

Cambridge International AS & A Level

MUSIC

Paper 1 Listening

9483/11

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

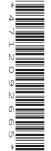
Candidates may use their own unedited recordings of the Set Works in Section B only.

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 [].



9403/

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 Händel's *Music for the Royal Fireworks* (Track 1).

(a)	What type of dance is heard in this extract?	[1]
(b)	What musical features identify this dance?	[2]
(c)	How does the instrumentation change when the music is repeated?	[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) Comment on the harmony in the Vivace section (bars 1 to 9).	[1]
(b) Describe the texture of bars 10 to 14.	[1]
(c) In what ways does the texture change in bars 15 to 28?	[2]
(d) Refer to bars 29 to 34.	
(i) Name the melodic device in the first violin part.	[2]
(ii) How does the continuo part relate to the first violin part?	[1]
(e) Name the cadence at bars 50 to 51.	[1]
(f) What compositional techniques does Corelli use in the Adagio section?	[6]

- **3** Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).
 - (a) Comment on how the two performances differ in their approach to articulation. [6]
 - (b) Compare the two performances. You may wish to refer to instrumentation, pitch, ornamentation, tempo, the overall sound or any other features you consider important. You should **not** refer to articulation.
 [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 dynamics contribute to the various moods in Wagner's *Overture* from *Der fliegende Holländer* and Boulanger's *Les Sirènes*? Illustrate your answer with specific musical examples from **both** works. [35]
- 5 How does the texture of the music contribute to the description of the scenes in any **two** of Britten's *Four Sea Interludes*? [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 To what extent is contrast important **within** a piece of music? Illustrate your answer with examples from **at least two** styles/traditions. [30]
- What features of a piece of music might identify it as coming from a particular region? Refer to a range of different styles/traditions in your answer. [30]
- 8 Is music limited by conventions and traditions? Illustrate your answer with reference to at least two styles/traditions. [30]

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