Cambridge Assessment International Education

Cambridge International AS & A Level

CANDIDATE NAME	

CENTRE NUMBER						CANDIDATE NUMBER				

MUSIC **9483/13**

Paper 1 Listening **May/June 2021**

2 hours

You must answer on the question paper.

You will need: Insert (enclosed)
Manuscript paper (optional)
Section A audio recordings (enclosed)
Section B audio recordings

Candidates may use their own unedited recording of the Set Works in Section B only.

INSTRUCTIONS

- Answer **five** questions in total:
  - Section A: answer **all three** questions.
  - Section B: answer **one** question.
  - Section C: answer **one** question.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- **Recordings**: you must listen to recordings on individual listening equipment with headphones. Individual recordings for Section A are provided. You may use your own unedited recordings of the Set Works in Section B and may listen to extracts from any of them. No recordings are to be used for Section C.
- You may find it useful to make notes as you listen to the extracts.
- **Scores**: the insert contains the score referred to in Section A. No additional scores may be used.

INFORMATION

- The total mark for this paper is 100.
- The number of marks for each question or part question is shown in brackets [ ].

This document has **12** pages.

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You are advised to spend no more than 45 minutes on each of Sections A and B and no more than 30 minutes on Section C.

Section A – Compositional Techniques and Performance Practice

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 Corelli's Concerto Grosso Op. 6 No. 8 (Track 1).

(a) From which movement is this extract taken?

..... [1]

(b) Describe the relationship between the *concertino* and *ripieno* groups in this extract.

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..... [2]

(c) What techniques does Corelli use to create a calm mood?

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..... [2]

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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.

(a) Compare the music of the 1st violin part in bars $1–4^2$ with the music of the continuo part in bars $4–7^1$.

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..... [2]

(b) **(i)** Identify the cadence and key at bars $12^4–13^1$.

..... [2]

(ii) What is the relationship of this key to the tonic key of the extract?

..... [1]

(c) What harmonic device is used in the 1st violin and 1st oboe parts in bars $16^4–19^3$?

..... [1]

(d) Name the melodic device in the continuo part in bars $21^4–23^3$.

..... [2]

(e) This movement is a fugue. Describe how the main theme, which is introduced in bar 1, is used in bars 1–30.

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..... [6]

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3 Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).

(a) Comment on how the two performances interpret articulation and tempo.

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..... [6]

(b) Compare the two performances. You may wish to refer to instrumentation, ornamentation, pitch, the overall sound or any other features you consider important. You should **not** refer to articulation or tempo.

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..... [10]

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Section B – Understanding Music

Answer **one** question in Section B.

Refer to your own unedited recordings of the set works. You may **not** use scores.

4 How does word painting contribute to the successful description of scenes and events in Barber's *Knoxville: Summer of 1915*? Refer to specific musical examples in your answer. [35]

5 How do different instruments suggest images in Tchaikovsky's *1812 Overture* and Sculthorpe's Third Sonata for Strings *'Jabiru Dreaming'*? Refer to contrasting examples from each work. [35]

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Section C – Connecting Music

Answer **one** question in Section C.

You **must** refer to musical examples of **two or more** styles or traditions from: world, folk, pop, jazz. You **may** also refer to music from the Western classical tradition **not including the set works**.
You may **not** use recordings or scores.

6 How has traditional music influenced the music of today? Illustrate your answer with reference to a range of styles/traditions. [30]

7 To what extent does the length of a piece of music affect its appeal? Justify your response with reference to a range of examples from different styles/traditions. [30]

8 Outline the ways in which voices may be used in a range of musical styles/traditions. [30]

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