

MUSIC

9703/11

Paper 1 Listening

May/June 2019

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

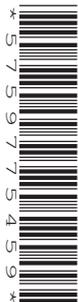
An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional paper ask the invigilator for a continuation booklet.

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. Do not repeat points that you make in one Section in answer to a question in another Section.

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

Answer **one** question.

- 1 Write a detailed commentary on the second movement of Mozart’s *Symphony No. 39*. [35 marks]
- 2 What is the difference between a symphony and a concerto? Refer to specific examples from the Prescribed Works. [35 marks]
- 3 Explain some of the ways composers use variation. Make detailed references to examples from **two** of the Prescribed Works. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 How does Smetana depict various events in *Vltava*? Refer to **three** contrasting scenes. [35 marks]
- 5 How convincingly does Debussy portray the moonlight in *Clair de lune*? Compare this with any piece relating to ‘moonlight’ which uses more than one instrument. [35 marks]
- 6 Describe the ways that Berlioz creates a pastoral scene in the third movement of his *Symphonie fantastique*. [35 marks]

Section C

Answer **one** question.

- 7 Discuss whether there is more or less innovation in music today compared with the 18th and 19th centuries. [30 marks]
- 8 Is a conductor necessary in ensemble performances of music? Support your answer with examples from different genres/traditions. [30 marks]
- 9 What is ‘classical’ music and how relevant is it today? Refer to a range of examples from different periods and traditions. [30 marks]
- 10 How is music passed on in different traditions? Discuss a range of practices. [30 marks]

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