

Cambridge International AS & A Level

CANDIDATE
NAME

CENTRE
NUMBER

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CANDIDATE
NUMBER

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MUSIC

9483/11

Paper 1 Listening

October/November 2023

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 (enclosed)	

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 CD contains 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 Handel's *Water Music, Suite in F major* (Track 1).

(a) What is the name of this movement?

..... [1]

(b) What is the time signature of this movement?

..... [1]

(c) Apart from Oboes 1 and 2, what other instrument plays in this extract?

..... [1]

(d) Describe the music that would be heard next (immediately after the recorded 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) Identify **one** harmonic device and **one** melodic device in the music of bars 1–2.

.....
 [2]

(b) (i) Name the key and cadence at bars 12⁴–13¹.

Key

Cadence

[2]

(ii) What is the relationship of this key to the key in bar 11 (D major)?

..... [1]

- (c) Identify the harmonic device in bar 36.

..... [1]

- (d) Name **two** features of the music in bars 1–19 which identify this as the beginning of a French Overture.

.....

 [2]

- (e) Describe in detail the texture of bars 20⁴ to the end.

.....

 [6]

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

- (a) Comment on the approach to articulation in each performance. Refer to specific examples of similarities and/or differences.

.....

 [6]

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

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..... [10]

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

- 4 Discuss the use of instrumentation to suggest characters and events in Rimsky-Korsakov's *Scheherazade*. Refer to passages from any **two** movements. [35]
- 5 How is melody used in Debussy's *La cathédrale engloutie* and any **two** movements from Grieg's *Peer Gynt, Suite No.2*? [35]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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 | Explain how contrast can be achieved in vocal music. | [30] |
| 7 | Discuss the contribution of music to ceremonies and/or celebrations. | [30] |
| 8 | Is a regular beat or pulse always essential in music? | [30] |

[illegible]

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