

Cambridge International AS & A Level

CANDIDATE
NAME

CENTRE
NUMBER

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CANDIDATE
NUMBER

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MUSIC

9483/12

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.

[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]

[illegible]

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] |

This image shows a full page of a handwriting practice worksheet. It consists of multiple sets of three horizontal dashed lines, providing a guide for letter height and placement. The lines are evenly spaced across the entire page, which is otherwise blank.

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