



## Cambridge International AS & A Level

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**MUSIC**

**9483/12**

Paper 1 Listening

**May/June 2020**

MARK SCHEME

Maximum Mark: 100

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**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.

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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
<b><u>Section A – Compositional Techniques and Performance Practice</u></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.		
1	<b>Listen to this passage from Bach's <i>Brandenburg Concerto no. 5</i> (Track 1).</b>	
1(a)	<b>Which part of the first movement is this extract taken from?</b> An episode (1).	<b>1</b>
1(b)	<b>How does Bach build tension towards the end of the extract?</b> (Dominant) pedal (1), rising chromaticism (1). Ref. to the sustained crescendo in this performance (1).	<b>1</b>
1(c)	<b>Which section should follow immediately after the extract?</b> The ritornello (1)	<b>1</b>
1(d)	<b>Describe the roles of the three instruments heard in this extract.</b> The violin and recorder (accept flute) (1 for <i>both</i> instruments) imitate each other (1) and the harpsichord accompanies (1).	<b>2</b>

Question	Answer	Marks
2	<b>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>Name the melodic device in the 1st Violin part in bars 6<sup>1</sup> to 8<sup>3</sup>.</b> <u>Descending</u> (1) sequence (1). <i>No mark for 'descending' if 'sequence' not mentioned.</i>	<b>2</b>
2(b)	<b>Name the cadence at bar 13.</b> Imperfect (1) or Phrygian (1).	<b>1</b>
2(c)	<b>Name the texture of the Allegro section.</b> Homophonic (1) with some moments of imitation (1).	<b>1</b>
2(d)	<b>Name the harmonic device in the 2nd Violin part from bar 20 to 21.</b> Suspension (1), a modulation to the dominant C (1).	<b>1</b>

Question	Answer	Marks
2(e)	<p><b>Identify the keys of the Andante Largo and Allegro sections, and describe their relationship.</b></p> <p>The Andante Largo section is in D minor (1) and the Allegro section is in F major (1), which is the <u>relative</u> major (1).</p>	3
2(f)	<p><b>Outline the contrasts in the extract, referring to bar numbers.</b></p> <p>The Andante Largo section begins with quaver movement in the continuo (1), which changes to crotchets and crotchet rests in bar 6 (1) with a descending passage (1). The Allegro section is more upbeat (1), changing from Common Time to Cut Common / Alla breve (1). The concertino alternates (1) with answering tutti passages (1), for example the concertino in bar 14–15 (1) is answered with tutti / including the ripieno at bar 16–17 (1).</p>	6

Question	Answer	Marks
3	<p><b>Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).</b></p>	
3(a)	<p><b>Comment on how the two performances differ in their use of instrumentation and ornamentation in the continuo part.</b></p> <p>Performance A uses a harpsichord (1) in the continuo section, and Performance B uses a harpsichord <u>and</u> a lute (1). Both use a cello (accept viol) (1) as part of the instrumentation. In the <u>Andante Largo section</u> of Performance A, the harpsichord fills pauses with florid ornamentation (1), such as arpeggiations (1), stepwise melodies leading into the next chord (1), and a trill (with a turn at the end) (1). In the <u>Allegro section</u>, Performance A's continuo contains no ornaments (1).</p> <p>Performance B adds many passing notes (1), throughout both the Andante Largo and Allegro (1). At the end of the Andante Largo section, the harpsichord ornaments the space between chords (after the violin), finishing with a trill (without the turn at the end) (1). The lute ornaments quite frequently in the Allegro section (1), using passing notes in a <u>triplet rhythm</u> (1).</p>	6

Question	Answer	Marks															
3(b)	<p><b>Compare the two performances. You may wish to refer to instrumentation, ornamentation, tempo, pitch, articulation, the overall sound or any other features you consider important. You should not refer to the continuo part.</b></p> <table border="1" data-bbox="331 416 1299 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 1299 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 1299 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 1299 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 1299 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 1299 1480">0</td> </tr> </tbody> </table> <p data-bbox="316 1518 746 1547">Most answers should notice that:</p> <ul data-bbox="316 1585 1299 1720" style="list-style-type: none"> <li>• Andante largo – Performance B is slightly faster (accept they are the same tempo).</li> <li>• Allegro – Performance B is slower, although still maintains a dance-like feel.</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															
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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"> <li>• Performance B is a tone lower in pitch than Performance A, suggesting that Performance A uses modern instruments, while Performance B uses eighteenth-century instruments or copies of these.</li> <li>• The orchestral sound in both performances is well-balanced.</li> <li>• Vibrato is much more obvious in Performance A, and it is generally more legato.</li> </ul> <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"> <li>• Performance B is closer to normal expectations of historically informed performance than Performance A in terms of instrumentation, pitch and articulation.</li> </ul> <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"> <li>• Make generalisations without pointing to specific musical examples.</li> <li>• Lack contextual information to inform observations.</li> </ul>	

Question	Answer	Marks
<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 a copy of the 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>• 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
<b>Levels</b>	<b>Description</b>	<b>Marks</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 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.	<b>1–7</b>
<b>0</b>	No creditable response.	<b>0</b>

Question	Answer	Marks
<b>4</b>	<p><b>How are metre and rhythm used to suggest scenes in Britten’s <i>Four Sea Interludes</i>. Refer to contrasting examples in your answer.</b></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>	<b>35</b>

Question	Answer	Marks
<b>5</b>	<p><b>Discuss the effect of contrasting uses of rhythm in Wagner’s Overture from <i>Der fliegende Holländer</i> and Boulanger’s <i>Les Sirènes</i>. Refer to specific musical examples in your answer.</b></p> <p>Wagner’s Overture is heavy with dotted rhythms and endless build-ups to climaxes. Candidates might comment on the heroic rhythms of the Dutchman’s theme, the short-long-short general structure of the Norwegian sailors’ theme, or the swirling of the turbulent sea. Boulanger’s <i>Les sirènes</i> uses syncopation effectively, including off-beat rhythms, triplets against quavers, semi-quaver patterns and overlapping rhythmic patterns to add to its hypnotic effect.</p> <p>Whatever the examples selected, they should be described in detail and convincingly linked to effect.</p>	<b>35</b>

Question	Answer	Marks
<p><b>Section C – Connecting Music</b></p> <p><b>Answer one question in Section C.</b></p> <p><b>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>.</b></p> <p><b>You may <u>not</u> use recordings or scores.</b></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"> <li>• knowledge and understanding of <b>two or more</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>		
Levels	Descriptor	Marks
5	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>	25–30
4	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>	19–24
3	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>	13–18

Question	Answer	Marks
<b>Levels</b>	<b>Descriptor</b>	<b>Marks</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
<b>6</b>	<b>In what ways do different musical styles and traditions treat the interaction between voices and instruments? Refer to a <u>variety</u> of styles/traditions in your answer.</b>  Every human has a voice, and its place in our musical traditions is secure. Some traditions use the voice in alternation with instruments (taking turns as solo performers, or just voice then just instruments), others with instruments accompanying. Voices tend to be more prominent, although there are more modern examples where the voice is ‘just another instrument’ (from Wagner to post-modernism and minimalism). To access the higher bands, candidates should consider a range of interactions with specific musical examples.	<b>30</b>

Question	Answer	Marks
<b>7</b>	<b>What effect do changes of tempo have <u>within</u> a piece? Refer to a range of specific musical examples from <u>any two</u> styles/traditions to illustrate your answer.</b>  Primarily, candidates will need to be aware of examples of music where tempo changes occur during a piece, eg. Raga, Gamelan, some pop music, jazz, etc. This should then enable them to discuss the effect these changes have, which could range from an emotional effect (adding excitement/calm) to practical matters, such as dancing.	<b>30</b>

Question	Answer	Marks
8	<p><b>To what extent do ‘folk’ or ‘popular’ styles of music differ from ‘classical’ music? Refer to <u>a range</u> of examples from around the world to illustrate your answer.</b></p> <p>Candidates might discuss such areas as the difference in formal structures, instrumentation, length, and so on. Specific examples might be drawn from, for example, Japanese music, and the difference between folk and court music. Candidates might also consider what possible interpretations of ‘popular’ there might be in different contexts.</p>	30