

MUSIC

9703/11

Paper 1 Listening

May/June 2018

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 Write a detailed commentary on the last movement of Haydn’s *Trumpet Concerto*. [35 marks]
- 2 Discuss the similarities and differences between the minuet and the trio in Mozart’s *Symphony no. 39*. Briefly compare this movement with the third movement of Beethoven’s *Symphony no. 5*. [35 marks]
- 3 Compare the role of the piano in variations I, III and V of Beethoven’s *Clarinet Trio*. Briefly relate these variations to the theme. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Describe some of the ways Berlioz’s use of dynamics contributes to the suggestion of scenes in *Symphonie fantastique*. Discuss a range of examples from **two** of the movements. [35 marks]
- 5 Explain how Smetana and Debussy suggest night-time in *Vltava* and *Clair de lune*. Which do you think is more successful? Give reasons for your choice. [35 marks]
- 6 How can music suggest moonlight? Refer to examples from a range of music with which you are familiar. [35 marks]

Section C

Answer **one** question.

- 7 Compare the ways in which composers earned a living in late 18th-century Vienna with composers today. [30 marks]
- 8 Explain what is meant by ‘syncopation’. Refer to at least **two** examples from different traditions and/or styles. [30 marks]
- 9 What makes a performance ‘authentic’? Refer to composers’ intentions, instruments and performance practice. [30 marks]
- 10 Briefly describe the construction of a trumpet, explaining the major technical developments. Discuss its common performing techniques and roles, referring to a range of examples from different genres, periods or traditions. [30 marks]

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