Cambridge Assessment International Education

Cambridge International AS & A Level

CANDIDATE NAME	

CENTRE NUMBER						CANDIDATE NUMBER				

MUSIC **9483/12**

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 time signature of this section?

..... [1]

(b) Describe the music which comes before this extract.

.....

..... [2]

(c) Describe **two** features of the harmony of the extract.

.....

..... [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) Give the exact name of the scale used in bars 1–4.

..... [2]

(b) Identify the key in bars 36–41 and its relationship to the key of the movement.

.....

..... [2]

(c) Name the melodic device used in the 1st violin part in bars 48–51.

..... [2]

(d) Identify the harmonic device in the continuo part in bars 85–97.

..... [2]

(e) How is the cello theme in bars 5–8 used throughout the movement?

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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) Compare the approach to articulation in the two performances.

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..... [6]

(b) 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.

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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 Discuss the use of repetition in the structure of Barber's *Knoxville: Summer of 1915*. Briefly describe how this differs from the use of repetition in Sculthorpe's Third Sonata for Strings *'Jabiru Dreaming'*. [35]

5 Compare how the composers' use of harmony contributes to a suggestion of time and place in both the *1812 Overture* and *Knoxville: Summer of 1915*. [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 Outline the origins and evolution of Pop and Jazz styles. [30]

7 Describe some of the ways in which performers interact with each other when they play or sing together. [30]

8 Discuss a range of scales from different styles or traditions and compare how they are used by performers, improvisers and/or composers. [30]

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