

MUSIC

9703/01

Paper 1 Listening: Music of the Western Tradition

October/November 2014

2 hours

Additional Materials: Answer Booklet/Paper
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

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

You may use a soft pencil for any diagrams, graphs, music or rough working.

Do not use staples, paper clips, highlighters, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

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.

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 *‘Schoolmaster’ Symphony*. Explain its structure and describe some of the ways the main theme is used. [35 marks]
- 2 Compare Variations III and IV in the last movement of Mozart’s *Clarinet Quintet* with the *Adagio* section which follows them. [35 marks]
- 3 Explain some of the ways in which the first movement of Beethoven’s *Violin Concerto* is typical of a classical concerto. [35 marks]

Section B – ‘Picturing Music’

Answer **one** question.

- 4 How effective are the techniques that Holst and Vivaldi use to suggest ‘the bringer of war’ (in *Mars*) and different types of weather (in *Winter* and *Summer*)? Discuss a range of examples to justify your view. [35 marks]
- 5 Describe in detail the opening of Mussorgsky’s *Pictures at an Exhibition* and explain how the composer uses and varies its theme throughout the whole work. [35 marks]
- 6 Give a full account of any single large piece **or** group of smaller pieces that sets out to suggest pictures, moods or some sort of story. The piece(s) you choose should be for instruments only (i.e. no voices). The music may be from any period or tradition but **must not be** from any of the Core Works. [35 marks]

Section C

Answer **one** question.

- 7 What opportunities to earn a living were there for musicians in eighteenth and early-nineteenth century Vienna? [30 marks]
- 8 Does the music of some countries have characteristics that make its origin recognisable? Refer to a range of specific examples in your answer. [30 marks]
- 9 To what extent should musicians today try to perform music exactly as the composer originally wrote it? [30 marks]
- 10 What similarities and differences have you noticed between the orchestras for which the **Prescribed** and **Core Works** were composed? Refer to e.g. size, nature of instruments, pitch, or anything else you consider relevant. [30 marks]

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.

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