Cambridge Assessment International Education

Cambridge International AS & A Level

CANDIDATE NAME	

CENTRE NUMBER						CANDIDATE NUMBER				

MUSIC **9483/12**

Paper 1 Listening **October/November 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) What is the form of this movement?

..... [1]

(b) **(i)** What key is this movement in?

..... [1]

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

..... [1]

(c) Describe two ways in which the music achieves contrast.

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..... [2]

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) Which version of the complete A minor scale is used in bars 1–4[1]?

..... [1]

(b) Which harmonic device is used in the 4th violin part in bars 22–23?

..... [1]

(c) **(i)** Name the cadence and key in bars 30–31.

..... [2]

(ii) Describe the relationship of this key to the tonic key of the movement.

..... [1]

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(d) Identify the harmonic device in the viola part in bars 32–33.

..... [1]

(e) Name the melodic device in the 1st violin part in bar 34.

..... [2]

(f) Describe in detail the texture of the extract from the start up to bar 31.

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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 articulation and ornamentation in the two performances. [6]

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(b) Compare the two performances. You may wish to refer to instrumentation, tempo, pitch, the overall sound or any other features you consider important. You should **not** refer to articulation or ornamentation. [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 have traditional or indigenous materials been used in the *1812 Overture* **and** the Third Sonata for Strings *'Jabiru Dreaming'*? [35]

5 Describe in detail the relationship between voice and orchestra in Barber's *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 How can music create a sense of community and shared experience? Refer to examples from at least two styles/traditions. [30]

7 Discuss the impact of the internet on the creation and sharing of music. Refer to specific musical examples from a range of styles/traditions. [30]

8 Compare the musical characteristics of pop and jazz music. Refer to a range of examples from each in your answer. [30]

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