

# Cambridge International AS & A Level

CANDIDATE NAME		
CENTRE NUMBER	CANDIDATE NUMBER	
MUSIC		9483/1



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.

1

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.

List	en to this extract from Bach's Violin Concerto in A minor, BWV 1041 (Track 1).
(a)	What is the tempo marking for this movement?
	[1]
(b)	What key is this movement in?
	[1]
(c)	Describe the relationship between soloist and ensemble in this extract.
	[3]

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	en to Performance A on the recording provided (Track 2). Look at the score, which you will be separate insert, and read through the questions.	inc
(a)	How is the music of bars 6–10 different from bars 1–5?	
		[1]
(b)	Identify the cadence in bars 23–24.	
		[1]
(c)	Precisely identify the harmonic device in bars 40–46.	
		[2]
(d)	Precisely identify the melodic device in the solo violins in bars 62–64.	
		[2]
(e)	Identify the key in bars 78–80 and its relationship to the tonic.	
	Key:	
	Relationship:	 [2]
(f)	Comment on the texture of bars 30–67. Refer to bar numbers.	
		[6]

	Comment on dynamics in the two performances.
	[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 <b>not</b> refer to dynamics.

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## **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.

ne of the differe vements from So				o opoliilig i	[35]
bussy's use of t novement from F		e engloutie v	with Grieg's	use of the	orchestra [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.

6	Explain how changes of tempo can add interest to music.	[30]
7	What effect can moments of silence have in music?	[30]
8	Why might musicians make different arrangements of pieces? In your answer, rarrangements you have heard.	efer to [30]



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