

Cambridge International AS & A Level

MUSIC

Paper 1 Listening

9483/13

2 hours

May/June 2020

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed) Insert (enclosed) Manuscript paper (optional) Section A audio recordings (enclosed) Section B audio recordings

Candidates may use their own unedited recordings 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.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- **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.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

INFORMATION

- The total mark for this paper is 100.
- The number of marks for each question or part question is shown in brackets [].

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 Question 2 is in the accompanying insert. **No** additional scores may be used in Section A.

- 1 Listen to this passage from Bach's *Brandenburg Concerto no. 5* (Track 1).
 - (a) From which movement is this extract taken? [1]
 - (b) Which section of the movement should follow this extract? [1]
 - (c) Describe the relationship between the instruments heard in this extract. [3]
- 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)	Compare the music of bars 1 to 6 with the music of bars 7 to 12.	[3]
(b)	Name the harmonic device in bars 23 to 25 ¹ .	[2]
(c)	Name the harmonic device in the first violin part from bars 26 to 27.	[1]
(d)	Identify the cadence in bar 31.	[1]

- (e) Name the harmonic device from bars 44 to 49¹. [1]
- (f) Outline the changes of texture in this extract, referring to bar numbers. [6]
- **3** Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).
 - (a) Describe some examples of the ornamentation in each performance. [6]
 - (b) Compare the two performances. You may wish to refer to instrumentation, tempo, pitch, articulation, the overall sound or any other features you consider important. You should not refer to ornamentation. [10]

Answer **one** question in Section B.

Refer to your own unedited recordings of the set works. You may **not** use scores.

- 4 Describe the effect of different textures used in Wagner's Overture from Der fliegende Holländer. Compare these briefly with the textures used in Boulanger's Les Sirènes. Refer to specific musical examples in your answer. [35]
- 5 How are metre and rhythm used to suggest scenes in Britten's *Four Sea Interludes*? Refer to contrasting examples in your answer. [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 Discuss some examples of how different styles/traditions have influenced each other. Illustrate your answer with reference to a range of music. [30]
- What factors might affect people's musical preferences? Illustrate your answer with reference to examples from different styles/traditions. [30]
- 8 How does the importance and role of soloists vary in different styles/traditions? Refer to a range of examples in your answer. [30]

BLANK PAGE

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 the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.