

Cambridge International AS & A Level

MUSIC 9483/12

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.

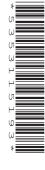
Section B: answer one question.

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 [].



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	List	en to this passage from Bach's Brandenburg Concerto no. 5 (Track 1).		
	(a)	Which part of the first movement is this extract taken from?	[1]	
	(b)	How does Bach build tension towards the end of the extract?	[1]	
	(c)	Which section follows immediately after the extract?	[1]	
	(d)	Describe the roles of the three instruments heard in 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 melodic device in the first violin part in bars 6 ¹ to 8 ³ .	[2]	
	(b)	Name the cadence at bar 13.	[1]	
	(c)	Name the texture of the Allegro section.	[1]	
	(d)	Name the harmonic device in the second violin part from bar 20 to 21.	[1]	
	(e)	dentify the keys of the Andante Largo and Allegro sections, and describe their relationship. [3]		
	(f)	Outline the contrasts in the extract, referring to bar numbers.	[6]	
3	Ref	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 use of instrumentation or ornamentation in the continuo part.	and [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. Should not refer to the continuo part.		

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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 are metre and rhythm used to suggest scenes in Britten's *Four Sea Interludes*? Refer to contrasting examples in your answer. [35]
- 5 Discuss the effect of contrasting uses of rhythm in Wagner's *Overture* from *Der fliegende Holländer* and Boulanger's *Les Sirènes*. 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.

- In what ways do different musical styles and traditions treat the interaction between voices and instruments? Refer to a **variety** of styles/traditions in your answer. [30]
- 7 What effect do changes of tempo have **within** a piece? Refer to a range of specific musical examples from **at least two** styles/traditions to illustrate your answer. [30]
- To what extent do 'folk' or 'popular' styles of music differ from 'classical' music? Refer to a range of examples from around the world to illustrate your answer. [30]

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