

Cambridge International AS & A Level

MUSIC 9483/13

Paper 1 Listening October/November 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	Listen to the extract from Händel's Music for the Royal Fireworks (Track 1).			
	(a)	Wha	at type of dance is this?	[1]	
	(b)	Nar	me two principal characteristics of this dance.	[2]	
	(c)	Whi	ich woodwind instruments are used in this extract?	[2]	
2	Chr	Listen to Performance A on the recording provided (Track 2). This is an extract from Torelli Christmas Concerto which depicts the shepherds. Look at the score provided, which you will fin in the separate insert, and read through the questions.			
(a)		Nar	me the harmonic device used in the 2nd violin part in bars 2^2 to 4^4 .	[1]	
	(b) What musical term describes the entries of the 1st violin, 2nd violin and viola bars 5–7?			ts in [1]	
	(c)	Wha	at technical devices are used in the Vivace section to suggest the shepherd's folk mu	usic? [2]	
	(d)	(i)	Describe the contribution of the viola part to the texture from bars 14 ¹ to 19 ¹ .	[2]	
		(ii)	Describe one feature of the relationship between the 1st and 2nd violin parts in bars to 19 ¹ .	s 14 ¹ [1]	
	(e)	Nar	me the cadence at the end of the extract (bars 50-51).	[1]	
	(f)	Des	scribe in detail the use of modulation in the structure of the Vivace section.	[6]	
3	 Refer to both Performances A (Track 2) and B (Track 3) on the recordings provided. (a) Describe the differences in tempo between the two performances. What effect do differences have on the music? (b) Compare the two performances. You may wish to refer to instrumentation, pitch, articulate the overall sound or any other features you consider important. You should not refer to the content of the c				
				hese [6]	

© UCLES 2019 9483/13/O/N/19

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** Explain in detail some of the different ways in which storms are suggested in Britten's *Four Sea Interludes* and Wagner's Overture from *Der fliegende Holländer*. [35]
- Describe in detail how the music, and the two different roles for the voices and the piano, reflect the story in Boulanger's Les Sirènes.

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 is a *scale*? Discuss the use of different scales in music from **at least two** styles or traditions. [30]
- 7 What different kinds of repetition are used in music? Illustrate your answer with examples from at least two styles or traditions. [30]
- If a piece of music is not fully notated, or is not notated at all, what impact might this have on its performance? Illustrate your answer with examples from **any two** styles or traditions. [30]

© UCLES 2019 9483/13/O/N/19

Δ

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.

© UCLES 2019 9483/13/O/N/19