

Cambridge International AS & A Level

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CENTRE
NUMBERCANDIDATE
NUMBER

MUSIC

9483/11

Paper 1 Listening

May/June 2025

2 hours

You must answer on the question paper.

You will need:

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|---------------------------------------|----------------------------|
| Insert (enclosed) | Section B audio recordings |
| Manuscript paper (optional) | |
| Section A audio recordings (provided) | |

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 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.

1 Listen to this extract from Vivaldi's *Concerto in G minor*, Op. 3 no. 2, RV 578 (Track 1).

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

..... [1]

(b) Give the cadence and key at the end of the recorded extract.

Cadence:

Key: [2]

(c) Describe how the music continues immediately after the recorded 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) Precisely identify the harmonic device in bars 14⁴–18².

..... [2]

(b) Name the harmonic device in the solo 1st violin in bars 18⁴–20².

..... [1]

(c) Describe the relationship between the three soloists in bars 23–29.

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..... [4]

(d) Give the inversion of the chord at bar 40³.

..... [1]

(e) Comment on the texture of bars 1–14. 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 articulation in the two performances.

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..... [6]

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

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..... [10]





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 the music of *MGV (Musique à Grande Vitesse)* by Nyman and Symphony no. 9 in E minor *New World* by Dvořák reflect the composers' intentions, as expressed in the titles. [35]
- 5 Compare how the composers have set poems to music in Price's *Travel's End* and Bonds' *Stopping by Woods on a Snowy Evening*. [35]

[illegible]

[illegible]



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** Discuss the ways in which music from different styles and traditions can express sadness and mourning. Refer to both instrumental **and** vocal music. [30]
- 7** How have musical features from different styles and traditions been combined to create new music? [30]
- 8** Should music always be listened to in silence? Discuss with reference to different contexts and specific pieces of music. [30]

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[illegible]

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.

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