

# Cambridge International AS & A Level

MUSIC 9483/11

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.

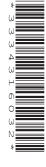
Section B: answer one question.

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	isten to the extract from Bach's Brandenburg Concerto no. 5 (Track 1).		
	(a)	Which movement is this extract taken from?	[1]	
	(b)	Which section of the movement starts at the end of the extract?	[1]	
	(c)	Name the instrument heard in this recording.	[1]	
	(d)	How is this instrument's role different from what you might expect in a concerto grosso?	[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)	Outline the composer's use of concertino and ripieno in the opening section (bars 1–58).	[2]	
	(b)	What is the relationship of the chord in bar 20 to the chord in bar 21?	[1]	
	(c)	Identify the cadence in bars 57 to 58.	[1]	
	(d)	Name the texture from bars 59 to 69.	[1]	
	(e)	Identify the harmonic device used in the first violin part in bars 72–73.	[1]	
	(f)	Name the melodic device in bars $78^4$ to $80^3$ in the second violins.	[2]	
	(g)	Describe in detail the structure of the extract from bar 59 to 88 (the end of the extract).	[6]	
3	Ref	efer to both Performances A (Track 2) and B (Track 3) on the recordings provided.		
	(a)	Comment on how the two performances interpret tempo.	[6]	
	(b)	(b) Compare the two performances. You may wish to refer to instrumentation, pitch, articulation ornamentation, the overall sound or any other features you consider important. You should not refer to tempo.		

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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 how contrast is created in Boulanger's *Les Sirènes* and any **one** of Britten's *Four Sea Interludes*. [35]
- In what ways is calmness suggested in *Moonlight* (movement III of Britten's *Four Sea Interludes*) and in 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.

- 6 Compare the notation practices of a range of styles/traditions. How necessary and helpful do you think they are? [30]
- 7 How do musical styles evolve? Illustrate your answer with reference to any two different styles of music.
  [30]
- 8 Explain how groups of singers are used in music of at least two different styles/traditions. [30]

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