

Cambridge International AS & A Level

CANDIDATE NAME									
CENTRE NUMBER						NDIDATE IMBER			
MUSIC									9483/12
Paper 1 Listen	ing						N	<i>l</i> lay/Ju	ıne 2024
									2 hours
You must answ	ver on the qu	estion pap	er.						
You will need:	Insert (enc Manuscript Section A a	t paper (op	,		Section B aud	dio recordinç	gs		
Candidates m	ay use their	own une	dited re	ecording of the	Set Works ir	n Section B	only.		
Secti Secti Secti Secti Secti Use a bla Write your Write your Do not us Do not wr Recordin Individual Set Works Section C You may f	ve questions on A: answe on B: answe on C: answe ok or dark blur name, center answer to ele an erasablete on any bags: you mus recordings for in Section E.	r all three r one quest ue pen. re number each questi le pen or coar codes. It listen to roor Section as and may	and ca on in the orrection ecording A are polisten to	ndidate number le space provide	d. listening equi y use your ow ny of them. N extracts.	ipment with I vn unedited No recordings	headpho recordin s are to	ones. Igs of t be use	ed for
	mark for this			or part question	is shown in b	orackets [].			

This document has 12 pages.

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[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)	What is the title of this movement?	
		[1]
(b)	Suggest an appropriate Italian tempo marking for this performance of the music.	
		[1]
(c)	Which keyboard instrument can be heard in this extract?	
		[1]
(d)	Describe the contribution of the woodwind and brass instruments in this extract.	
		[2]

		Performance A on the recording provided (Track 2). Look at the score, which you will find eparate insert, and read through the questions.
(a)	Ref	erring to bars 5 and 6:
	(i)	Identify the chord in bar 5 ³ .
		[1]
	(ii)	Name the key in bar 6. What is its relationship to the tonic?
		Key:
		Relationship:[2]
(b)	Pre	cisely identify the melodic device in the solo cello part in bars 24–26.
		[2]
(c)		at scale is used in the 2nd violin part in bars 37–38 and imitated in the 1st violin part in s 39–41?
		[1]
(d)	Ide	ntify two harmonic devices used in bars 44–47.
		[2]
(e)		scribe some of the ways in which the solo cello and ensemble interact with each other bughout the extract. Refer to bar numbers.
	••••	
	••••	
		[6]

2

Ref	er to both Performances A and B on the recordings provided (Tracks 2 and 3).
(a)	Compare the use of dynamic contrast in the two performances. Refer to bar numbers in your answer.
	[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]

3

Comment on features that suggest Arabian settings of the 'Arabian Dance' from Peer Gynt, Suite

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 do dynamics e <i>ngloutie</i> and the	, dissonance and pitch contr first movement of <i>Scheheraz</i>	ribute to the descriptive intention in the state?	ons of <i>La Cathédral</i> [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.

Discuss the use of music in everyday life in different cultures and traditions.	[30]
How do percussion instruments contribute to the music of different styles and traditions?	[30]
How has technology influenced the creation and/or performance of music?	[30]

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