



Cambridge International AS & A Level

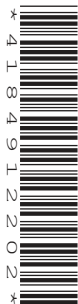
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MUSIC

9483/12

Paper 1 Listening

May/June 2023

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

(a) From which movement is this extract taken?

..... [1]

(b) Which keyboard instrument is heard in the continuo?

..... [1]

(c) This movement is in Ritornello form.

(i) Which section of the movement is this?

..... [1]

(ii) Describe the orchestral accompaniment.

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..... [2]

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) Precisely identify the harmonic device in the 2nd solo violin part in bars 3²–5. The key is E minor.

..... [2]

(b) The chord at bar 6¹ is F major. What inversion is it in?

..... [1]

(c) Describe the texture in bars 9–13.

..... [1]

(d) Identify a harmonic device in the two solo violins in bars 15–16.

..... [1]

(e) What other time signature (**not** $\frac{6}{4}$) matches the rhythmic effect in bar 20?
..... [1]

(f) Identify the key in bars 34 and 35. What is its relationship to the tonic key (C major)?
Key:
Relationship: [2]

(g) Describe some of the ways in which the two solo violin parts interact throughout the extract. Refer to bar numbers.
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..... [6]

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

(a) Comment on the use of ornamentation in both performances.

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..... [6]

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

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..... [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 how the composers imitate Middle Eastern dance music in *Festival in Baghdad* from movement IV of *Scheherazade* and movement II, *Arabian Dance*, from *Peer Gynt Suite No. 2*. [35]

- 5 How do dynamics contribute to the descriptive aspects of Debussy's *La cathédrale engloutie* and *Peer Gynt's Homecoming*, movement III from Grieg's *Peer Gynt Suite No. 2*? [35]

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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 have different solo instruments been used in various styles and traditions? [30]

7 When music uses lyrics, how important is it that the music follows the speech rhythms of the words? [30]

8 Does music always have to be serious? [30]

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