



Cambridge International AS & A Level

MUSIC

9483/13

Paper 1 Listening

May/June 2019

2 hours



You must answer on the enclosed answer booklet.

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

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 [].

This document has 4 pages. Blank pages are indicated.

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 the extract from Bach's *Brandenburg Concerto no. 5* (Track 1).
- (a) Which movement is this extract taken from? [1]
- (b) What musical characteristics identify it as this movement? [2]
- (c) Name the **two** solo instruments accompanied by the harpsichord at the start of the extract. [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) Describe the chord in bar 2. [2]
- (b) Name the key into which the music modulates in bars 4–7. [2]
- (c) Identify the cadence at bars 9–10. [1]
- (d) Identify the harmonic device used in the second violin part in bars 11–12. [1]
- (e) Identify the melodic device used in the cello part in bars 16 and 17. [2]
- (f) What compositional techniques are used to give structure to the music in the Andante largo section (bars 11–25)? [6]
- 3 Refer to both Performances A (Track 2) and B (Track 3) on the recordings provided.
- (a) Comment on how the two performances of the opening Adagio section differ in their approach to ornamentation. [6]
- (b) Compare the two performances. You may wish to refer to instrumentation, pitch, articulation, tempo, the overall sound or any other features you consider important. [10]

Section B – Understanding Music

Answer **one** question in Section B. Refer to your own unedited recordings of set works. You may **not** use a copy of the scores.

- 4 Compare some of the ways dramatic tension is created in any **one** of Britten's *Four Sea Interludes* and in Wagner's Overture from *Der fliegende Holländer*. [35]
- 5 In what ways is calmness suggested in Boulanger's *Les Sirènes* and Wagner's Overture from *Der fliegende Holländer*? [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 What do you understand by stylistic 'fusion' in music? Describe **any two** examples from any style or tradition. [30]
- 7 Describe some of the possible challenges of listening to music from cultures other than your own. Illustrate your answer with references to music from **any two** styles or traditions. [30]
- 8 Compare the creative possibilities of vocal music with those of instrumental music. Illustrate your answer with references to music from **any two** styles or traditions. [30]

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