

**MUSIC**

**9703/12**

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 first movement of Mozart’s *Symphony no. 39*. [35 marks]
- 2 Explain some of the ways Beethoven uses variation techniques in the third movement of his *Trio for clarinet, piano and cello*. [35 marks]
- 3 Compare the second movements of Beethoven’s *Symphony no. 5* and Haydn’s *Trumpet Concerto*. [35 marks]

### Section B – Picturing Music

Answer **one** question.

- 4 How does Smetana suggest **three** contrasting scenes in *Vltava*? [35 marks]
- 5 How have composers suggested stillness in pieces about ‘night’? Refer to **one** Core Work and **one** non-Core Work, instrumental or vocal, that you have studied. [35 marks]
- 6 Describe how Berlioz creates dramatic tension in his *Symphonie fantastique*. Refer to **two** of the movements you have studied. [35 marks]

### Section C

Answer **one** question.

- 7 Why is music composed today? Discuss a range of reasons and compare these with music composed in the 18<sup>th</sup> and 19<sup>th</sup> centuries. [30 marks]
- 8 What is ‘metre’? How important is it in music of different periods/traditions? [30 marks]
- 9 Should music be re-used in new ways? Justify your opinion with reference to music from at least **two** different periods/traditions. [30 marks]
- 10 Which is more versatile: a piano or an orchestra? Refer to specific examples from repertoire you have studied to support your opinion. [30 marks]



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