



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education Advanced Level

**MUSIC**

**9703/01**

Paper 1 Listening: Music of the Western Tradition

**October/November 2009**

**2 hours**

Additional Materials: Answer Booklet/Paper  
Manuscript Paper (optional)

**Candidates may use unedited recordings of the Prescribed Works in Section A 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.



### Section A – The ‘First Viennese School’ 1770–1828

Answer **one** question.

- 1 Describe the role and music of **either** the 1st violin **or** the cello in the second movement of Haydn’s *String Quartet in C major (Op 76 no 3, ‘Emperor’)*. In your answer refer to the Theme and all the variations. [35 marks]
- 2 In what ways is the third movement of Schubert’s *Symphony no. 5* typical of a ‘classical’ symphony? [35 marks]
- 3 Explain the principal features of a solo concerto referring in detail to Mozart’s *Piano Concerto in C major (KV 467)* and Beethoven’s *Piano Concerto no 5 in E flat major (Op 73)*. [35 marks]

### Section B – Picturing Music

Answer **one** question.

- 4 Explain how Mussorgsky binds his *‘Pictures at an Exhibition’* together and contrast it with **one** complete set of programmatic pieces by another composer. [35 marks]
- 5 Is a large orchestra any more effective than a small one in suggesting musical pictures? Illustrate your answer by reference to a range of examples from the Core Works and/or any other music you have studied. [35 marks]
- 6 Can music composed to express specific pictures, programmes or ideas be effective in other contexts? Illustrate your answer by discussing a range of examples. [35 marks]

### Section C

Answer **one** question.

- 7 Explain the features that you think make a melody effective. Discuss a range of examples in detail to illustrate your points. [30 marks]
- 8 How do composers learn to compose? Compare the circumstances of **two** composers who lived at different times and comment briefly on present-day approaches to the education of composers. [30 marks]
- 9 Explain what makes the music of one or more non-Western traditions distinctive and discuss how they can retain their distinctiveness in an increasingly ‘globalised’ world. [30 marks]
- 10 What are the differences between the ways in which music reaches audiences today and the ways in which it reached audiences in the second half of the eighteenth century? [30 marks]

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