in the solo parts (1).</p>	6	<p>Credit valid observations about the ornamentation in either performance, with a maximum of 4 marks for any one performance.</p> <p>Award 1 mark for correct reference to bar numbers for each point, up to a maximum of 3 marks.</p> <p>Accept a description of flutter tonguing (1).</p>

Question	Answer		Marks	Guidance					
3(b)	<p><b>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, articulation, the overall sound or any other features you consider important. You should <u>not</u> refer to ornamentation.</b></p>		10	Do not credit references to ornamentation.					
	<table border="1" data-bbox="323 343 1483 668"> <thead> <tr> <th data-bbox="323 343 444 406">Levels</th><th data-bbox="444 343 1382 406">Descriptor</th><th data-bbox="1382 343 1483 406">Marks</th></tr> </thead> <tbody> <tr> <td data-bbox="323 406 444 668">3</td><td data-bbox="444 406 1382 668">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="1382 406 1483 668">8–10</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		
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							
	<table border="1" data-bbox="323 668 1483 938"> <tbody> <tr> <td data-bbox="323 668 444 938">2</td><td data-bbox="444 668 1382 938">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="1382 668 1483 938">4–7</td></tr> </tbody> </table>	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					
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							
	<table border="1" data-bbox="323 938 1483 1129"> <tbody> <tr> <td data-bbox="323 938 444 1129">1</td><td data-bbox="444 938 1382 1129">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="1382 938 1483 1129">1–3</td></tr> </tbody> </table>	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					
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							
	<table border="1" data-bbox="323 1129 1483 1225"> <tbody> <tr> <td data-bbox="323 1129 444 1225">0</td><td data-bbox="444 1129 1382 1225">No creditable response.</td><td data-bbox="1382 1129 1483 1225">0</td></tr> </tbody> </table>	0	No creditable response.	0					
0	No creditable response.	0							

Question	Answer	Marks	Guidance
3(b)	<p>Most answers should notice that:</p> <ul style="list-style-type: none"> <li>Performance B is much faster than Performance A.</li> <li>Both performances use a harpsichord in the continuo.</li> <li>Performance A is generally very detached while Performance B is more legato.</li> <li>Both performances make use of terraced dynamics.</li> </ul> <p>Better answers may add that:</p> <ul style="list-style-type: none"> <li>Performance A is played at a higher pitch than Performance B.</li> <li>Performance A probably uses modern instruments while Performance B may use period instruments or copies.</li> <li>Both performances use recorder and flute.</li> <li>Performance A is fairly well-balanced with soloists prominent at all times.</li> <li>In Performance B the tutti and continuo are sometimes louder than the soloists (e.g. bar 123).</li> <li>Performance B has a crisp and sometimes edgy sound (e.g. bar 123).</li> <li>Performance B has more variation in accents and articulation.</li> <li>Solo episodes are quieter in Performance A than Performance B.</li> <li>In bars 59–60 and 62–63 in Performance A the dynamic drops suddenly (due to removal of some of the tutti).</li> <li>In Performance B some repeated bars/phrases are quieter e.g. bars 59–60, 64–65.</li> </ul> <p>Answers in the highest mark levels are also likely to explain that:</p> <ul style="list-style-type: none"> <li>Bar 21 in Performance A in the flute part is more legato for the quaver runs.</li> <li>Performance B has some syncopated accents e.g. bars 3<sup>2</sup> and 8<sup>2</sup> in the solo parts and bar 104 onwards.</li> <li>Performance B is more legato than A in bars 16–17 and 67–69.</li> <li>There is a crescendo from bar 130 in Performance A.</li> <li>The higher pitch of Performance A might indicate modern instruments, but it is more authentic in terms of tempo and articulation.</li> <li>The lower pitch of Performance B suggests period instruments, but the interpretation of the tempo possibly excessive.</li> </ul>		

Question	Answer	Marks	Guidance
3(b)	Weaker answers are likely to: <ul style="list-style-type: none"><li>• Make generalisations without pointing to specific musical examples.</li></ul> Lack contextual information to inform observations.		

Question	Answer	Marks	Guidance
<b>Section B – Understanding Music</b>			
<b>Answer <u>one</u> question in Section B.</b>			
<b>Refer to your own unedited recordings of the set works. You may <u>not</u> use scores.</b>			
<p>Questions in this section should be marked using the generic mark levels.</p> <p>Candidates will be expected to show:</p> <ul style="list-style-type: none"> <li>• close familiarity with the set works</li> <li>• an understanding of typical techniques and processes</li> <li>• personal responsiveness and an ability to explain musical effects</li> <li>• an ability to illustrate answers by reference to appropriate examples.</li> </ul>			
Levels	Description	Marks	
<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. 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. 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. 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. The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.	<b>8–14</b>	

Question	Answer	Marks	Guidance
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	Guidance
4	<p><b>How do harmony and tonality contribute to scene setting in Debussy's <i>La Cathédrale engloutie</i> and in any <u>one</u> movement from Grieg's <i>Peer Gynt</i> Suite No. 2?</b></p> <p>Harmonic language includes tonality (keys, scales and modulations) and harmony (chords and their functions, consonance and dissonance).</p> <p>Debussy makes great use of parallel chords, possibly evoking the pealing of bells. This causes some tonal ambiguity throughout the piece. In the opening, the descending bass line against a thrice-stated ascending pattern in the upper parts ends on a repeated E in octaves. The E, which has persisted, is then used to pivot back to the original idea, this time with heavier parallel chords, the left-hand oscillating over an open fifth based on C. The following section builds towards a climax, perhaps suggesting the cathedral rising from the depths. The chords here contain many dissonances, which could suggest the murkiness of the depths, leading to the first firm resolution of harmony into C major with block, parallel chords. Following this climactic passage, the tonality is again undermined. Parallel descending 'dominant' 7th chords without resolution conclude this section, suggesting the cathedral sinking once more, before leading to the previous climactic C-major theme over an ostinato based around C. The piece includes tonal ambiguity, modality and remote modulations. The peaceful ending is arguably appropriate for the suggested image.</p> <p>Grieg's <i>Peer Gynt</i> Suite No. 2 is, comparably, more 'conventional'. Candidates may choose any movement, with possible commentary and comparisons outlined below:</p> <p>Ingrid's Lament – The opening is striking in its use of dissonance, highlighting the dramatic impact of Peer's abandonment of Ingrid, another man's bride. This is followed by the lament in G minor with some chromatic moments (e.g. descending line in divisi cellos when it is just the strings playing) and an insistent octave D (dominant) pedal in the violas. This section is more or less repeated, but with the full orchestra. A sorrowful, descending bass line takes us to an extended tonic pedal (G) underlined by the timpani leading directly to a restatement of the opening material with low G interjections. This descent and low pitch juxtaposed with the dramatic opening material mirrors Ingrid's shock and sorrow.</p>	35	

Question	Answer	Marks	Guidance
4	<p>Arabian Dance – the setting is of an Arabian oasis, with slave-girls dancing. Accordingly, this movement begins cheerfully in C major, but with subsequent shifts between modal motifs, returning ultimately to C. A modulation to E major lifts the mood further, before a sudden shift to the relative minor (A minor). This section is not without its surprising modulations. A shift to a Neapolitan 6<sup>th</sup> (B-flat major in first inversion) occurs briefly, foreshadowing a similar movement just before Rehearsal F. At this point, having finished on an imperfect cadence, a short, ascending bassline is heard passing chromatically, this time to return to A minor at Rehearsal G (and H) – this is a louder repeat of Rehearsal D and E with an extended conclusion that <i>does</i> resolve to A minor, followed by the secondary material. This begins a repeat of the original material, with the same harmonic language. The sudden shifts and chromaticism add to the 'Eastern' flavour of the music and evoke provocative dancing.</p> <p>Peer Gynt's Homecoming (Storm) – much use is made of diminished chords in the opening storm, adding to the sense of peril. Rising and falling chromatic scales during Rehearsal B are notable. The tonality is generally unstable, although there are resolutions within phrases. The ending's quasi-Wagnerian chords, as the ship settles to the ocean bed, finish on the dominant (E major) of the next movement, heightening anticipation.</p> <p>Solveig's Song – This movement is mainly in A minor with contrasting sections in the tonic major (A major). At Rehearsal A, some chromatic harmony is of note (giving an effect of weary resignation) and suspensions (suggesting suffering) add melodic interest. The <i>Allegretto tranquillamente</i> sections are notable for the use of a tonic pedal and final plagal cadence, but are otherwise harmonically unremarkable, reflecting the steadfast loyalty of Solveig. The conclusion is firmly in A minor, emphasising a dominant-tonic movement and Solveig's epic resilience and patience.</p>		

Question	Answer	Marks	Guidance
5	<p><b>How does Rimsky-Korsakov's use of instruments support the storytelling in any two movements of <i>Scheherazade</i>?</b></p> <p>In all four movements, the size and range of the orchestra provides Rimsky-Korsakov with a wide palette with which to paint a musical story. Candidates should be able to select and describe significant examples of the use of instruments in relation to the storytelling, especially the use of the solo violin to represent the eponymous story-teller.</p> <p>Movement I (The Sea and Sinbad's Ship) – Rimsky-Korsakov uses the lower pitched instruments to add drama to the story, and woodwind or violin to express flowing and expressive melodies. The opening is loud and low, making use of lower brass, lower strings and lower woodwind to achieve a dark timbre; this theme is often associated with the Sultan. Scheherazade's flowing theme is stated in violin with accompanying rolled chords in harp. The upper woodwind provide a calm, floating melody from Rehearsal B, picking up the mellow horn melody and evoking a calm sea. By Rehearsal D, the full range of instruments is involved, adding a feeling of expansiveness on the open sea, which continues through D. L sees the melody passed from flute to oboe over arpeggiated clarinet figures before moving to violins with woodwind providing harmonic support before the clarinet again plays the triplet figuration under upper woodwind chords. A gentle timpani roll underpins the final chord. The overall effect is of a grand and varied sea voyage.</p> <p>Movement II (The Kalandar Prince) – this movement sees the addition of two trombones, triangle and cymbals. Solo violin and harp begin with Scheherazade's theme, leading into the main music for this movement, played by the bassoon in its upper register supported by strings.</p> <p>The bassoon's darker timbre adds a solemn and sorrowful aspect to the dance-like melody. This melody is developed through the movement through various instruments, such as the oboe at A, violins at B (with some <i>pizzicato</i> accompaniment), and then woodwind at C (playing in block chords with <i>pizzicato</i> chords on strings). Marked 'più tranquillo', the cello in very high register recalls Scheherazade's theme with interjections of the Kalandar Prince music from the oboe and then the horn. The oboe takes over a form of Scheherazade's theme with the ominous Sultan's theme played <i>pizzicato</i> in cellos and basses. D brings heavier use of brass (trombone), perhaps suggesting a military call, followed by a quick statement of the Sultan's theme in bassoon, viola, cello</p>	35	<p>Candidates do not need to know the whole work in depth, so a focus on selected, extended passages is acceptable. The indicative content should neither be viewed as prescriptive nor exhaustive.</p> <p>Rehearsal figures are not expected in candidates' answers.</p>

Question	Answer	Marks	Guidance
5	<p>and bass and then more brass fanfares over tremolo upper strings. Finally, the woodwinds pick up this dotted quaver-semiquaver quaver-triplet rhythm before everyone plays it, leading to Rehearsal F. From here, the clarinet takes Scheherazade's theme over <i>pizzicato</i> string chords. Rehearsal G returns briefly to the fanfare figure before a sprightly woodwind passage (including chromatic runs in the flutes), supported again by <i>pizzicato</i> strings, enters at the section marked 'scherzando' (playfully). Here, the triangle adds extra 'sparkle', along with the odd cymbal crash, and violins use harmonics to add to the high-pitched context. Candidates could draw similar examples from the music that follows. Notably, Rehearsal R features the Sultan's theme <i>pizzicato</i> at first on lower strings, then arco, then more instruments join in until the full force of the orchestra (including timpani rolls) brings the movement to an end (with a cymbal crash), suggesting a dramatic finish to the story.</p> <p>Movement III (The Young Prince and the Young Princess) – this movement adds cor anglais, two clarinets, tambourine and snare.</p> <p>A more lyrical and, in some ways, less-varied movement nonetheless provides opportunities for candidates to describe the use of instruments; for example, legato melodies in violins, clarinet runs supported by chords in the bassoons and lower strings, and the transference of melodies between the upper register of the cellos and the oboes, cor anglais, clarinet and bassoon. The snare provides a military flavour at Rehearsal D before the triangle joins at E, where the flute and clarinet take the melody. At figure F, the violins take over the romantic melody accompanied by mysterious flourishes on harp, clarinet and flute. Swells and rolls on timpani also add to the strength of feeling between the two characters in this story. Towards the end, we hear Scheherazade's theme played rhapsodically on violin supported by occasional, gentle harp chords. The <i>cadenza</i> in the violin carries on (rapid arpeggios), underpinning the main theme on oboe and cor anglais with held notes from the other woodwind instruments at figure L. The movement finishes on a gentle <i>pizzicato</i> chord in strings.</p> <p>Movement IV (Festival at Baghdad) – A tam-tam is added to the percussion section for this movement. The movement uses instruments colourfully, relying on the nasal timbre of the oboe to suggest a Middle Eastern festival. The opening reminds us of the opening of the first movement, with the Sultan's theme played in octaves, but this time, there is a wider range and no brass. Scheherazade's theme follows, with the violin now using double and triple stopping over low cellos and basses; the harp, missing for the first bar,</p>		

Question	Answer	Marks	Guidance
5	<p>lightens the mood before the 'Allegro molto e frenetico' section, where a fragment of the Sultan's theme is played rapidly (in compound time) in octaves across the whole range of the orchestra.</p> <p>The violin solo returns over the very low string pedal, this time using quadruple-stopping as well. From 'Vivo', we hear the flute with a new melody, accompanied lightly by upper strings. Figure A passes this melody to the violins, now supported by horns and triangle as well. <i>Pizzicato</i> basses and cellos provide harmonic support. The movement proceeds in similar fashion, with the melody either passed around or doubled at octaves by different instrumental families.</p> <p><i>Pizzicato</i> strings and percussion are used to add colour to various phrases, adding to the impression of a Middle Eastern festival. Other notable passages include any that use (almost) the full orchestra homophonically in the same rapid rhythm (suggesting a crowd moving together), such as at figures P and W, heavy brass chords at R, and the agile playing of the piccolo and flute halfway through figure V, followed by the melody appearing in cello and basses (<i>più stretto</i>). At some point during figure W, we return to the expansive theme of the first movement, evoking Sinbad's ship and the sea, with heavier scoring (and dynamics) from brass and percussion. Figure Y leads to lower timbres, offering a sense of foreboding before a mournful version of the Sultan's theme on strings with arpeggios in the clarinet. The piece continues with Scheherazade's theme played simply on violin once more (no multiple-stopping) and harp chords – harmonics are used at the end of this solo, carrying over into a much gentler and sadder version of the Sultan's theme played on cellos and basses, implying that his aggression and anger have finally been soothed by the storytelling. A final statement of Scheherazade's theme, supported by woodwind and horns, finishes the piece, punctuated by gentle <i>pizzicato</i> chords; her work is done.</p> <p>Candidates should be selective about the passages discussed, commenting on significant examples of Rimsky-Korsakov's use of instruments in two of the movements.</p>		

Question	Answer	Marks	Guidance
<b>Section C – Connecting Music</b>			
<b>Answer one question in Section C.</b>			
<b>You must refer to musical examples of <u>two or more</u> styles or traditions from: world, folk, pop, jazz. You may also refer to music from the Western classical tradition <u>not including the set works</u>.</b>			
<b>You may not use recordings or scores.</b>			
Questions in this section should be marked using the generic mark levels.			
Candidates will be expected to show:			
<ul style="list-style-type: none"> <li>knowledge and understanding of <b><u>two or more</u></b> styles or traditions from: World, Folk, Pop, Jazz.</li> <li>evidence of reflection on issues related to the composition and performance of music they have heard</li> <li>an ability to state and argue a view with consistency</li> <li>an ability to support assertions by reference to relevant music/musical practices.</li> </ul>			
<b>Levels</b>	<b>Descriptor</b>		<b>Marks</b>
<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>

Question	Answer	Marks	Guidance
Levels	Descriptor	Marks	
<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: <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>7–12</b>	
<b>1</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>a limited discussion of the issues raised by the question, lacking evidence of relevant musical knowledge and musical practices from one or more styles or traditions</li> <li>some limited reflection on some relevant issues related to the composition and performance of the music identified</li> <li>a statement of view.</li> </ul>	<b>1–6</b>	
<b>0</b>	No creditable response.	<b>0</b>	

Question	Answer	Marks	Guidance
6	<p><b>How can music of different cultures and traditions be linked to a particular time and/or place?</b></p> <p>One example offered is likely to be the different classical Indian raag, which are related to times of the day or seasons (particularly in Hindustani, but less so in Carnatic), or even various types of Gamelan, such as ceremonies or religious rituals.</p> <p>Candidates might also draw upon programmatic music of different cultures, such as the 'Yellow River Piano Concerto', Copland's 'Appalachian Spring', Crumb's 'Black Angels', video game music, film music, jazz standards, or even music with words, such as Chinese opera, folk music, or song from various countries.</p> <p>The success of responses will depend on the candidate's ability to select and explain a variety of musical examples.</p>	30	

Question	Answer	Marks	Guidance
7	<p><b>Discuss how improvisation is used in different musical traditions.</b></p> <p>Improvisation (music created spontaneously and without the use of notation) is used in a wide range of traditions around the world, including Indian classical music, Arabic music, Western art music and Jazz. This improvisation can be part of an established structure and performance expectations, and can be used to display the technical or expressive skill of a solo performer.</p> <p>Candidates should discuss different examples of the use of improvisation; the most successful responses may find similarities and differences between these examples.</p>	30	

Question	Answer	Marks	Guidance
8	<p><b>What are some of the different ways in which music can be structured?</b></p> <p>Different cultures and traditions structure music differently. For example, Indian and Japanese traditions often begin musical performances with a free, improvisatory (in Indian classical music) passage, then add a steadier pulse and finally increase the tempo (e.g. alap, jor, jhala; jo, ha, kyu). Others might involve call and response (e.g. African singing). Pop music is noted for its reliance on a verse-chorus structure. Jazz styles cover a variety of structures, but could include 12-bar blues, or a 32-bar structure with solos (e.g. head-head-solo-head). Candidates might also refer to Sonata Form, theme and variations, or rondo form.</p>	30	