



Cambridge International AS & A Level

CANDIDATE
NAME

--

CENTRE
NUMBER

--	--	--	--	--

CANDIDATE
NUMBER

--	--	--	--

MUSIC

9483/11

Paper 1 Listening

May/June 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.

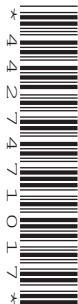
INSTRUCTIONS

- 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 Listen to this extract from Bach’s Orchestral Suite No. 3 BWV 1068 (Track 1).

(a) What is the name of the movement heard in this extract?

..... [1]

(b) Describe the texture of the extract.

.....
.....
..... [2]

(c) How does the instrumentation of this movement differ from the other movements in the Suite?

.....
.....
..... [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) Name the melodic device used in the 1st oboe from bar 11³ to bar 14².

..... [2]

(b) Identify the key at the cadence in bar 24 and its relationship to the tonic key of the movement.

.....
..... [2]

(c) Name the harmonic device in the 2nd oboe part from bar 38⁴ to bar 39².

..... [1]

(d) Compare the music of bars 53–55² with the opening of the movement.

.....
.....
.....
..... [3]

(e) How does Händel use the two oboes and the solo violin throughout the extract?

.....
.....
.....
.....
.....
.....
..... [6]

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

(a) Comment on how the two performances differ in their approach to articulation.

.....
.....
.....
.....
.....
.....
..... [6]

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

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
..... [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 Compare the use of rhythm in Sculthorpe’s Third Sonata for Strings ‘*Jabiru Dreaming*’ and Barber’s *Knoxville: Summer of 1915* and explain how this contributes to a sense of time and place. [35]

- 5 Describe in detail some of the ways in which Tchaikovsky depicts the Battle of Borodino in his *1812 Overture*. [35]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

A series of horizontal dotted lines for writing, spanning the width of the page.

A series of horizontal dotted lines for writing.

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 To what extent should performing be a creative process? Refer to a range of different styles/traditions in your answer. [30]
- 7 Which do you prefer: live performances or recordings? Explain your opinions with examples from at least two styles/traditions. [30]
- 8 To what extent have musical cultures around the world been influenced by folk traditions? Illustrate your answer with reference to at least two cultures/traditions. [30]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

A series of horizontal dotted lines for writing, spanning the width of the page.

A series of horizontal dotted lines for writing.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.