

Cambridge International AS & A Level

CANDIDATE
NAME

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CENTRE
NUMBER

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MUSIC

9483/12

Paper 1 Listening

May/June 2025

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 (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 Bach's Orchestral Suite No. 1, BWV 1066 (Track 1).

(a) The music is repeated in the recorded extract. What changes are heard in the repeat?

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..... [2]

(b) (i) What type of dance is this?

..... [1]

(ii) What musical characteristics can you hear that identify it as this type of dance?

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..... [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) Name the harmonic device in the 1st violin part in bars 27³–29².

..... [1]

(b) What is the inversion of the chord at bar 30¹?

..... [1]

(c) Name the melodic device in the oboe part in bars 50–52.

..... [2]

(d) Name the key at bar 76 and identify its relationship to the tonic.

Key:

Relationship: [2]

(e) What harmonic device is heard in bars 94–101?

..... [1]

(f) Identify the cadence at bars 128–129.

..... [1]

(g) Describe the texture of bars 1–38.

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..... [6]





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

(a) Compare the use of ornamentation in each performance. Refer to bar numbers in your answer.

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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]





Answer **one** question in Section B.

Refer to your own unedited recordings of the set works. You may **not** use scores.

- 4 Describe how melody is used to suggest journeying in Nyman's *MGV (Musique à Grande Vitesse)* and any **two** movements from Dvořák's Symphony no. 9 in E Minor, Op. 95, 'New World'. [35]
- 5 Discuss how the interaction between voice and piano contributes to the text-setting in Price's *Travel's End* and Bonds' *Stopping by Woods on a Snowy Evening*. [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 do simplicity and complexity affect the success of a piece of music? [30]

7 How is music used to tell stories? Refer to instrumental **and** vocal music in your answer. [30]

8 Discuss different examples of creativity in performing and composing. [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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