

# 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)

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.

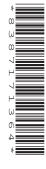
Section B: answer one question.

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 [].



# 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	List	en to the extract from Bach's <i>Brandenburg Concerto no. 5</i> (Track 1).		
	(a)	Which movement is this extract taken from?	[1]	
	(b)	What musical characteristics identify it as this movement?	[2]	
	(c)	Name the <b>two</b> solo instruments accompanied by the harpsichord at the start of the extr	act. [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 la section (bars 11–25)?	rgc [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 approto ornamentation.	ach [6]	
	(b)	Compare the two performances. You may wish to refer to instrumentation, pitch, articulat	ion.	

tempo, the overall sound or any other features you consider important.

[10]

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# **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.

- 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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