



Cambridge International AS & A Level

CANDIDATE
NAME

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CENTRE
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MUSIC

9483/13

Paper 1 Listening

May/June 2023

2 hours

You must answer on the question paper.

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

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.

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 Handel’s *Water Music*, Suite in F major, HWV 348 (Track 1).

(a) Which movement is this extract taken from?

..... [1]

(b) Identify the cadence at the end of the extract.

..... [1]

(c) How does the music of the following movement (after the recorded extract) contrast with this extract?

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..... [3]

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.

(a) What is the contribution of the continuo part in bars 9–20?

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..... [1]

(b) Identify the harmonic device in bars 21–28¹.

..... [1]

(c) Describe the music played by the two solo violins in bars 49–56.

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..... [2]

(d) Name the key and cadence at bars 66²–67.

Key:

Cadence: [2]

(e) Precisely identify the harmonic device in bars 81–86.

..... [2]

(f) Describe the music from bar 87 to the end. Refer to bar numbers.

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..... [6]

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

(a) Comment on the use of ornamentation and decoration in both performances.

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..... [6]

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

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..... [10]

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 how contrast is achieved in Debussy’s *La cathédrale engloutie* and in any **one** movement from Rimsky-Korsakov’s *Scheherazade*. [35]
- 5 Explain how changes of mood are achieved in *Solveig’s Song*, movement IV and **one** other movement from Grieg’s *Peer Gynt Suite No. 2*. [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 What features of a piece of music make it suitable to accompany dancing? Discuss examples from a range of styles in your answer. [30]

- 7 Describe examples of music for solo voice (with or without accompaniment) from different styles and traditions. [30]

- 8 Should music always meet listeners’ expectations? [30]

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