



Cambridge International AS & A Level

CANDIDATE
NAME

CENTRE
NUMBER

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CANDIDATE
NUMBER

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MUSIC

9483/11

Paper 1 Listening

May/June 2024

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 (provided)

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 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.

1 Listen to this extract from Handel’s *Water Music, Suite in F Major* (Track 1).

(a) From which movement is this extract taken?

..... [1]

(b) Name the solo instrument.

..... [1]

(c) Identify the cadence that ends the movement.

..... [1]

(d) Comment on the soloist’s treatment of the melody.

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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) Describe the texture of the music in bars 21–52.

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..... [3]

(b) Precisely identify the melodic device in the solo flute part in bars 73–74.

..... [2]

(c) In bar 76, there is an imperfect cadence in D major. Precisely identify the first chord.

..... [2]

(d) Name the harmonic device used by the recorder in bars 103⁴–104³.

..... [1]

(e) Describe the structure of the extract. Refer to keys and bar numbers to identify the different sections.

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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 each performance. Refer to bar numbers in your answer.

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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 How do harmony and tonality contribute to scene setting in Debussy’s *La Cathédrale engloutie* and in any **one** movement from Grieg’s *Peer Gynt*, Suite No. 2? [35]

5 How does Rimsky-Korsakov’s use of instruments support the storytelling in any **two** movements of *Scheherazade*? [35]

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A series of horizontal dotted lines for writing, spanning the width of the page.

A series of horizontal dotted lines spanning the width of the page, providing a guide for handwriting practice.

