

MUSIC

9703/01

Paper 1 Listening

October/November 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 Beethoven’s *Symphony no. 5*. [35 marks]
- 2 Outline the form of the first movement of Haydn’s *Trumpet Concerto* and compare it with the form of the first movement of Mozart’s *Symphony no. 39*. [35 marks]
- 3 Describe Variations 7, 8 and 9 of Beethoven’s *Clarinet Trio* and briefly relate these to the theme. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Describe how Smetana represents the river’s journey throughout *Vltava*. [35 marks]
- 5 How does the use of percussion contribute to the portrayal of the story in the third and fourth movements of Berlioz’s *Symphonie fantastique*? [35 marks]
- 6 What features would you expect to hear in music about ‘night’? Show how these are suggested in **two** contrasting pieces. [35 marks]

Section C

Answer **one** question.

- 7 What is ‘patronage’? Discuss examples from the late 18th and early 19th centuries, and consider if any elements of patronage have survived in the 21st century. [30 marks]
- 8 How is improvisation used in different types of classical music? Refer to examples from **two** periods and/or traditions. [30 marks]
- 9 How might different performers interpret a single piece of music? Refer to at least **two** performances you have heard. [30 marks]
- 10 Discuss some of the ways composers, performers and audiences have all influenced each other in the creation of new music. [30 marks]

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