



Cambridge International AS & A Level

CANDIDATE NAME



CENTRE NUMBER

--	--	--	--	--

CANDIDATE NUMBER

--	--	--	--



MUSIC

9483/12

Paper 1 Listening

October/November 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 Bach’s *Violin Concerto in A minor*, BWV 1041 (Track 1).

(a) What is the tempo marking for this movement?

..... [1]

(b) What is the time signature of this movement?

..... [1]

(c) The music in the first part of the extract is used again several times in the movement. What is the musical term for this section?

..... [1]

(d) How does the texture change towards the end of the extract?

.....
.....
..... [2]

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN





2 Listen to Performance A on the recording provided (Track 2). This is a movement for flute, oboe, violin, bassoon and continuo. Look at the score, which you will find in the separate insert, and read through the questions.

(a) Referring to the music from the beginning of the extract to bar 9¹:

(i) Identify the type of descending scale played by the flute in bar 3.

..... [1]

(ii) By the end of this passage the music has modulated to B flat major. What is the relationship of this key to the tonic of the movement?

..... [1]

(b) Precisely identify the harmonic device played by the bassoon and continuo in bars 18–19².

..... [2]

(c) Name the key and cadence at bars 36⁴–37¹.

Key

Cadence

[2]

(d) Name **one** device and **one** violin technique used in bars 43–47³.

.....

..... [2]

(e) Describe how the flute, oboe and violin interact in bars 9²–22³. Refer to bar numbers in your answer.

.....

.....

.....

.....

.....

.....

.....

..... [6]



DO NOT WRITE IN THIS MARGIN



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

(a) Comment on the use of dynamics and on the overall sound of each performance. Refer to bar numbers in your answer.

.....
.....
.....
.....
.....
.....
..... [6]

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

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
..... [10]

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN

DO NOT WRITE IN THIS MARGIN





Handwriting practice area with horizontal dotted lines.

DO NOT WRITE IN THIS MARGIN





Handwriting practice area with horizontal dotted lines.

DO NOT WRITE IN THIS MARGIN





Area with horizontal dotted lines for writing.

DO NOT WRITE IN THIS MARGIN

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

