



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Subsidiary and Advanced Level

MUSIC

9703/01

Paper 1 Listening: Music of the Western Tradition

October/November 2011

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.

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 In what ways is the third movement of Mozart’s *Symphony no. 40 in G minor (KV 550)* typical of its time? [35 marks]
- 2 Compare the first movements of Mozart’s *Piano Concerto in C major (KV 467)* and Beethoven’s *Piano Concerto no. 5 in E flat major (Op 73)*, paying particular attention to the relationship between soloist and orchestra in each. [35 marks]
- 3 Describe how Variation IV in Haydn’s *String Quartet in C major, Op. 76 no. 3 (Hob III: 77)* is different from the rest of the movement. To what extent is Variation IV a successful conclusion? [35 marks]

Section B – Love and Loss

Answer **one** question.

- 4 Describe the orchestras used in Purcell’s *Dido and Aeneas* and Verdi’s *Otello* and explain how their music contributes to the drama. [35 marks]
- 5 Choose **three** of the songs you have studied from Schubert’s *Die schöne Müllerin* and explain how the composer suggests the changing moods of the poems. [35 marks]
- 6 Compare a range of love songs from any **two** different traditions. Illustrate your answer by showing in detail how the vocal lines and accompaniments of your examples contribute to the expression of the text. [35 marks]

Section C

Answer **one** question.

- 7 Outline the background to the composition of Haydn’s *String Quartet in C major, Op. 76 no. 3 (Hob III: 77)* and then set it in the wider context of the performance of chamber music in late eighteenth-century Vienna. [30 marks]
- 8 Is rhythm the most important feature of a memorable melody? Illustrate your answer by reference to a range of examples from any period or tradition. [30 marks]
- 9 What new musical opportunities do electronic instruments offer to musicians? Illustrate your answer by referring to specific examples. [30 marks]
- 10 What is meant by ‘tempo’? Describe a wide range of examples to illustrate its importance and discuss some of the problems that performers face when they interpret music from an earlier period. [30 marks]

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