

MUSIC

9703/13

Paper 1 Listening

May/June 2018

2 hours

Additional Materials: Manuscript Paper (optional)

Candidates may use unedited recordings of the Prescribed Works in Section A and the Core Works in Section B and may listen to extracts from any of them on headphones. No scores may be used.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional paper ask the invigilator for a continuation booklet.

Answer **three** questions, one from each of Sections A, B and C.

You are advised to spend no longer than 45 minutes on each of Sections A and B and 30 minutes on Section C.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.

This document consists of 2 printed pages, 2 blank pages and 1 Insert.

Answer **one** question from each Section.

Section A – The ‘First Viennese School’ 1770–1827

Answer **one** question.

- 1 Write a detailed commentary on the second movement of Haydn’s *Trumpet Concerto*. [35 marks]
- 2 How does Beethoven vary texture in the third movement of his *Clarinet Trio*? Refer to at least **three** variations. [35 marks]
- 3 Compare the third movements of Mozart’s *Symphony no. 39* and Beethoven’s *Symphony No. 5*. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Describe in detail how Berlioz suggests the presence of the ‘beloved’ in any **two** movements of *Symphonie fantastique*? [35 marks]
- 5 How does Smetana use the orchestra to suggest the scenes in *Vltava*? Refer to at least **three** scenes. [35 marks]
- 6 How does music suggest different night-time moods and scenes? Discuss examples from music of any period or tradition, but do not include detailed references to more than **one** of the Core Works. [35 marks]

Section C

Answer **one** question.

- 7 In what ways might music be considered ‘old’ or ‘new’? Support your answer with a range of examples. [30 marks]
- 8 Is ‘structure’ an important feature of a piece of music? Refer to examples from at least **two** periods or traditions to support your answer. [30 marks]
- 9 How have composers used orchestras in different ways? Refer to examples from at least **two** periods and/or traditions. [30 marks]
- 10 Who owns musical works? Refer to examples from at least **two** different periods or traditions. [30 marks]

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