



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Subsidiary and Advanced Level

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MUSIC

9703/01

Paper 1 Listening: Music of the Western Tradition

May/June 2012

2 hours

Additional Materials: Answer Booklet/Paper
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

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

You may use a soft pencil for any diagrams, graphs, music or rough working.

Do not use staples, paper clips, highlighters, glue or correction fluid.

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.



* 7 4 3 8 6 7 3 8 2 1 *

Answer **one** question from each section.

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

Answer **one** question.

- 1 Explain what it means to ‘vary’ a theme. Refer to at least **two** of the Prescribed Works. [35 marks]
- 2 Compare the second movement of Mozart’s *Clarinet Quintet* with the second movement of Beethoven’s *Violin Concerto*. Discuss structure and use of instruments, and mention any other details you consider significant or particularly effective. [35 marks]
- 3 Write a detailed commentary on the third movement of Haydn’s ‘*Schoolmaster*’ Symphony. Pay particular attention to aspects of the music that are typical of the genre. [35 marks]

Section B – Love and Loss

Answer **one** question.

- 4 How does Purcell’s music for the soloists in *Dido and Aeneas* express the meaning of their words? Illustrate your answer by close discussion of examples. [35 marks]
- 5 Explain the term ‘song cycle’ by showing how Schubert’s *Die schöne Müllerin* is an example of the genre, and by comparing it with any other collection(s) of songs with which you are familiar (from any period or tradition). [35 marks]
- 6 Many operas and musicals end with the death of one or both lovers. Discuss a range of examples (from any period or tradition) to show how music can contribute to the emotional impact of such scenes. [35 marks]

Section C

Answer **one** question.

- 7 Compare musical life in the Vienna of Schubert’s day with the conditions Haydn was working under when he composed the ‘*Schoolmaster*’ Symphony. [30 marks]
- 8 Is it possible to appreciate vocal music fully when it is sung in a foreign language? How helpful are translations? [30 marks]
- 9 Discuss the similarities and differences between the ways that music is used in films and its role in operas. [30 marks]
- 10 Explain the relationship between ‘beat’ and ‘rhythm’. Illustrate your answer with references to music from **at least two** different periods or traditions. [30 marks]

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