



Cambridge International AS & A Level

MUSIC

9483/11

Paper 1 Listening

October/November 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 Händel's *Music for the Royal Fireworks* (Track 1).
- (a) Which movement is this extract taken from? [1]
- (b) Explain Händel's choice of instruments for this passage. [2]
- (c) Describe the contrasting passage that immediately follows 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 harmonic device in the second violin part in bars 5 – 6. [1]
- (b) Identify the keys at bar 1 and bar 9, and describe their relationship. [3]
- (c) Name the harmonic device in bar 17³ to bar 18⁴. [2]
- (d) Identify the chord at bar 20². [1]
- (e) Name the cadence at bar 21³ to bar 22. [1]
- (f) Describe the structure of this extract and the use of the two groups of instruments. [6]
- 3** Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).
- (a) Comment on how the two performances interpret tempo markings. [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. You should not refer to tempo. [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 Explain the expressive use of harmony in Boulanger's *Les Sirènes* and Britten's *Four Sea Interludes*. Refer to contrasting examples in your answer. [35]

- 5 Explain how some of the musical themes are presented and changed in Wagner's Overture from *Der fliegende Holländer*. 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 What impact has technology had on the creation of new music? Illustrate your answer with examples from **at least two** styles/traditions. [30]

- 7 Compare a range of textures used in music of **different** traditions and styles. Refer to specific musical examples in your answer. [30]

- 8 How has music been used for social commentary or political purposes in different cultures and traditions? Illustrate your answer with examples from **at least two** styles/traditions. [30]

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