

# Cambridge International AS & A Level

Candidates m	ay use their own unedited recording of	the Set Works in Section B	only.
	Manuscript paper (optional) Section A audio recordings (enclosed)		
You will need:	Insert (enclosed)	Section B audio recording	S
You must answ	ver on the question paper.		
i apoi i Listeri	iiig	001	2 hours
Paper 1 Listen	ing	Oct	ober/November 2023
MUSIC			9483/11
CENTRE NUMBER		CANDIDATE NUMBER	
CANDIDATE NAME			

- 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.

List	en to	o this extract from Handel's <i>Water Music</i> , <i>Suite in F major</i> (Track 1).	
(a)	Wh	at is the name of this movement?	
			. [1]
(b)	Wh	at is the time signature of this movement?	
			. [1]
(c)	Apa	art from Oboes 1 and 2, what other instrument plays in this extract?	
			. [1]
(d)	Des	scribe the music that would be heard next (immediately after the recorded extract).	
			. [2]
		o Performance A on the recording provided (Track 2). Look at the score which you will eparate insert, and read through the questions.	l find
(a)	Ide	ntify <b>one</b> harmonic device and <b>one</b> melodic device in the music of bars 1–2.	
			. [2]
(b)	(i)	Name the key and cadence at bars 12 <sup>4</sup> –13 <sup>1</sup> .	
		Key	
		Cadence	
		Cadelice	
		Cadence	[2]
	(ii)	What is the relationship of this key to the key in bar 11 (D major)?	

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(c)	Identify the harmonic device in bar 36[1]
(d)	Name <b>two</b> 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 20 <sup>4</sup> to the end.
	[6]
Ref	er 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]

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(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 <b>not</b> refer to articulation.
	[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.

	scuss the use of instrumentation to suggest characters and events in Rimsky-Korsakov's cheherazade. Refer to passages from any <b>two</b> movements. [35]
Ho Pe	ow is melody used in Debussy's <i>La cathédrale engloutie</i> and any <b>two</b> movements from Grieg's eer Gynt, Suite No.2? [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 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]



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