

Cambridge International AS & A Level

MUSIC

9483/11

Paper 1 Listening

October/November 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.

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This document consists of **21** printed pages.

PUBLISHED**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level 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.

PUBLISHED**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)	What is the tempo marking for this movement? <u>Allegro assai</u> (1)	1	
1(b)	What is the time signature of this movement? $\frac{9}{8}$ (1)	1	
1(c)	The music in the first part of the extract is used again several times in the movement. What is the musical term for this section? The ritornello (1)	1	
1(d)	How does the texture change towards the end of the extract? The solo violin now has a solo line (accept any reference to a <u>violin solo</u>) (1) mainly accompanied by the continuo (1) with occasional tutti interjections (1). The texture is more sparse / thinner / lighter (1) with frequent rests (1). It is homophonic rather than contrapuntal/polyphonic (1).	2	

Question	Answer	Marks	Guidance
2	Listen to Performance A on the recording provided (Track 2). This is a movement for flute, oboe, violin, bassoon and continuo. Look at the score, which you will find in the separate insert, and read through the questions.		
2(a)	Referring to the music from the beginning of the extract to bar 9¹:		
2(a)(i)	Precisely identify the type of descending scale played by the flute in bar 3. (melodic/natural) minor (1)	1	
2(a)(ii)	By the end of this passage the music has modulated to B flat major. What is the relationship of this key to the tonic of the movement? Relative (major) (1)	1	Do not accept relative minor
2(b)	Precisely identify the harmonic device played by the bassoon and continuo in bars 18–19². Dominant (1) pedal (1)	2	Credit dominant only if pedal is given.
2(c)	Name the key and cadence at bars 36⁴–37¹. E flat (major) (1) Imperfect (1)	2	
2(d)	Name <u>one</u> device and <u>one</u> violin technique used in bars 43–47³. Devices: <u>repetition</u> in bar 45 (1), the <u>ascending sequence</u> in the violin in bars 46–47 (1), and the <u>descending sequential</u> writing (accept <u>descending sequence</u>) in the continuo in bars 46–47 (1). Violin technique: the triple stopping in bars 43–45 (1).	2	

Question	Answer	Marks	Guidance
2(e)	<p>Describe how the flute, oboe and violin interact in bars 9²–22³. Refer to bar numbers in your answer.</p> <p>At 9² (1) the flute and oboe have the theme <u>in thirds</u> (1), then at 12² (1) the violin has three echoes of a short motif from the theme (1) with double-stopping (1). From bars 13³–16³ (1) the oboe imitates/repeats/is in canon with the flute (1) after half a bar (1) before continuing with it in thirds (1). From bar 16³ (1) the flute has a solo (1) while the violin has longer notes / suspensions (1) before continuing in thirds with the flute (1) from bar 20² (1).</p>	6	Award a maximum of three marks for bar references. Mark for bar number only if feature is correct.

Question	Answer	Marks	Guidance
3	Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).		
3(a)	<p>Comment on the use of dynamics and on the overall sound of each performance. Refer to bar numbers in your answer.</p> <p>Performance B's interpretation has more dynamic contrast than Performance A's (1). Performance A makes some dynamic contrast to achieve balance in the ensemble (1); when the flute is playing the ensemble is quieter (1). Performance A is louder than Performance B (1).</p> <p>The overall sound of Performance A is brighter / Performance B is darker (1) and Performance A is better balanced than B (1). There is more clarity of individual lines in Performance A (1) than in B, where the flute in particular is sometimes overpowered (1).</p> <p>Performance B sometimes has a diminuendo followed by a <i>forte</i> e.g. bar 2 or bars 10–11 (1), it also has terraced dynamics (1) in bars 7 and 8 (1) and its violin solo in bars 33–34 has dynamic gradations (1). In bars 13–15 (1) there is a feeling of <i>crescendo</i> through each tied note (1). There is a <i>diminuendo</i> in bars 21–22 (1). The violinist adds accents on some beats in bars 31–33 (1). The violinist has a <i>diminuendo</i> in bars 35–36 (1), and a <i>crescendo</i> through the rising interjections in the final bars (1).</p> <p>In Performance A there are terraced dynamics in the solo violin / <i>f</i> then <i>p</i> (1) in bars 12 – 13 (1). The bassoon has a <i>diminuendo</i> at bar 13¹⁻³ (1) to allow for the softer flute's entry. The bassoon achieves a better balance with the flute in bars 22–27 (1).</p>	6	<p>Award 1 mark each for any other valid points. Award a maximum of three marks for bar references. Mark for bar number only if feature is correct.</p> <p>Award a maximum of four marks for any one performance.</p> <p>Answers must refer to both performances as well as to both dynamics and the overall sound to achieve 6 marks.</p> <p>If correct examples of accents are credited here, they must not be credited if mentioned again when considering articulation in 3(b).</p>

Question	Answer	Marks	Guidance															
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, tempo, pitch, ornamentation, articulation or any other features you consider important. You should not refer to dynamics or the overall sound of each performance.</p> <table border="1" data-bbox="338 384 1411 1289"> <thead> <tr> <th data-bbox="338 384 459 450">Levels</th> <th data-bbox="459 384 1290 450">Descriptor</th> <th data-bbox="1290 384 1411 450">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="338 450 459 719">3</td> <td data-bbox="459 450 1290 719">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="1290 450 1411 719">8–10</td> </tr> <tr> <td data-bbox="338 719 459 989">2</td> <td data-bbox="459 719 1290 989">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="1290 719 1411 989">4–7</td> </tr> <tr> <td data-bbox="338 989 459 1222">1</td> <td data-bbox="459 989 1290 1222">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="1290 989 1411 1222">1–3</td> </tr> <tr> <td data-bbox="338 1222 459 1289">0</td> <td data-bbox="459 1222 1290 1289">No creditable response.</td> <td data-bbox="1290 1222 1411 1289">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"> • The two performances use similar instrumentation. Both use a Baroque flute/flauto dolce/recorder. Both use a harpsichord and cello in the continuo. • Performance B is slightly faster than Performance A. • Both performances add short trills at cadence points. <p>Better answers may add that:</p> <ul style="list-style-type: none"> • Performance A is at a (semitone) higher pitch while Performance B is at a lower/Baroque pitch. • Performance A probably uses modern instruments while Performance B may use period instruments or copies and is therefore a more historically informed performance. • In Performance A the tempo remains steady until the approach to the final cadence. The <i>rall.</i> begins earlier at 51¹ and there is no real break before the final chord. In Performance B there is a <i>rall.</i> from 51³ and a hiatus before the final chord. • Performance A has harpsichord decoration at the end of bar 27 and the addition of other flourishes. • In Performance B the violinist adds a short scalic run to top Bb at 7³ and another at 51¹ and there are scalic flourishes in the melody instruments • In Performance A the bassoon adds no slurring and has generally more pronounced staccato/detached articulation. • In Performance A there is evidence of some vibrato in the violin in the suspended notes in bars 16⁴–17. <p>Answers in the highest mark levels are also likely to explain that:</p> <ul style="list-style-type: none"> • In Performance B the violinist slows the tempo a little in the first half of bar 13, then much more so in bar 45 (perhaps to accommodate the triple stopping on each beat). There is an accel. in bar 46 through to an <i>a tempo</i> at 47³ • In Performance A there are mordents at 29¹ and also 35³ and 41¹. 		

Question	Answer	Marks	Guidance
3(b)	<ul style="list-style-type: none"> • In terms of articulation in Performance A the flute slurs the final three notes in bar 3 (and similarly in bar 43). There is similar slurring in pairs, but also some slurring in fours in bar 18. The violin and oboe add slurs on the first and third beats of bar 21. The violin slurs the triplets in 3s. The oboe slurs the triplets in 3s, but introduces a semiquaver or demisemiquaver rest into the duplets to create breathing points. • In Performance B there is a clear break between the quaver and crotchet at 1³ (and similar appearances of this idea). The flute semiquavers at 11³ and the first two at 11⁴ are slurred. There is some slurring in pairs in the flute and violin semiquavers in 13–16 (and similar appearances of this idea). The melody instruments sometimes highlight the syncopation by playing the quaver staccato. The bassoon adds occasional (inconsistent) slurring from 22³–27³. The violinist accents each beat in the semiquaver passage from 31–34³. The triplets are slurred in 3s. The oboe slurs similarly from 37–40. The violin's scalic interpolations in bars 8 and 51 are played spiccato. (Accept appropriate descriptions.) • In Performance A the oboe in bars 38–39 plays the duplet semiquavers as triplets with a rest in the middle, to create a breath point. • Weaker answers are likely to: • Make generalisations without pointing to specific musical examples. • Lack contextual information to inform observations. 		

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Question	Answer	Marks	Guidance
<p>Section B – Understanding Music</p> <p>Answer <u>one</u> question in Section B. Refer to your own unedited recordings of the set works. You may <u>not</u> use a copy of the scores. Questions in this section should be marked using the generic mark levels. Candidates will be expected to show:</p> <ul style="list-style-type: none"> • close familiarity with the set works • an understanding of typical techniques and processes • personal responsiveness and an ability to explain musical effects • an ability to illustrate answers by reference to appropriate examples. 			
Levels	Description	Marks	
5	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	
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	

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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>Discuss how instrumental writing contributes to storytelling in Debussy's <i>La Cathédrale engloutie</i> and <u>any one</u> movement from Rimsky-Korsakov's <i>Scheherazade</i>.</p> <p>Answers should relate the instrumental writing described to the relevant subject matter.</p> <p>For the Debussy, answers could refer to the use of the full range of the piano (for the emptiness of the opening and closing passages, as well as the vastness of the cathedral in the central section), the wide range of dynamics and the quite complex hand positions required to perform some of the dissonant multi-note clusters in the denser textures. Despite the absence of pedal markings, the use of both <i>una corda</i> and the sustaining pedal are central to the music. The lengthy opening and closing sections are <i>pp</i> requiring the <i>una corda</i> – apart from the central section where the cathedral is seen (and heard) clearly, the sustaining pedal is necessary not only to achieve the required feeling of <i>dans une brume</i>, but also to highlight the textural detail of the writing. Answers could refer to other markings: the articulation to delineate the repeated bells and the melody which entwines them, (sometimes emphasised with <i>marqué</i>) – <i>comme une echo – flottant et sourd</i>. As the opening section intensifies the writing expands to include more notes in the chords. The parallel fourths and fifths increase to give ninths (in the LH), and as the bells become more insistent from beneath the water, the hands are required to play note clusters – the LH often having five notes to play. Towards the end the LH ostinato in the very low register should be floating and expressionless as it accompanies the echo of the central chorale-like theme. The texture and harmonic complexity increase, with the dynamics, until the homophonic clarity of the central block-chord theme is reached. Answers may describe how these processes and compositional features are used again to describe the retreat of the sight and sounds of the cathedral.</p> <p>For <i>Scheherazade</i>, much will depend on which movement is selected. Answers could begin by describing the large forces used in this work – the variety of sonorities provided by all the 'extra' woodwind, the tuba, the harp and the large battery of percussion.</p>	35	

Question	Answer	Marks	Guidance
4	<p>As well as making references to events and scenes in the legend, answers should also consider how instrumental writing is used for characterisation. In the first movement an explanation of the how the sternness of the Sultan and Scherhezhade's free spirit are captured instrumentally will be apt. Important here too is the use of repetitive rocking lower strings to suggest the image of the deep ocean, combined with the sustained brass to convey its power.</p> <p>In the second movement answers may explain the writing for bassoon for the Kalandar theme. The plaintive sound of this instrument (and later of the oboe) suggests the melancholy of the character, and the <i>ad lib</i> marking captures the idea of the freely wandering beggar. The sustained open-fifth drone on muted double basses gives a rustic air.</p> <p>The third movement – a depiction of the Young Prince and the Young Princess – establishes a new and different mood. It begins with strings only with all violins in unison; divided and double-stopped cellos give depth to the texture. R-K asks for the first half of the melody to be played <i>sul D</i>, changing to <i>sul G</i> for the second half. The interest in this movement is almost entirely found in the ever-changing instrumentation of the two themes. An example might be cited from letter D, where the almost scherzando mood of the <i>ppp</i> second theme is accompanied by pizz. lower strings – the violas muted – and side drum ostinato.</p> <p>The fourth movement, with its depiction of the festival in Baghdad, the return of the sea music and the shipwreck, sees the most extensive use of tutti scoring including the complete percussion section. Earlier themes return, but now with different scoring. The Sultan's theme is given added ferocity through extensive unison/octave doubling – Scheherazade's cadenza passages now have triple stopping. At C there are rapid repeated note rhythms – at E there is further excitement as the brass (not tuba) all hammer out repeated-note chordal rhythms, requiring very fast articulation – and at H the violins have very rapid spiccato articulation. For the return of the sea music the sweeping ascending/descending arpeggio figures in the lower strings are doubled in the high woodwind while in the middle of the texture the powerful brass have sustained chording and majestic, expansive melodies.</p>		

Question	Answer	Marks	Guidance
5	<p>Describe in detail some of the compositional techniques used by Grieg to create different moods in <i>Peer Gynt Suite No. 2</i>. Refer to <u>any two</u> movements from the Suite.</p> <p>This gives candidates the opportunity to discuss their own choice of compositional features – instrumentation, melody, harmony, structure etc. However, answers are required to give a detailed account of how contrasting moods are created by referring to extended passages. It is possible for candidates to select passages which demonstrate different moods both within and/or between movements.</p> <p>1. Ingrid's Lament. An appropriate passage might be from the start to letter A. Beginning with the violent abduction, strenuous, accented chords (Fm +6 and Fm +m7) are hammered out by woodwind and horns under the dotted melody in strings (doubled over 2 octaves and reinforced later by piccolo). The trumpets playing <i>pp</i>, hand-stopped horns and rolling timpani on a distant G chord are an ominous contrast. After repeating the violent passage, the horn chord changes to a more threatening G minor. The lament now follows – strings only, all in low registers, with the melody firstly <i>sul G</i>, then as it rises, <i>sul D</i>. The divided violas have a pulsating syncopated dominant pedal. The dynamics rise and fall as Ingrid's hopes are perhaps raised and dashed. They increase dramatically to a climax with cellos having an impassioned ascending scale to an E flat in a dominant minor 9th chord. Alternatively, the passage from A will show the lament developed in fuller scoring. The melody is two octaves higher in first violins and doubled an octave lower by seconds. The triplet feature is now embellished further into extended arabesques. The pulsating repeated note motif (after a quaver rest) provides a rhythmic ostinato. Meanwhile the woodwind and double bass add foreboding descending chromatic lines.</p> <p>2. Arabian Dance. This movement offers immediate contrast with the first, with the move to a Middle eastern scene and sounds. The influence of the Janissary Band is heard in the opening bass drum and off-beat triangle and cymbal, and in the military sound of the two piccolos in thirds. The descending three-note figure at the end of each phrase is to become an important motif; it is soon heard in isolation and in repetition. A second theme heard in the doubled woodwind concludes with a repeated note crotchet-two quavers-crotchet motif under which the doubled strings have a repeated-note triplet motif.</p>	35	

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Question	Answer	Marks	Guidance
5	<p>Both of these become important. There is considerable dynamic contrast with repeated <i>p</i> to <i>f</i> crescendos, and at A the triplet motif is heard <i>ff</i> with the tambourine doubling. This echoes <i>pp</i> and with the second violin acciaccaturas referencing the opening percussion off-beat effect. The string passage from D offers a strong contrast. The melody suggests the swaying dance at the oasis. The accented 3-note motif from earlier is softened by being reversed within the melody, and the off-beat rhythm in the second violins and violas is also less vigorous by being <i>pizz.</i> The swirling, predominantly stepwise melodies now become more swaying through the slurred large intervals which appear after E.</p> <p>3. Peer Gynt's Homecoming. This is set against the backdrop of a storm at sea, which Grieg depicts with dramatic effects. There are few musical ideas in the movement, the only thematic contrast being the 13 bars of woodwind quartet chords which lead <i>attacca</i> into the last movement. The contrast lies in Grieg's instrumental writing and his use of harmony and modulation. The movement opens with a <i>forte agitato</i> motif – instruments sustain F sharps and C sharps over a wide range (just 3 A naturals complete the minor sound) and above this the upper woodwind have a leaping tonic-dominant-tonic motif. The spacing of instruments gives an impression of vastness. The frequent accents and <i>fp</i> markings as well as the tremolando upper strings create a restless feeling. A low 'swelling' motif hints at the undertow of the deep waters. The leaping motif and sustained harmonies rise over an F# pedal – the shifting tonality adding to the restless feeling. The leaping motif moves down to the horns and trumpets as the texture and tension build. One further idea is introduced – over a <i>divisi tremolando</i> diminished 7th in second violins and violas and a sustained tuba note, a rising and falling chromatic stepwise idea is heard on flute, in canon on cellos and basses. Again, the pitch of these three ideas – the diminished chord, the chromatic melody and the low tuba note – all rise with growing dynamics to/a further <i>fff</i> climax.</p> <p>4. Solveig's Song. This movement is better suited to comparison with another movement, especially Movement 3, but there is contrast within it. There are the frequent switches between A minor and A major, with accompanying alternate tempo markings. The mood changes significantly with these changes of mode. The sadness of the Am material, in 4/4 and even quaver movement in the melody, contrasts with the more light-hearted dotted rhythms in the triple time major sections. The Am melody has a contrasting timbre (from <i>sul D</i>) to emphasise the more impassioned answering phrase, with its sequential drooping motif.</p>		

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Question	Answer	Marks	Guidance
5	The second appearances of both minor and major passages have the melody doubled in first violins. In the major sections Grieg instructs that the 'delicate' semiquavers should not be too short – suggesting a lilting, almost compound-time feel. Comparisons between this movement and another are likely to focus on its modest scoring, minimal thematic material or development/extension, as well as details like the use of muted upper strings		

Question	Answer	Marks	Guidance
<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. 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, Western classical tradition (not including the set works) • 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	Description	Marks	
5	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a thorough and articulate discussion, well supported by relevant references to music and musical practices from two or more styles or traditions • incisive reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, consistently argued. 	25–30	
4	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a sensible and clearly-expressed discussion, largely supported by relevant references to music and musical practices from two or more styles or traditions • careful reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, mostly consistently argued. 	19–24	

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Question	Answer	Marks	Guidance
Levels	Description		Marks
3	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • an adequate attempt to address the issues raised by the question, supported by some relevant references to music and musical practices from two or more styles or traditions • adequate reflection on some relevant issues related to the composition and performance of the music identified • a clear statement of view, argued consistently at times 		13–18
2	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • some attempt to address the issues raised by the question, but lacking support from references to relevant music and musical practices from two or more styles or traditions • some attempt at reflection on some relevant issues related to the composition and performance of the music identified • a statement of view, argued at times. 		7–12
1	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a limited discussion of the issues raised by the question, lacking evidence of relevant musical knowledge and musical practices from one or more styles or traditions • some limited reflection on some relevant issues related to the composition and performance of the music identified • a statement of view 		1–6
0	No creditable response.		0

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Question	Answer	Marks	Guidance
6	<p>How does amateur music-making contribute to community life?</p> <p>Answers may observe that in many cultures/traditions music is made only by amateur performers. In oral traditions from Africa as well as Arab and Far Eastern traditions it is the music-making of ordinary community musicians which marks social events and rites of passage as well as calendrical celebrations and commemorations. In countries/societies where there is a music profession, there will usually be found a parallel tradition of amateur activity. The tradition of amateur singing and playing in Western cultures allows amateur performers to engage with the classical repertoire. Orchestras, choirs, choral societies, brass bands, barbershop choirs, music theatre groups etc. all flourish, and their performances give much to the communities who make up their participants and audiences.</p>	30	

Question	Answer	Marks	Guidance
7	<p>Describe how modern technology has influenced music from <u>any two</u> traditions or cultures.</p> <p>Much of the detail in answers here will depend on candidates' interpretation of 'modern'. Some answers may explore how technological advances have made possible the discovery, collection, and of musical traditions from around the world and their dissemination to wider audiences. Other answers may look at the use of technology in performance. Examples may be given of how wider dissemination has led to performances migrating to 'entertainment' on recorded, broadcast and internet media. Answers may explain how performances of some traditions have used amplification as performances have move to larger venues and other means of transmission.</p>	30	

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8	<p>Discuss a range of examples of ‘classical’ music from different musical styles or traditions.</p> <p>Candidates may select from a wide range of classical styles. Answers may refer to the classical traditions of countries’ musical heritage, in terms of stylistic features of the repertoire as well as performance practice. They may show how over time traditions have developed with modern trends and innovations, whilst still retaining some performances in the classical style. Examples may be found in many countries and regions, Spanish flamenco, Chinese and Japanese classical traditions, as well as from the Arab and Indian traditions. Candidates may refer to examples where, though the traditional venue for performance (e.g. the court) may have disappeared, the classical style still flourishes in performances for much wider audiences. Performances of the music of the Langās and Mānganiyār tradition in Rajasthan which are now given in concert halls and tourist venues are an example of this.</p> <p>Another possible avenue of discussion is the distinction between classical music (in the sense of ‘art’ music) and ‘popular’ music.</p> <p>It is possible that candidates will refer to the features which define music from the Classical period in Western music.</p>	30	