

MUSIC

9703/13

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 Theme and any **three** of the variations in Beethoven’s *Clarinet trio*, movement III. [35 marks]
- 2 Discuss the relationship between trumpet and orchestra in the first movement of Haydn’s *Trumpet Concerto*. [35 marks]
- 3 Compare the melodic uses of instruments in at least one movement from Mozart’s *Symphony no. 39* and one from Beethoven’s *Symphony no. 5*. Select significant examples for your answer. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 How does Smetana use dynamics to contribute to the depiction of scenes in *Vltava*? [35 marks]
- 5 How do composers suggest an effective contrast between light and dark in music about ‘night’? Refer to **one** Core and **one** non-Core Work in your answer. [35 marks]
- 6 Explain how the artist’s changing feelings towards his ‘beloved’ are represented by the music of the second, third and fourth movements of Berlioz’s *Symphonie fantastique*. [35 marks]

Section C

Answer **one** question.

- 7 What features of a musical work might make it popular? Refer to examples from both the ‘First Viennese School’ and the 21st century. [30 marks]
- 8 Can music be successful using a small number of musical ideas? Discuss examples from a range of traditions. [30 marks]
- 9 How has the development of modern technology affected performers’ interpretations of music? [30 marks]
- 10 Describe the construction of **one** orchestral woodwind instrument of your choice, and give examples of some of its different roles in the Prescribed and Core Works. [30 marks]

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