

Cambridge International AS & A Level

CANDIDATE NAME		
CENTRE NUMBER	CANDIDATE NUMBER	

6683336493

MUSIC 9483/13

Paper 1 Listening October/November 2021

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 Question 2 is in the accompanying insert. **No** additional scores may be used in Section A.

1	List	en to	this extract from Corelli's Concerto Grosso Op. 6 No. 8 (Track 1).	
	(a)	Wh	at is the form of this movement?	
	(b)	(i)	What key is this movement in?	[1]
				[1]
		(ii)	What is the relationship of this key to the main key of the concerto?	
				[1]
	(c)	Des	scribe two ways in which the music achieves contrast.	
				[~]
2			Performance A on the recording provided (Track 2). Look at the score provided, whifind in the separate insert, and read through the questions.	ch
	(a)	Whi	ch version of the complete A minor scale is used in bars 1–4 ¹ ?	
				[1]
	(b)	Whi	ch 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.	
		<i>(</i> 11)		[2]
		(ii)	Describe the relationship of this key to the tonic key of the movement.	[41
				[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.	
		[6]

a)	Comment on articulation and ornamentation in the two performances.	[6]
•		•
)	Compare the two performances. You may wish to refer to instrumentation, tempo, pitch overall sound or any other features you consider important. You should not refer to articular or ornamentation.	h, the lation [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 <i>Knoxville: Summer o</i> 1915.

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 least two styles/traditions.	om at [30]
7	Discuss the impact of the internet on the creation and sharing of music. Refer to specific me examples from a range of styles/traditions.	usical [30]
8	Compare the musical characteristics of pop and jazz music. Refer to a range of examples each in your answer.	from [30]

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