

Cambridge International AS & A Level

MUSIC

9483/01

2 hours

For examination from 2019

Paper 1 Listening

SPECIMEN PAPER

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 Listen to this passage from the first movement from Händel's *Music for the Royal Fireworks* (Track 1).

	(a)	What type of overture is this?	[1]
	(b)	Name two principal characteristics of this overture.	[2]
	(c)	Name the instruments playing the continuo part in this recording.	[2]
2	Listen to Performance A on the recording provided (Track 2). Look at the score provided, whi you will find in the separate insert, and read through the questions.		
	(a)	Describe the relationship between the two solo violins from bars 1–19.	[2]
	(b)	Name the harmonic devices in the following locations:	
		(i) Bars 55–58 beat 1.	[1]
		(ii) Bars 68–69.	[1]
	(c)	Name the melodic device used by the violas in bars 98–99.	[1]
	(d)	Identify the sections in this movement. Refer to bar numbers.	[3]
	(e)	How is this movement typical of its genre?	[6]
3	Ref	er to both Performances A and B on the recordings provided (Tracks 2 and 3).	
	(a)	Comment on how the two performances interpret the changes of tempo.	[6]

(b) Compare the two performances. You may wish to refer to instrumentation, 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 set works. You may **not** use scores.

- 4 Explain how the sea is depicted in Boulanger's *Les Sirènes* and Britten's *Four Sea Interludes,* Third movement. Evaluate which you think is more effective. Refer to specific musical examples in your answer. [35]
- 5 Compare some of the ways Britten and Wagner use an orchestra to create the effect of a storm in *Four Sea Interludes,* Fourth movement and Overture from *Der fliegende Holländer.* Evaluate which you think is more effective. 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** and the musical genres and styles they represent.

You may **not** use recordings or scores.

- 6 Explain the differences between electronic and acoustic instruments and compare their musical and expressive possibilities or limitations. [30]
- 7 How is improvisation used in music? Refer to **two or more** performances which you have heard. [30]
- 8 To what extent does the music of some countries or regions have characteristics that make its origin recognisable? Refer to a range of specific examples in your answer. [30]

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