

MUSIC

9703/11

Paper 1 Listening

May/June 2017

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.

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

Answer **one** question.

- 1 In as much detail as you can, describe the music of variations II, III and IV from the third movement of Beethoven’s *Clarinet Trio*. Explain how each of them relates to the Theme. [35 marks]
- 2 Compare the second movement of Haydn’s *Trumpet Concerto* with the second movement of Mozart’s *Symphony no. 39*. Explain what features they have in common and in what ways they differ. Refer to specific examples. [35 marks]
- 3 Compare the orchestras that Mozart and Beethoven wrote for in the two symphonies you have studied and give examples of some of the different ways they used them. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Explain in detail how Smetana and Berlioz suggest scenes in the countryside in *Vltava* and the third movement of *Symphonie fantastique*. [35 marks]
- 5 Compare the ways that night is suggested in **either** Debussy’s *Clair de lune* **or** Smetana’s *Vltava* with **one** twentieth-century piece. [35 marks]
- 6 Explain in detail how the artist’s obsession with his ‘beloved’ is suggested in the music of the second movement of Berlioz’s *Symphonie fantastique*. Compare it briefly with the theme’s reappearance in the fourth movement. [35 marks]

Section C

Answer **one** question.

- 7 How did developments in the technology of instrument-making and communication influence the ways music was composed and heard in the eighteenth and nineteenth centuries? [30 marks]
- 8 The term ‘texture’ is often used to describe the way musical sounds are combined. Illustrate the most common types of musical texture by describing and discussing a range of contrasting examples. [30 marks]
- 9 What features of a piece of music are usually left to the performer to interpret? Are there any that should not be changed? Refer to a range of examples from different periods and/or traditions. [30 marks]
- 10 Briefly describe the construction of the piano and some of the ways in which it can be played. Illustrate your answer by reference to at least **three** examples of music, from any period or tradition, that show different aspects of its possibilities. [30 marks]

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