

**MUSIC**

**9703/11**

Paper 1 Listening

**May/June 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 Mozart’s *Symphony No. 39*. [35 marks]
- 2 What is the difference between a symphony and a concerto? Refer to specific examples from the Prescribed Works. [35 marks]
- 3 Explain some of the ways composers use variation. Make detailed references to examples from **two** of the Prescribed Works. [35 marks]

### Section B – Picturing Music

Answer **one** question.

- 4 How does Smetana depict various events in *Vltava*? Refer to **three** contrasting scenes. [35 marks]
- 5 How convincingly does Debussy portray the moonlight in *Clair de lune*? Compare this with any piece relating to ‘moonlight’ which uses more than one instrument. [35 marks]
- 6 Describe the ways that Berlioz creates a pastoral scene in the third movement of his *Symphonie fantastique*. [35 marks]

### Section C

Answer **one** question.

- 7 Discuss whether there is more or less innovation in music today compared with the 18<sup>th</sup> and 19<sup>th</sup> centuries. [30 marks]
- 8 Is a conductor necessary in ensemble performances of music? Support your answer with examples from different genres/traditions. [30 marks]
- 9 What is ‘classical’ music and how relevant is it today? Refer to a range of examples from different periods and traditions. [30 marks]
- 10 How is music passed on in different traditions? Discuss a range of practices. [30 marks]



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