



Cambridge International AS & A Level

MUSIC

9483/11

Paper 1 Listening

May/June 2023

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 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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 Question 2 is in the accompanying insert. No additional scores may be used in Section A.</p>			
1 Listen to this extract from Bach’s Violin Concerto in A minor, BWV 1041 (Track 1).			
1(a)	<p>What is the tempo marking for this movement?</p> <p>Andante (1).</p>	1	
1(b)	<p>What key is this movement in?</p> <p>C (major) (1).</p>	1	
1(c)	<p>Describe the relationship between soloist and ensemble in this extract.</p> <p>The soloist plays a melody (1) while the ensemble accompanies (accept plays in the background / supports the soloist) (1) with (constant) quavers (1) and chords (1). Only upper strings (violins and viola) play at the start (1). The continuo starts once the soloist has stopped / there is no continuo while the soloist is playing (1) and the bass then takes the melody (1).</p>	3	

Question	Answer	Marks	Guidance
2	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.		
2(a)	How is the music of bars 6–10 different from bars 1–5? It is an <u>octave</u> lower (1).	1	
2(b)	Identify the cadence in bars 23–24. Perfect (1).	1	Accept '(perfect) authentic' or 'imperfect authentic'
2(c)	Precisely identify the harmonic device in bars 40–46. Tonic (1) pedal (1).	2	Mark for tonic only if pedal is correct.
2(d)	Precisely identify the melodic device in the solo violins in bars 62–64. Ascending (1) sequence (1).	2	Mark for ascending only if sequence is correct.
2(e)	Identify the key in bars 78–80 and its relationship to the tonic. G (major) (1), which is the dominant (1).	2	
2(f)	Comment on the texture of bars 30–67. Refer to bar numbers. In bars 30–39 (1), the solo violins play in thirds (1) while the upper strings (1) provide a broken-chord/arpeggiated accompaniment (1), starting with a rest/on the off-beat (1). From bar 40 (1), the solo violins imitate (accept copy) each other (1) before playing in thirds again (1) from bar 45 (1). Only the continuo accompanies/the upper strings stop playing (1) from bar 40 to 52 ¹ (1) where it is polyphonic (1). From bar 52 (1), it returns to the texture of bar 30/only the upper strings accompany (1).	6	Award a maximum of 3 marks for reference to bar numbers. Award credit for 'tonic pedal' (1) if not answered correctly in part (c). Accept from bar 30 or bar 45 (1) it is homophonic (1).

Question	Answer	Marks	Guidance
Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).			
3(a)	<p>Comment on dynamics in the two performances.</p> <p>Bars 1-5 and 6-10 are at the same dynamic level in Performance B (1), but the repeat is a little quieter in Performance A (1). From bars 11–20 (1), Performance B features a gradual crescendo approaching the key changes (1), less noticeable and starting just the bar before each key change in Performance A (1). Bars 21–24 (1) are noticeably quieter (1) in B, followed by a loud passage (1), but not appreciably different in A (1). In both performances, bars 35–39 (1) are quieter (1) than bars 30–34 (1). In bars 33 and 34 (1) and 38 and 39 (1) of Performance A, the accompanying violins crescendo and diminuendo (1). Bars 40–51 (1) are loud (1), followed by a crescendo in bars 52 – 54 (1) and again from bar 58² (1) in Performance B, with less obvious changes in Performance A (1). The rest is consistently loud, apart from bars 72–76 (1) in Performance B, and bar 66 (1) in Performance A, which are softer.</p> <p>Generally, Performance A features more subtle dynamic variation than Performance B / Performance A uses dynamics to shape phrases (1).</p>	6	<p>Credit valid observations about the dynamics in either performance, with a maximum of 4 marks for any one performance.</p> <p>Award a maximum of 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, ornamentation, articulation, the overall sound or any other features you consider important. You should <u>not</u> refer to dynamics.</p> <table border="1" data-bbox="398 352 1424 1390"> <thead> <tr> <th data-bbox="398 352 517 416">Levels</th> <th data-bbox="517 352 1252 416">Descriptor</th> <th data-bbox="1252 352 1424 416">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="398 416 517 751">3</td> <td data-bbox="517 416 1252 751">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="1252 416 1424 751">8–10</td> </tr> <tr> <td data-bbox="398 751 517 1054">2</td> <td data-bbox="517 751 1252 1054">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="1252 751 1424 1054">4–7</td> </tr> <tr> <td data-bbox="398 1054 517 1326">1</td> <td data-bbox="517 1054 1252 1326">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="1252 1054 1424 1326">1–3</td> </tr> <tr> <td data-bbox="398 1326 517 1390">0</td> <td data-bbox="517 1326 1252 1390">No creditable response.</td> <td data-bbox="1252 1326 1424 1390">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 a harpsichord in the continuo group. • Performance B is faster. • The solo violinists add trills in the passage from bars 30–39 (which are handled differently in both performances). • Performance B’s articulation is quite accented and almost staccatissimo at times, with almost staccatissimo at times (possibly encouraged by the faster tempo). Performance A’s articulation is quite varied. <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. • Both performances are reasonably resonant (Performance B slightly more so) and well-balanced in orchestral sound. <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> <ul style="list-style-type: none"> • The clarity of texture and lack of rushing over shorter note values in Performance A makes it much closer to normal expectations of historically informed performances. <p>Answers in the highest mark levels are likely to give more comprehensive examples of differences in phrasing and show a secure understanding of performance practice issues.</p> <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. <table border="1" data-bbox="212 662 2020 1367"> <thead> <tr> <th data-bbox="212 662 365 727">Levels</th> <th data-bbox="365 662 1870 727">Description</th> <th data-bbox="1870 662 2020 727">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="212 727 365 963">5</td> <td data-bbox="365 727 1870 963">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.</td> <td data-bbox="1870 727 2020 963">29–35</td> </tr> <tr> <td data-bbox="212 963 365 1166">4</td> <td data-bbox="365 963 1870 1166">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.</td> <td data-bbox="1870 963 2020 1166">22–28</td> </tr> <tr> <td data-bbox="212 1166 365 1367">3</td> <td data-bbox="365 1166 1870 1367">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.</td> <td data-bbox="1870 1166 2020 1367">15–21</td> </tr> </tbody> </table>				Levels	Description	Marks	5	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.	29–35	4	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.	22–28	3	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.	15–21
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3	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.	15–21													

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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

Question	Answer	Marks	Guidance
4	<p>‘Describe some of the different ways in which Rimsky-Korsakov uses the two opening themes in <u>any two</u> movements from <i>Scheherazade</i>.</p> <p>Both themes are used extensively throughout all four movements. The opening, loud and dramatic theme (the Sultan theme) is transposed, played in different instruments, augmented and diminished in different metres. The second, freer theme (Scheherazade’s theme) appears in similar form in each movement, and the triplet figuration and the shape of the melody lend themselves to other ideas.</p> <p>In ‘The Sea and Sinbad’s Ship’, the Sultan’s theme is sometimes shortened and repeated more frequently to generate excitement. Sometimes, just the first part of the theme is heard. Scheherazade’s theme returns at rehearsal mark C, also undergoing modulation and fragmentation, ultimately building and overlapping and alternating with the Sultan’s theme, and a similar progression from rehearsal mark G.</p> <p>‘The Kalendar Prince’ begins with Scheherazade’s theme, this time ending with a cadenza. The triplet figuration features in the dance music. At the ‘tranquillo’ section, the cello states fragments of Scheherazade’s theme not long before the contrabasses pluck out an echo of the Sultan’s theme. At rehearsal mark D (from ‘tempo giusto’, bassoons and lower strings make an aggressive statement of the Sultan’s theme, incorporating a triplet rhythm. From F, a clarinet solo rhapsodises on the second theme over pizzicato, repeated notes, creating tension, repeated from L with bassoon. The Sultan’s theme returns at R in the lowest instruments with an <i>accelerando</i>.</p> <p>The Young Prince and the Young Princess’ is unique in that it starts with neither of the two initial themes and does not reference the Sultan’s theme at all. About two-thirds of the way through, just before rehearsal mark L, Scheherazade’s theme is heard, ending with a cadenza featuring much arpeggiation that becomes the accompaniment from mark L.</p>	35	<p>Candidates do not need to explain <i>all</i> the ways in which the themes are used / developed, but should choose some contrasting examples to illustrate their understanding.</p> <p>Rimsky-Korsakov originally intended the suite to be programmatic, but then withdrew his programme; therefore, candidates might come to their own interpretations of the meaning behind the themes’ permutations, for example, the calm version of the Sultan’s theme at the end perhaps representing Scheherazade’s success at winning him over.</p>

Question	Answer	Marks	Guidance
4	<p>'Festival at Baghdad' mimics the opening of 'The Sea and Sinbad's Ship', albeit more aggressively, possibly making up for the lack of the Sultan's theme in 'The Prince and the Princess' and has a cadenza using Scheherazade's theme (double- and triple-stopping). The Sultan's theme is then fragmented and extended with repeated notes and trills. A second statement of Scheherazade's theme with triple- and quadruple-stopping sets up the energy of the following dance.</p> <p>The Sultan's theme next appears briefly at rehearsal mark M, shortened and fragmented for dramatic effect. The final climax from 'Allegro non troppo maestoso' reprises both themes in similar fashion to the ending of 'The Sea and Sinbad's Ship' up to rehearsal mark Y. The final, full statement of Scheherazade's theme occurs just before 'alla breve' and makes use of harmonics. A slow and gentle version of the Sultan's theme underlies long, held notes from the solo violinist and a reminiscence of Scheherazade's theme ends the work</p>		

Question	Answer	Marks	Guidance
5	<p>Compare Debussy's use of the piano in <i>La cathédrale engloutie</i> with Grieg's use of the orchestra in <u>any one</u> movement from <i>Peer Gynt Suite No. 2</i>.</p> <p>Debussy achieves remarkable expressive effect with just the piano in <i>La cathédrale engloutie</i>, making use of a very wide range of pitches (especially the lowest notes), dynamics (from pianissimo to fortissimo) and sonorities (mainly aided by use of the pedal). High, repeated notes in octaves mimic the sound of bells. Deep notes remind us of water and the 'sunkeness' of the cathedral. Thickly voiced, parallel chords suggest the risen cathedral and its organ. Deliberate clashes low in the piano evoke the muddy depths as the pianissimo echo of the 'organ' over a phased arpeggiation (floating and muted) shows the cathedral sinking again. Debussy makes full use of the piano's capabilities in expressing the legend.</p> <p>By contrast, Grieg uses a Romantic orchestra, providing him with more resources to express the stories in 'Peer Gynt Suite No. 2'. Candidates might choose any movement as a comparison, but should be able to draw upon specific examples of how Grieg uses the orchestral timbres to add to his story.</p> <p>For example, they might note the use of strings for more melancholy melodies, or the use of percussion to add drama, or huge contrasts in dynamic made possible by the sheer number of instruments, as seen in 'Ingrid's Lament'.</p> <p>'Arabian Dance' chooses the brighter piccolo for the introduction and uses woodwind primarily for the melodies. The use of brass adds to the 'showy' nature of the movement. The violin takes the melody in the contrasting minor sections, showing more potential for contrast than if using a piano.</p> <p>'Peer Gynt's Homecoming' would be a strong choice for comparison, as it makes use of multiple layers of melody shared among different instrumental families, something that is arguably not possible on a piano.</p> <p>'Solveig's Song' is more akin to 'Ingrid's Lament' in its use of strings for the melody. The addition of harp adds a folk-like charm, with its plucking distinct from the capabilities of a piano. A pared-down woodwind and brass section provides occasional support. The glissandi right at the end is another example of something not possible on piano</p>	35	Both Debussy and Grieg do not rely on just the capabilities of their chosen instruments, but make full use of harmonic and melodic devices to paint a picture. However, this question is specifically about the <i>piano's</i> capabilities vs the <i>orchestra's</i>

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<p>Section C – Connecting Music</p> <p>Answer one question in Section C.</p> <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 <u>two or more</u> 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. <table border="1" data-bbox="210 798 2024 1276"> <thead> <tr> <th data-bbox="210 798 385 863">Levels</th> <th data-bbox="385 798 1892 863">Descriptor</th> <th data-bbox="1892 798 2024 863">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="210 863 385 1070" style="text-align: center;">5</td> <td data-bbox="385 863 1892 1070"> 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. </td> <td data-bbox="1892 863 2024 1070" style="text-align: center;">25–30</td> </tr> <tr> <td data-bbox="210 1070 385 1276" style="text-align: center;">4</td> <td data-bbox="385 1070 1892 1276"> 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. </td> <td data-bbox="1892 1070 2024 1276" style="text-align: center;">19–24</td> </tr> </tbody> </table>				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
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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

Question	Answer	Marks	Guidance
6	<p>Explain how changes of tempo can add interest to music.</p> <p>Many musical traditions offer examples of changes of tempo within a piece of music, from classical Indian raga (alap, jor, jhala) to Gamelan (Balinese changes of tempo being more prominent than Javanese) and Gagaku (Jo, Ha, Kyu), as well as styles of drumming found in different countries in Africa. There are also plentiful examples in Western Art music, including contrasting tempos between movements or changes of speed within a movement, as well as the programming of a concert to alternate between fast and slow pieces. In general, the application of rubato may provide some good examples from any genre, as could (silent) film music and opera. Some Pop music uses changes of tempo (e.g., 'Come on Eileen'), although this is less common. Jazz might also provide some examples (e.g., 'Spain' by Chick Corea).</p> <p>Candidates need to discuss how these changes might add interest to a piece of music. For example, they might observe the excitement that can come with an increase in tempo, the conventional slowing down at the end of a piece, or the interest created by contrasting tempos. They might discuss the specific reasons for changes of tempo, such as to mark important events in a puppet story (Wayang Kulit) in Gamelan music. The detail of the discussion will depend on the choice of examples.</p>	30	

Question	Answer	Marks	Guidance
7	<p>What effect can moments of silence have in music?</p> <p>'Moments of silence' could range from short pauses between notes (such as might be caused either by written rests or articulation choices) or longer gaps. The impact of a 'general (grand) pause', for example, could add to anticipation, surprise, or even trick an audience into thinking a piece has finished. Shorter silences might help to create a particular effect or to provide contrast with louder or busier sections of a piece. Sudden stops can punctuate a piece. An extreme example of the use of silence is John Cage's '4'33"', which prompts the audience to listen to ambient sound and question the definition of 'music' and 'silence'.</p> <p>Candidates should use examples to highlight the contrast between silence and sound and explain the effects of moments of silence.</p>	30	

Question	Answer	Marks	Guidance
8	<p>Why might musicians make different arrangements of pieces? In your answer, refer to arrangements you have heard.</p> <p>Any style involving improvisation is almost endlessly arranged, in that it is expected that performers will create their own interpretations within certain conventions.</p> <p>Popular music contains examples of arrangements of the same song (e.g. Sam Smith’s ‘All of You’, Ed Sheeran’s ‘Perfect’, or Elton John’s ‘Candle in the Wind’) for different purposes, such as dance or for a special occasion. In similar fashion, artists often produce ‘cover versions’ or remixes of a piece; candidates might investigate <i>why</i> this is done.</p> <p>Western Art Music might be arranged for different forces; for example, Ravel’s orchestration of Mussorgsky’s ‘Pictures at an Exhibition’, or any piano transcription of an orchestral work.</p> <p>At the juncture of styles, there are potentially interesting examples of new arrangements, such as those made by Max Richter, or the incorporation of classical themes in more modern styles, such as Walter Murphy’s ‘A Fifth of Beethoven’.</p> <p>Candidates should discuss a range of reasons why different arrangements might be made, especially drawing upon their own experience of performing or hearing arrangements.</p>	30	