



Cambridge International AS & A Level

CANDIDATE
NAME

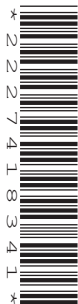
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CENTRE
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MUSIC

9483/12

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) Which section of the first movement is this extract taken from?

..... [1]

(b) What is the tempo marking of the section that follows immediately after the extract?

..... [1]

(c) (i) What type of overture is this?

..... [1]

(ii) What musical characteristics of this type of overture are heard in this extract?

.....
.....
..... [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) Compare the music of bars 6–10¹ with bars 1–5¹.

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

(b) Name the harmonic device in bars 14–16¹.

..... [1]

(c) Identify the key at bar 37 and its relationship to the tonic key of the movement.

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

(d) Name the melodic device used in the music of bars 64–67¹.

..... [2]

(e) Describe the relationship between the solo flute and solo violin throughout the extract.

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

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 be used to enhance other art forms? Illustrate your response with reference to a range of examples from different styles/traditions. [30]
- 7 Should music be easy to understand at first hearing? Refer to a range of specific musical examples from any two styles/traditions. [30]
- 8 To what extent do instruments identify a piece of music as belonging to a particular style or tradition? Refer to a range of music from around the world to illustrate your answer. [30]

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