

# Cambridge International AS & A Level

CANDIDATE NAME		
CENTRE NUMBER	CANDIDATE NUMBER	

053859183

MUSIC 9483/11

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)		What key is this movement in?	[1]
		(ii)	What is the relationship of this key to the main key of the concerte?	. [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, we find in the separate insert, and read through the questions.	hich'
	(a)	Wh	ich version of the complete A minor scale is used in bars 1–4 <sup>1</sup> ?	
				. [1]
(	(b)	Wh	ich harmonic device is used in the 4th violin part in bars 22–23?	
	(c)		Name the cadence and key in bars 30–31.	. [1]
,	(0)	(-)		. [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.
	[6]

)	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 <b>not</b> refer to articular or ornamentation.	, the ation [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 S for Strings 'Jabiru Dreaming'?	Sonata [35]
5	Describe in detail the relationship between voice and orchestra in Barber's <i>Knoxville: Sumi</i> 1915.	mer of [35]



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



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