



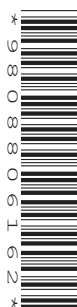
Cambridge International AS & A Level

CANDIDATE
NAME
CENTRE
NUMBER

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**MUSIC****9483/13**

Paper 1 Listening

May/June 2024**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 (provided)

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 audio recordings contain 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 Bach's *Violin Concerto in A minor*, BWV 1041 (Track 1).

(a) From which movement is this extract taken?

..... [1]

(b) What melodic device is heard in the solo violin part at the start of the extract?

..... [1]

(c) Comment on the interaction between the solo violin and the rest of the orchestra throughout the extract.

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.....
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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) Describe the texture of bars 1–3.

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..... [3]

(b) Identify two **harmonic** devices in bars 5–9.

.....

..... [2]

(c) (i) Name the key and cadence in bar 22.

Key:

Cadence: [2]

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

..... [1]

(d) Comment on the relationship between the two violin parts during the solo episodes in bars 11–22 and bars 32–40. Refer to bar numbers in your answer.

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..... [6]





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. Refer to bar numbers in your answer.

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..... [6]

(b) Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, ornamentation, 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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Refer to your own unedited recordings of the set works. You may **not** use scores.

- [illegible]



1

[illegible]

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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 is music used to describe scenes and events? Refer to instrumental and/or vocal examples from different cultures and traditions. [30]
- 7 Describe the use of scales and tuning systems in the music of different styles or traditions. [30]
- 8 How could the place of performance affect the musical decisions performers make? You should refer to music you have heard or performed. [30]

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