



Cambridge International AS & A Level

MUSIC

9483/11

Paper 1 Listening

May/June 2021

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 **11** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks
<u>Section A – Compositional Techniques and Performance Practice</u>		
Answer all questions in Section A.		
Your CD contains three tracks. Track 1 contains the music for Question 1. Track 2 contains Performance A and Track 3 contains Performance B. A full score of the music for Question 2 is in the accompanying insert.		
No additional scores may be used in Section A.		
1 Listen to this extract from Bach’s Orchestral Suite No. 3 BWV 1068 (Track 1).		
1(a)	What is the name of the movement heard in this extract? Air (1).	1
1(b)	Describe the texture of the extract. The first violin plays the melody (1), with countermelodies in the inner voices (1) and an almost constant quaver bassline (1). Second violin ‘answers’ the first violin while it holds a long note (1). There is homophony in bars 1 and 2.	2
1(c)	How does the instrumentation of this movement differ from the other movements in the Suite? It uses a quartet of strings only (1)/no brass, woodwind or timpani (1).	2

Question	Answer	Marks
2	Listen to Performance A on the recording provided (Track 2). Look at the score provided, which you will find in the separate insert, and read through the questions.	
2(a)	Name the melodic device used in the 1st oboe from bar 11³ to bar 13⁴. Descending (1) sequence (1).	2
2(b)	Identify the key at the cadence in bar 24 and its relationship to the tonic key of the movement. F major (1), which is the dominant (1).	2
2(c)	Name the harmonic device in the 2nd oboe part from bar 38⁴ to bar 39². Suspension (1).	1

Question	Answer	Marks
2(d)	<p>Compare the music of bars 53–55² with the opening of the movement.</p> <p>It contains the same basic musical material (1) an <u>octave</u> higher (1) now involving the concertino <u>oboes</u> (1). In bar 53 the opening descending arpeggio is now repeated antiphonally by the bassoons and continuo (1).</p> <p>The later passage is shorter (1). Bar 2 does not appear in the later passage (1). The later passage finishes imperfectly instead of perfectly (1). The opening is monophonic/in 8ves (accept unison) (1), and bars 53 – 55 include 3rds/harmony (1).</p>	3
2(e)	<p>How does Händel use the two oboes and the solo violin throughout the extract?</p> <p>Sometimes, the oboes and the violin function as part of the ripieno (1) and sometimes as soloists (1).</p> <p>The oboes often play mostly the same rhythm (1) in 3rds (1), for example at bar 5² or 33³ (1), sometimes the 2nd oboe plays harmony for the 1st oboe's melody (1) and the violin usually plays separately as a solo (1), for example at bar 15 (1). At bar 40² (1), the 1st oboe and 1st violin imitate each other (1), and from bar 46 they double in 3rds (1).</p>	6

Question	Answer	Marks
3	<p>Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).</p>	
3(a)	<p>Comment on how the two performances differ in their approach to articulation.</p> <p>Performance A has quite detached bowing in general (1) – Performance B generally uses similar bowing but is more legato (1) – e.g. the opening string bars (1).</p> <p>The concertino violin in both performances plays more smoothly than the oboes, and the quavers in the oboes in the opening material are similarly tongued. However Performance A has non-legato/more detached tonguing (1) and Performance B has more legato articulation (1), e.g. bars 18 – 19 (1).</p> <p>In Performance A the ripieno strings are more detached when accompanying the concertino violin e.g. bars 15 20 (1).</p> <p>In Performance B when phrases repeat, the articulation tends to be varied (1) – e.g. oboes bar 36 (1). The opening material's descending arpeggio is detached (1), but the semi-quavers are sometimes slurred/legato (bar 2) and sometimes detached (bar 3) (1).</p>	6

Question	Answer	Marks															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, ornamentation, tempo, the overall sound or any other features you consider important. You should not refer to articulation.</p> <table border="1" data-bbox="327 416 1299 1480"> <thead> <tr> <th data-bbox="327 416 480 481">Levels</th> <th data-bbox="480 416 1177 481">Descriptor</th> <th data-bbox="1177 416 1299 481">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="327 481 480 815">3</td> <td data-bbox="480 481 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 1299 815">8–10</td> </tr> <tr> <td data-bbox="327 815 480 1149">2</td> <td data-bbox="480 815 1177 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="1177 815 1299 1149">4–7</td> </tr> <tr> <td data-bbox="327 1149 480 1417">1</td> <td data-bbox="480 1149 1177 1417">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 1149 1299 1417">1–3</td> </tr> <tr> <td data-bbox="327 1417 480 1480">0</td> <td data-bbox="480 1417 1177 1480">No creditable response.</td> <td data-bbox="1177 1417 1299 1480">0</td> </tr> </tbody> </table> <p data-bbox="316 1518 746 1547">Most answers should notice that:</p> <ul data-bbox="316 1552 1294 1861" style="list-style-type: none"> • Both performances use harpsichord in the continuo group. • Tempo is similar in both performances. • Ornamentation is very similar in both performances. • Performance A is faster and slows down a little more at the end, with a longer final note. • Performance A's echoed phrases are quieter whereas Performance B tends to maintain a similar dynamic on repeated phrases. • Performance B does have some dynamic ups and downs within phrases, and often crescendos briefly onto strong beats. 	Levels	Descriptor	Marks	3	A clear and detailed comparison, demonstrating excellent aural perception and secure knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt and comprehensive, and include relevant detail. The observations made are informed by pertinent contextual information. The response reflects a consistently balanced account of the two performances.	8–10	2	A detailed comparison at times, demonstrating good aural perception and good knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.	4–7	1	An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.	1–3	0	No creditable response.	0	10
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0	No creditable response.	0															

Question	Answer	Marks
3(b)	<p>Better answers might add that:</p> <ul style="list-style-type: none"> • Performance B is higher in pitch than Performance A, suggesting that Performance A uses period instruments, perhaps in a smaller ensemble. • The orchestral sound in Performance A is clearer/drier, the harpsichord in particular is heard more clearly than in Performance B. • Performance B has more reverberation, and the bassoons are more prominent. <p>Better answers are likely to 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"> • Performance A is closer to normal expectations of historically informed performance than Performance B in terms of instrumentation, tempo and pitch. <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
<u>Section B – Understanding Music</u>		
Answer <u>one</u> question in Section B.		
Refer to your own unedited recordings of the set works. You may <u>not</u> use scores.		
Questions in this section should be marked using the generic mark levels.		
Candidates will be expected to show:		
<ul style="list-style-type: none"> • close familiarity with the set works • an understanding of typical techniques and processes • personal responsiveness and an ability to explain musical effects • an ability to illustrate answers by reference to appropriate examples. 		
Levels	Description	Marks
5	<p>A well-developed understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout the response, and their musical effects clearly and convincingly explained.</p> <p>The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.</p>	29–35
4	<p>A good understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout much of the response, and their musical effects clearly explained.</p> <p>The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.</p>	22–28
3	<p>An adequate understanding is demonstrated appropriate to the question, together with an ability to select and describe, and in some cases analyse, relevant examples of music. A secure understanding of typical techniques and processes in relation to these examples is demonstrated at times, and their musical effects explained.</p> <p>The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.</p>	15–21
2	<p>Some understanding is demonstrated appropriate to the question, together with an ability to select and describe some relevant examples of music. At times, an awareness of typical techniques and processes in relation to these examples is demonstrated and musical effects explained.</p> <p>The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.</p>	8–14

Question	Answer	Marks
Levels	Description	Marks
1	Some understanding is demonstrated appropriate to the question, and a few examples of partly relevant music are cited. An awareness of typical techniques and processes is sometimes demonstrated but not always in relation to these examples. Musical effects are sometimes referred to. Some connections identified between the pieces are appropriate. The answer includes some focused points.	1–7
0	No creditable response.	0

Question	Answer	Marks
Answer one question in Section C.		
<p>You <u>must</u> refer to musical examples of <u>two or more</u> styles or traditions from: world, folk, pop, jazz. You <u>may</u> also refer to music from the Western classical tradition <u>not including the set works</u>.</p>		
<p>You may <u>not</u> use recordings or scores.</p>		
<p>Questions in this section should be marked using the generic mark levels.</p>		
<p>Candidates will be expected to show:</p>		
<ul style="list-style-type: none"> • knowledge and understanding of two or more styles or traditions from: World, Folk, Pop, Jazz. • evidence of reflection on issues related to the composition and performance of music they have heard • an ability to state and argue a view with consistency • an ability to support assertions by reference to relevant music/musical practices. 		
Levels	Descriptor	Marks
5	<p>In answer to the issues raised by the question, the response demonstrates:</p> <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	<p>In answer to the issues raised by the question, the response demonstrates:</p> <ul style="list-style-type: none"> • a sensible and clearly-expressed discussion, largely supported by relevant references to music and musical practices from two or more styles or traditions • careful reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, mostly consistently argued. 	19–24
3	<p>In answer to the issues raised by the question, the response demonstrates:</p> <ul style="list-style-type: none"> • an adequate attempt to address the issues raised by the question, supported by some relevant references to music and musical practices from two or more styles or traditions • adequate reflection on some relevant issues related to the composition and performance of the music identified a clear statement of view, argued consistently at times. 	13–18

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

Question	Answer	Marks
6	<p>To what extent should performing be a creative process? Refer to a range of different styles/traditions in your answer.</p> <p>Often, composing is considered to be the creative aspect of making music, but whenever a piece is performed, an act of creation also takes place. In this process, performers make all sorts of decisions that make each performance unique.</p> <p>Candidates could refer legitimately to the role of improvisation, interpretive decisions (e.g. tempo, dynamics, articulation, etc.) or even other elements that performers might introduce to make their performances appealing (e.g. Lady Gaga wearing a suit made of meat). The word ‘process’ is also important – a performance doesn’t necessarily just happen, but involves planning, rehearsal and evolution to come to fruition. It sometimes involves more than one person, e.g. an ensemble, which changes the nature of the creative process (in small ensembles, decision-making may be more democratic, but in an orchestra, the conductor’s opinions perhaps have more weight).</p> <p>In deciding to what extent performance can or should be a creative process, they will need to make a decision about how far performers should go, or be ‘allowed’ to go beyond what might be considered ‘conventional’, and consider the processes involved.</p>	30

Question	Answer	Marks
7	<p>Which do you prefer: live performances or recordings? Explain your opinions with examples from at least two styles/traditions.</p> <p>This question requires candidates to draw on their own listening to live and recorded music. Whichever is deemed best is up to the candidate, but any opinions should be well justified. For example, candidates might refer to the atmosphere of a live performance weighed against the ability of recorded performances to be engineered to sound more refined. There are some pieces of music that are very difficult to perform entirely live, and in these cases, there may not be an option. The relative expense may also be a valid angle, with concert tickets rising steadily in recent times, or the convenience of being able to listen in your home without travelling to a concert venue. Some candidates may also legitimately discuss watching a live stream of a performance, which is in some ways a combination of live and recorded.</p>	30

Question	Answer	Marks
8	<p>To what extent are musical cultures around the world influenced by folk traditions? Illustrate your answer with reference to at least two cultures/traditions.</p> <p>Candidates can draw upon a whole range of modern and older music in answering this question. Folk traditions have influenced modern Chinese orchestras, Pop Music like K-Pop and Nationalist music, to name a few. In considering to what extent this influence has taken place, candidates should also think about the other influences at work, for example Western practices and instrumentation. Globalisation has also played a part in facilitating the sharing of ideas and sounds across vast distances – has this (or another) influence been greater?</p>	30