

Cambrid	age international <i>i</i>	AS & A Level	
CANDIDATE NAME			
CENTRE NUMBER		CANDIDATE NUMBER	
MUSIC			9483/11
Paper 1 Listeni	ng		May/June 2024
			2 hours
You must answ	ver on the question paper.		
You will need:	Manuscript paper (optional) Section A audio recordings (prov	Section B audio recordings vided) rding of the Set Works in Section B o	
Section Sectio	ve questions in total: on A: answer all three questions. on B: answer one question. on C: answer one question. ok or dark blue pen. oname, centre number and candid answer to each question in the spe an erasable pen or correction fluite on any bar codes. gs: you must listen to recordings or recordings for Section A are provided in Section B and may listen to exit in Section B and may listen to exit in section be an exit in the specific in Section B and may listen to exit in the specific in Section B and may listen to exit in the specific in Section B and may listen to exit in the specific in section B and may listen to exit in the specific in the	on individual listening equipment with he ded. You may use your own unedited re tracts from any of them. No recordings	eadphones. ecordings of the are to be used for
INFORMATION	N		

This document has 12 pages.

The number of marks for each question or part question is shown in brackets [ ].

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The total mark for this paper is 100.

[Turn over

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.

1

Your audio recordings contain 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.

List	en to this extract from Handel's <i>Water Music</i> , <i>Suite in F Major</i> (Track 1).	
(a)	From which movement is this extract taken?	
		[1]
(b)	Name the solo instrument.	
		[1]
(c)	Identify the cadence that ends the movement.	
		[1]
(d)	Comment on the soloist's treatment of the melody.	
		[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)	Describe the texture of the music in bars 21–52.
	[3]
(b)	Precisely identify the melodic device in the solo flute part in bars 73–74.
	[2]
(c)	In bar 76, there is an imperfect cadence in D major. Precisely identify the first chord.
	[2]
(d)	Name the harmonic device used by the recorder in bars $103^4$ – $104^3$ .
	[1]
(e)	Describe the structure of the extract. Refer to keys and bar numbers to identify the different sections.
	[6]

2

Ref	er to both Performances A and B on the recordings provided (Tracks 2 and 3).
(a)	Comment on the use of ornamentation in each performance. Refer to bar numbers in your answer.
	[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 <b>not</b> refer to ornamentation.
	[10]

3

## **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.

How does Rimsky-Korsakov's use of instruments support the storytelling in any <b>two</b> movor <i>Scheherazade</i> ?	vement [35


## **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 of different cultures and traditions be linked to a particular time and/or place?	[30]
7	Discuss how improvisation is used in different musical traditions.	[30]
8	What are some of the different ways in which music can be structured?	[30]

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