

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 *Trumpet Concerto*. [35 marks]
- 2 Discuss the similarities and differences between the minuet and the trio in Mozart’s *Symphony no. 39*. Briefly compare this movement with the third movement of Beethoven’s *Symphony no. 5*. [35 marks]
- 3 Compare the role of the piano in variations I, III and V of Beethoven’s *Clarinet Trio*. Briefly relate these variations to the theme. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Describe some of the ways Berlioz’s use of dynamics contributes to the suggestion of scenes in *Symphonie fantastique*. Discuss a range of examples from **two** of the movements. [35 marks]
- 5 Explain how Smetana and Debussy suggest night-time in *Vltava* and *Clair de lune*. Which do you think is more successful? Give reasons for your choice. [35 marks]
- 6 How can music suggest moonlight? Refer to examples from a range of music with which you are familiar. [35 marks]

Section C

Answer **one** question.

- 7 Compare the ways in which composers earned a living in late 18th-century Vienna with composers today. [30 marks]
- 8 Explain what is meant by ‘syncopation’. Refer to at least **two** examples from different traditions and/or styles. [30 marks]
- 9 What makes a performance ‘authentic’? Refer to composers’ intentions, instruments and performance practice. [30 marks]
- 10 Briefly describe the construction of a trumpet, explaining the major technical developments. Discuss its common performing techniques and roles, referring to a range of examples from different genres, periods or traditions. [30 marks]

BLANK PAGE

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.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

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.