



# Cambridge International AS & A Level

| CANDIDATE<br>NAME  |   |   |                     |
|--|---|---|---------------------|
| CENTRE<br>NUMBER   |   | CANDIDATE<br>NUMBER   |                     |
| MUSIC  |   |   | 9483/11             |
| Paper 1 Listeni  | ing   | Oc  | tober/November 2024 |
|  |   |   | 2 hours             |
| You must answ  | er on the question paper.   |   |                     |
| You will need:   | Insert (enclosed)<br>Manuscript paper (optional)<br>Section A audio recordings (  | Section B audio recording provided)                             | gs                  |
| Candidates ma  | ay use their own unedited re  | ecording of the Set Works in Section B                          | only.               |
| Section Section Section Section Section Section Write your | ve questions in total:<br>on A: answer all three question<br>on B: answer one question.<br>on C: answer one question.<br>ck or dark blue pen. | ndidate number in the boxes at the top of<br>ne space provided. | the page.           |

- 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.

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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.

2

#### Section A - Compositional Techniques and Performance Practice

Answer all questions in Section A.

1

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.

| List | en to this extract from Bach's <i>Violin Concerto in A minor</i> , BWV 1041 (Track 1).   |
|------|--|
| (a)  | What is the tempo marking for this movement?   |
|      | [1]  |
| (b)  | What is the time signature of this movement?   |
|      | [1]  |
| (c)  | The music in the first part of the extract is used again several times in the movement. What is the musical term for this section? |
|      | [1]  |
| (d)  | How does the texture change towards the end of the extract?  |
|      |  |
|      |  |



2 Listen to Performance A on the recording provided (Track 2). This is a movement for flute, oboe, violin, bassoon and continuo. Look at the score, which you will find in the separate insert, and read through the questions.

3

| (a)  | Ref  | erring to the music from the beginning of the extract to bar 91:   |    |
|------|------|--|----|
|      | (i)  | Identify the type of descending scale played by the flute in bar 3.  |    |
|      |      | [  | 1] |
|      | (ii) | By the end of this passage the music has modulated to B flat major. What is the relationship of this key to the tonic of the movement? |    |
|      |      | [  | 1] |
| (b)  | Pre  | cisely identify the harmonic device played by the bassoon and continuo in bars 18–19 <sup>2</sup> .                                    |    |
|      |      | [i   | 2] |
| (c)  | Nar  | ne the key and cadence at bars $36^4 – 37^1$ .   |    |
|      | Key  | ·  |    |
|      | Cad  | lencer   |    |
| (-I\ | Man  |  | 2] |
| (d)  |      | ne <b>one</b> device and <b>one</b> violin technique used in bars 43–47 <sup>3</sup> .   |    |
|      |      |  |    |
|      |      | [/   |    |
| (e)  |      | scribe how the flute, oboe and violin interact in bars 9 <sup>2</sup> –22 <sup>3</sup> . Refer to bar numbers in youwer.               | ال |
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- **3** Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).
  - (a) Comment on the use of dynamics and on the overall sound of each performance. Refer to bar numbers in your answer. (b) Compare the two performances. You may wish to refer to instrumentation, tempo, pitch, ornamentation, articulation or any other features you consider important. You should not refer to dynamics or the overall sound of each performance.



## Section B – Understanding Music

Answer one question in Section B.

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

| 4 | Discuss how instrumental writing contributes to storytelling in Debussy's La Cathédrale e | ngloutie |
|---|---|----------|
|   | and any one movement from Rimsky-Korsakov's Scheherazade.                                 | [35]     |

5

| 5 | Describe in detail some of the compositional techniques used by Grieg to create different moods in <i>Peer Gynt</i> , Suite No. 2. Refer to <b>any two</b> movements from the suite. [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.

9

You may **not** use recordings or scores.

| 6 | How does amateur music-making contribute to community life?                                     | [30] |
|---|---|------|
| 7 | Describe how modern technology has influenced music from <b>any two</b> traditions or cultures. | [30] |
| 8 | Discuss a range of examples of 'classical' music from different musical styles or traditions.   | [30] |
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