



# Cambridge International AS & A Level

CANDIDATE  
NAME

CENTRE  
NUMBER

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CANDIDATE  
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**MUSIC**

**9483/12**

Paper 1 Listening

**May/June 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 Bach's Violin Concerto in A minor, BWV 1041 (Track 1).

**(a)** From which movement is this extract taken?

..... [1]

**(b)** Which keyboard instrument is heard in the continuo?

..... [1]

**(c)** This movement is in Ritornello form.

**(i)** Which section of the movement is this?

..... [1]

**(ii)** Describe the orchestral accompaniment.

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 .....  
 ..... [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)** Precisely identify the harmonic device in the 2nd solo violin part in bars 3<sup>2</sup>–5. The key is E minor.

..... [2]

**(b)** The chord at bar 6<sup>1</sup> is F major. What inversion is it in?

..... [1]

**(c)** Describe the texture in bars 9–13.

..... [1]

**(d)** Identify a harmonic device in the two solo violins in bars 15–16.

..... [1]

(e) What other time signature (**not**  $\frac{6}{4}$ ) matches the rhythmic effect in bar 20?

..... [1]

(f) Identify the key in bars 34 and 35. What is its relationship to the tonic key (C major)?

Key: .....

Relationship: ..... [2]

(g) Describe some of the ways in which the two solo violin parts interact throughout the extract. Refer to bar numbers.

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..... [6]

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

(a) Comment on the use of ornamentation in both performances.

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..... [6]

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

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..... [10]

**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 Compare how the composers imitate Middle Eastern dance music in *Festival in Baghdad* from movement IV of *Scheherazade* and movement II, *Arabian Dance*, from *Peer Gynt Suite No. 2*. [35]
  
- 5 How do dynamics contribute to the descriptive aspects of Debussy's *La cathédrale engloutie* and *Peer Gynt's Homecoming*, movement III from Grieg's *Peer Gynt Suite No. 2*? [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**. You may **not** use recordings or scores.

- 6 How have different solo instruments been used in various styles and traditions? [30]
  
- 7 When music uses lyrics, how important is it that the music follows the speech rhythms of the words? [30]
  
- 8 Does music always have to be serious? [30]

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