

MUSIC

9703/01

Paper 1 Listening

May/June 2015

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 an HB pencil for any diagrams, graphs, music or rough working.

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

DO NOT WRITE IN ANY BARCODES.

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.



Answer **one** question from each section.

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

Answer **one** question.

- 1 Describe the principal features of the third movement of Beethoven’s *Symphony No. 5*. [35 marks]
- 2 Compare the variation techniques used by Schubert in the fourth movement of his *Trout Quintet* with those used by Haydn in the second movement of his ‘*Schoolmaster*’ *Symphony*. Refer to specific variations in your answer. [35 marks]
- 3 Discuss the similarities and differences between the first movement of a concerto and the first movement of a symphony. Refer to Mozart’s *Piano Concerto in G*, K453 and **either** Haydn’s ‘*Schoolmaster*’ *Symphony* **or** Beethoven’s *Symphony No. 5* in your answer. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Explain in detail how Vivaldi expresses the mood and meaning of the poem (sonnet) that accompanies the first movement of his *Summer* concerto. [35 marks]
- 5 Which **three** pieces from Mussorgsky’s *Pictures at an Exhibition* do you consider Ravel orchestrated most effectively? Refer closely to specific examples in your explanations to support your answer. [35 marks]
- 6 How can instrumental music (without a sung text) suggest characters or scenes? Describe and discuss a range of examples, from the Core Works **and/or** other music that you know, to support your answer. [35 marks]

Section C

Answer **one** question.

- 7 How does the work of a professional musician today differ from that of one in the 18th or 19th century? Compare the working lives of **two** earlier composers with those of musicians in the 21st century. [30 marks]
- 8 Explain the differences between electronic and acoustic instruments and compare their musical and expressive limitations or possibilities. [30 marks]
- 9 In what ways might one soloist’s performance of a piece differ from another’s? Refer in your answer to at least **two** performances you have heard. [30 marks]
- 10 What is meant by the musical term ‘dynamics’? Describe a range of examples from music from more than one period or tradition in which you think the contribution of dynamic effects is important. [30 marks]

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