



# 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)                      Section A audio recordings (enclosed)  
                          Insert (enclosed)                                      Section B audio recordings  
                          Manuscript paper (optional)

**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 [ ].

This document has 4 pages. Blank pages are indicated.

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 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<sup>1</sup> to 8<sup>3</sup>. [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) Identify 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 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 and ornamentation in the continuo part. [6]
  - (b) Compare the two performances. You may wish to refer to instrumentation, ornamentation, tempo, pitch, articulation, the overall sound or any other features you consider important. You should **not** refer to the continuo part. [10]

### 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.

- 6 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]
- 8 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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