



Cambridge International AS & A Level

MUSIC

9483/12

Paper 1 Listening

October/November 2020

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.

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) Which movement is this extract taken from? [1]
- (b) Explain Händel's choice of instruments for this passage. [2]
- (c) Describe the contrasting passage that immediately follows this 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) Name the harmonic device in the second violin part in bars 5 – 6. [1]
- (b) Identify the keys at bar 1 and bar 9, and describe their relationship. [3]
- (c) Name the harmonic device in bar 17³ to bar 18⁴. [2]
- (d) Identify the chord at bar 20². [1]
- (e) Name the cadence at bar 21³ to bar 22. [1]
- (f) Describe the structure of this extract and the use of the two groups of instruments. [6]
- 3** Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).
- (a) Comment on how the two performances interpret tempo markings. [6]
- (b) Compare the two performances. You may wish to refer to instrumentation, ornamentation, pitch, articulation, the overall sound or any other features you consider important. You should not refer to tempo. [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 Explain the expressive use of harmony in Boulanger's *Les Sirènes* and Britten's *Four Sea Interludes*. Refer to contrasting examples in your answer. [35]
- 5 Explain how some of the musical themes are presented and changed in Wagner's Overture from *Der fliegende Holländer*. Refer to specific musical 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 What impact has technology had on the creation of new music? Illustrate your answer with examples from **at least two** styles/traditions. [30]
- 7 Compare a range of textures used in music of **different** traditions and styles. Refer to specific musical examples in your answer. [30]
- 8 How has music been used for social commentary or political purposes in different cultures and traditions? Illustrate your answer with examples from **at least two** styles/traditions. [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.