

MUSIC

9703/01

Paper 1 Listening

October/November 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 Describe Mozart’s use of Sonata Form in the first movement of *Symphony no. 39*. Compare this with Beethoven’s use of the form in *Symphony no. 5*. [35 marks]
- 2 Explain some of the ways that Beethoven varies each of the two themes in the second movement of *Symphony no. 5*. Briefly compare this with how he varies the theme in **one** of the variations of the third movement of his *Clarinet Trio*. [35 marks]
- 3 Describe in detail the relationship between soloist and orchestra in the second movement of Haydn’s *Trumpet Concerto*. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 How do Berlioz and Smetana suggest dancing in *Symphonie fantastique* and *Vltava*? Refer to specific musical features. [35 marks]
- 5 How do Berlioz and Debussy create a calm mood in the third movement of *Symphonie fantastique* and *Clair de lune*? You may refer to features such as dynamics, texture, harmony, tempo and rhythm but you do not have to discuss them all. [35 marks]
- 6 Can music portray ‘night’ more successfully with or without words? Refer to a range of examples. [35 marks]

Section C

Answer **one** question.

- 7 Can the opinions of music critics be of value to audiences, composers and performers? Refer to a range of examples. [30 marks]
- 8 What is meant by the term ‘texture’? Illustrate your answer by referring to musical examples from any tradition or period. [30 marks]
- 9 How has technology affected the way we access music? Refer to a range of specific examples. [30 marks]
- 10 Describe some of the ways percussion instruments are used in music from at least **two** different periods or traditions. [30 marks]

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