

# Cambridge International AS & A Level

MUSIC 9483/13

Paper 1 Listening May/June 2020

2 hours

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 [].

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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 <sup>1</sup> .	[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 49 <sup>1</sup> .	[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, articulation, the overall sound or any other features you consider important. You should	

[10]

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refer to ornamentation.

# 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.

- 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.

- Discuss some examples of how different styles/traditions have influenced each other. Illustrate your answer with reference to **a range** of music. [30]
- 7 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]

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