



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

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**MUSIC**

**9703/01**

Paper 1 Listening: Music of the Western Tradition

**October/November 2012**

**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.



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Answer **one** question from each section.

### Section A – The ‘First Viennese School’ 1770–1827

Answer **one** question.

- 1 Compare the variation techniques used by Haydn in the second movement of his ‘*Schoolmaster*’ Symphony with those used by Beethoven in the last movement of his ‘*Eroica*’ Symphony. [35 marks]
- 2 Write a detailed commentary on the last movement of Beethoven’s *Violin Concerto*. [35 marks]
- 3 Discuss the ways that Mozart uses the clarinet in his *Clarinet Quintet*. Refer to examples from at least **two** movements. [35 marks]

### Section B – Love and Loss

Answer **one** question.

- 4 Explain how Verdi’s music contributes to what you consider to be the most effective dramatic moments in Act IV of his *Otello*. [35 marks]
- 5 Describe in detail the techniques that Schubert uses to suggest the different scenes and moods in the songs ‘*Wohin?*’, ‘*Ungeduld*’ and ‘*Mein!*’ from *Die schöne Müllerin*. [35 marks]
- 6 How can a singer’s music help to suggest the character or role that they are playing? [35 marks]

### Section C

Answer **one** question.

- 7 Explain what an orchestra is. List its most common instruments, in their usual sections, describing the sounds they make, and the typical roles they play in the overall texture, by reference to a range of examples. [30 marks]
- 8 How important is the visual element in opera? Must operas be seen (on stage or on film) for their music to be fully appreciated? [30 marks]
- 9 Compare the music of any **one** non-Western tradition with the Western classical music you have studied for this paper. [30 marks]
- 10 Compare some of the ways in which new music came into being in previous centuries with the ways it is produced today. [30 marks]

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