



## Cambridge International AS & A Level

CANDIDATE  
NAME

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CENTRE  
NUMBER

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CANDIDATE  
NUMBER

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**MUSIC**

**9483/12**

Paper 1 Listening

**October/November 2022**

**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 Orchestral Suite No. 3 BWV 1068 (Track 1).

(a) What type of dance is heard in this extract?

..... [1]

(b) Which characteristics of this dance are evident in the music?

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 ..... [2]

(c) Describe the texture of the extract.

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

**2** Listen to Performance A on the recording provided (Track 2). Look at the score provided, which you will find in the separate insert, and read through the questions.

(a) Name the melodic device in the violins in bars 4<sup>2</sup>–8<sup>1</sup>.

..... [2]

(b) Identify the rhythmic device used in the oboe part in bars 11–12.

..... [1]

(c) Identify the key and cadence at bar 31 and its relationship to the tonic key of the movement.

.....  
 ..... [3]

(d) Identify the harmonic device in the violin parts in bars 48<sup>2</sup>–48<sup>3</sup>.

..... [1]

(e) Identify the harmonic device outlined in bars 54<sup>3</sup>–58<sup>1</sup>.

..... [1]

(f) Describe some of the different ways in which the oboe interacts with the violins.

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..... [6]

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

(a) Comment on how the two performances approach ornamentation.

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..... [6]

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

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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.

- 4 Compare the use of melody in Tchaikovsky's *1812 Overture* and Sculthorpe's Third Sonata for Strings '*Jabiru Dreaming*'. [35]
  
- 5 Discuss how the composers portray nature in Third Sonata for Strings '*Jabiru Dreaming*' and *Knoxville: Summer of 1915*. [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** Discuss some of the ways in which music has significance and meaning in different cultures or traditions. [30]

**7** Describe some of the ways in which music of different traditions has changed in recent times. [30]

**8** Explain how ornamentation and decoration are used in music of different styles or traditions. [30]

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