

Cambridge International AS & A Level

CANDIDATE NAME			
CENTRE NUMBER		CANDIDATE NUMBER	
MUSIC			9483/1

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

Paper 1 Listening

• 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.



May/June 2024

2 hours

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.

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.

Listen to this extract from Handel's Water Music, Suite in F Major (Track 1).
(a) What is the title of this movement?
[1]
(b) Suggest an appropriate Italian tempo marking for this performance of the music.
[1]
(c) Which keyboard instrument can be heard in this extract?
[1]
(d) Describe the contribution of the woodwind and brass instruments in this extract.
[2]

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2

		Performance A on the recording provided (Track 2). Look at the score, which you will find eparate insert, and read through the questions.
(a)	Ref	erring to bars 5 and 6:
	(i)	Identify the chord in bar 5 ³ .
		[1]
	(ii)	Name the key in bar 6. What is its relationship to the tonic?
		Key:
		Relationship:[2]
(b)	Pre	cisely identify the melodic device in the solo cello part in bars 24–26.
(c)		at scale is used in the 2nd violin part in bars 37–38 and imitated in the 1st violin part in s 39–41?
		[1]
(d)	lde	ntify two harmonic devices used in bars 44–47.
		[2]
(e)		scribe some of the ways in which the solo cello and ensemble interact with each other bughout the extract. Refer to bar numbers.
	••••	
		[6]

Ref	er to both Performances A and B on the recordings provided (Tracks 2 and 3).
(a)	Compare the use of dynamic contrast in the two performances. Refer to bar numbers in your answer.
	[6]
(b)	Compare the two performances. You may wish to refer to instrumentation, pitch, tempo ornamentation, articulation, the overall sound or any other features you consider important You should not refer to dynamics.

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Comment on features that suggest Arabian settings of the 'Arabian Dance' from Peer Gynt, Suite

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.

now do dyn e <i>ngloutie</i> an	amics, dissonar d the first move	ment of Sche	contribute herazade?	to the desc	criptive inte	ntions of <i>L</i>	a Cathédral [35
			•••••				
			•••••				

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.

[Discuss the use of music in everyday life in different cultures and traditions.	[30]
ł	How do percussion instruments contribute to the music of different styles and traditions?	[30]
ł	How has technology influenced the creation and/or performance of music?	[30]

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