Cambridge Assessment International Education

Cambridge International AS & A Level

CANDIDATE NAME	

CENTRE NUMBER						CANDIDATE NUMBER				

8040079 92

MUSIC **9483/11**

Paper 1 Listening **May/June 2023**

2 hours

You must answer on the question paper.

You will need: Insert (enclosed)
Manuscript paper (optional)
Section A audio recordings (enclosed)
Section B audio recordings

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.

DC (CE) 321816/2
© UCLES 2023

https://xtremepape.rs/

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 Violin Concerto in A minor, BWV 1041 (Track 1).

(a) What is the tempo marking for this movement?

..... [1]

(b) What key is this movement in?

..... [1]

(c) Describe the relationship between soloist and ensemble in this extract.

.....

.....

.....

..... [3]

https://xtremepape.rs/

2 Listen to Performance A on the recording provided (Track 2). Look at the score, which you will find in the separate insert, and read through the questions.

(a) How is the music of bars 6–10 different from bars 1–5?

..... [1]

(b) Identify the cadence in bars 23–24.

..... [1]

(c) Precisely identify the harmonic device in bars 40–46.

..... [2]

(d) Precisely identify the melodic device in the solo violins in bars 62–64.

..... [2]

(e) Identify the key in bars 78–80 and its relationship to the tonic.

Key: .....

Relationship: .....
[2]

(f) Comment on the texture of bars 30–67. Refer to bar numbers.

.....

.....

.....

.....

.....

.....

..... [6]

https://xtremepape.rs/

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

(a) Comment on dynamics in the two performances.

.....

.....

.....

.....

.....

.....

..... [6]

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

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

..... [10]

https://xtremepape.rs/

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 Describe some of the different ways in which Rimsky-Korsakov uses the two opening themes in **any two** movements from *Scheherazade*. [35]

5 Compare Debussy's use of the piano in *La cathédrale engloutie* with Grieg's use of the orchestra in **any one** movement from *Peer Gynt Suite No. 2*. [35]

https://xtremepape.rs/

https://xtremepape.rs/

https://xtremepape.rs/

https://xtremepape.rs/

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 Explain how changes of tempo can add interest to music. [30]

7 What effect can moments of silence have in music? [30]

8 Why might musicians make different arrangements of pieces? In your answer, refer to arrangements you have heard. [30]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

https://xtremepape.rs/

https://xtremepape.rs/

https://xtremepape.rs/

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.

© UCLES 2023

https://xtremepape.rs/