

MUSIC

9703/12

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 first movement of Mozart’s *Symphony no. 39*. [35 marks]
- 2 Explain some of the ways Beethoven uses variation techniques in the third movement of his *Trio for clarinet, piano and cello*. [35 marks]
- 3 Compare the second movements of Beethoven’s *Symphony no. 5* and Haydn’s *Trumpet Concerto*. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 How does Smetana suggest **three** contrasting scenes in *Vltava*? [35 marks]
- 5 How have composers suggested stillness in pieces about ‘night’? Refer to **one** Core Work and **one** non-Core Work, instrumental or vocal, that you have studied. [35 marks]
- 6 Describe how Berlioz creates dramatic tension in his *Symphonie fantastique*. Refer to **two** of the movements you have studied. [35 marks]

Section C

Answer **one** question.

- 7 Why is music composed today? Discuss a range of reasons and compare these with music composed in the 18th and 19th centuries. [30 marks]
- 8 What is ‘metre’? How important is it in music of different periods/traditions? [30 marks]
- 9 Should music be re-used in new ways? Justify your opinion with reference to music from at least **two** different periods/traditions. [30 marks]
- 10 Which is more versatile: a piano or an orchestra? Refer to specific examples from repertoire you have studied to support your opinion. [30 marks]

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.