Cambridge Assessment International Education

Cambridge International AS & A Level

CANDIDATE NAME	

CENTRE NUMBER						CANDIDATE NUMBER				

8387019594

MUSIC **9483/11**

Paper 1 Listening **May/June 2022**

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 Questions 2 and 3 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) What is the tempo indication for this movement?

..... [1]

(b) Identify the harmonic device prominent in the concertino violins.

..... [1]

(c) Describe the contribution of the ripieno in this extract.

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..... [3]

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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) Bars 1–2 contain all the notes of the scale of the tonic key. Name this key.

..... [1]

(b) Describe fully the last chord in bar 19.

..... [2]

(c) Name the key and cadence at bar 23^{1-2}.

..... [2]

(d) Identify the harmonic and melodic devices used in bars 34–37.

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..... [3]

(e) Comment on the texture of bars 1–13.

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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 differ in their approach to ornamentation and articulation.

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..... [6]

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

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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 Does the use of text in Barber's *Knoxville: Summer of 1915* make it more effective in conveying a sense of time and place, compared with Tchaikovsky's *1812 Overture*, which does not use text? [35]

5 Compare the two movements of Sculthorpe's Third Sonata for Strings *'Jabiru Dreaming'*, referring to structure and the use of instruments. [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 Discuss two or more ways in which different traditions structure their music. [30]

7 Describe some of the ways in which music can be used to tell stories. [30]

8 What kinds of musical activity can technology make possible when people are in different locations from each other? [30]

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