



Cambridge International AS & A Level

CANDIDATE
NAME

CENTRE
NUMBER

--	--	--	--	--	--

CANDIDATE
NUMBER

--	--	--	--	--

MUSIC

9483/13

Paper 1 Listening

May/June 2022

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 Questions 2 and 3 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 type of dance is this music?

..... [1]

(b) Which characteristics of this dance are heard in this extract?

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

(c) Comment on the use of trumpets in the 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) Describe the relationship between the two solo cellos up to bar 10³.

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

(b) Identify the harmonic device used in bars 1–8.

..... [2]

(c) Describe the music in bars 10³–17³.

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

(d) Identify the cadence at bar 33.

..... [1]

(e) Describe the relationship between the solo cellos and the orchestra from bar 17³ to the end.

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

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

(a) Comment on how the two performances interpret tempo throughout the extract.

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

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

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
..... [10]

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

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 Compare how ensemble music of different styles or traditions makes use of contrast. [30]

7 Describe some examples of music that you consider uses text in an effective way. [30]

8 Discuss how music has been used in ways that are different from what was originally intended. [30]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

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 Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.