

Cambridge International AS & A Level

CANDIDATE
NAME



CENTRE
NUMBER

--	--	--	--	--

CANDIDATE
NUMBER

--	--	--	--

MUSIC

9483/13

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) Give the time signature of this part of the movement.

..... [1]

(b) Name **two** different woodwind instruments heard in this extract.

.....

..... [2]

(c) What musical characteristics of a French overture are heard in this extract?

.....

.....

..... [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) Briefly describe the texture in bars 1–18. Refer to bar numbers.

.....

.....

.....

.....

..... [4]

(b) Name the harmonic device in bars 32–36¹.

..... [1]

(c) (i) Give the cadence and key in bars 72–73.

Cadence:

Key: [2]

(ii) What is the relationship of this key to the tonic key of the extract?

..... [1]

(d) Describe the music in bars 50–67². Refer to bar numbers.

.....

.....

.....

.....

.....

.....

..... [6]





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

(a) Comment on ornamentation in the two performances.

.....

.....

.....

.....

.....

.....

.....

..... [6]

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

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

..... [10]





Answer **one** question in Section B.

Refer to your own unedited recordings of the Set Works. You may **not** use scores.

- 4 Explain the use of contrast and continuity in *MGV (Musique à Grande Vitesse)* by Nyman and *Travel's End* by Price. [35]
- 5 Describe how the use of tonality and different types of scales in Dvořák's Symphony no. 9 in E minor *New World* and Bonds' *Stopping by Woods on a Snowy Evening* contribute to a sense of travelling or having been on a journey. [35]

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

This image shows a full page of white paper with horizontal dashed lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



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 Describe different approaches to improvisation in world and pop music. [30]

7 How has technology been incorporated into the performance of music from different styles and traditions? [30]

8 Describe different ways music and words can be combined in performance. [30]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



This image shows a full page of a worksheet designed for handwriting practice. It consists of numerous horizontal dashed lines spaced evenly across the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

[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.

© UCLES 2025



9483/13/M/J/25