



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

**May/June 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 Outline the similarities and differences between a concerto and a symphony by comparing Mozart’s *Piano Concerto in C major (KV 467)* with his *Symphony no. 40 in G minor (KV 550)*. [35 marks]
- 2 Give a full account of the last movement of Beethoven’s *Piano Concerto no. 5 in E flat major (Op. 73)*. Begin your answer by explaining how the composer links this movement to the one before it. [35 marks]
- 3 Compare the music and role of each of the instruments in Variations II and III in the second movement of Haydn’s *String Quartet in C major Op. 76 no. 3 (Hob. III: 77)*. [35 marks]

### Section B – Love and Loss

Answer **one** question.

- 4 Show how Schubert’s piano accompaniments contribute to his interpretation of the text in *Die schöne Müllerin*. Refer to examples from at least **three** songs. [35 marks]
- 5 Explain what is meant by the terms ‘recitative’, ‘arioso’ and ‘aria’, illustrating your answer with references to examples from any of the Core Works and/or other music that you have studied. [35 marks]
- 6 Show how music can express **both** the happy and tragic moods of love. You may illustrate your answer by reference to examples from any music you know. [35 marks]

### Section C

Answer **one** question.

- 7 Outline some of the ways in which the orchestras of Beethoven and Mozart differ from those of Purcell in the seventeenth century and Verdi in the nineteenth century. [30 marks]
- 8 Explain the terms ‘copyright’ and ‘performing rights’ and compare the situation today with the conditions in which musicians worked in late eighteenth-century Vienna. [30 marks]
- 9 Can purely instrumental music express emotions as effectively as vocal music? You may refer to music from any genre, period or tradition. [30 marks]
- 10 Some techniques of performing on instruments are described as types of ‘articulation’. Explain this term and identify examples (from any period or tradition) of **at least three** different techniques. [30 marks]

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