



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Subsidiary

MUSIC

8663/01

Paper 1 Listening: Music of the Western Tradition

May/June 2013

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 Write a detailed commentary on the music of Variations I, II and III in the last movement of Mozart’s *Clarinet Quintet*. Refer to aspects such as melody, rhythm, harmony and instrumental texture, and explain the relationship of each variation to the Theme. [35 marks]
- 2 Compare the orchestra that Beethoven requires for the last movement of his ‘*Eroica*’ Symphony with that of Haydn in his ‘*Schoolmaster*’ Symphony. Explain the principal ways in which each composer uses their instrumental resources in these works. [35 marks]
- 3 Explain the typical similarities and differences between a symphony and a solo concerto. Illustrate your answer by references to examples from Haydn’s ‘*Schoolmaster*’ Symphony and Beethoven’s *Violin Concerto*. [35 marks]

Section B – Love and Loss

Answer **one** question.

- 4 How successful is the music of Dido’s two songs (Act I and Act III) in expressing her feelings? [35 marks]
- 5 What is the role of the piano in Schubert’s song cycle *Die schöne Müllerin*? Illustrate your answer by close reference to at least **three** contrasting songs. [35 marks]
- 6 Compare at least **three** examples of lovers’ duets from operas or musicals. What musical features, if any, do they have in common? [35 marks]

Section C

Answer **one** question.

- 7 Explain the term ‘patronage’. Illustrate your answer by detailed references to the lives and work of at least **two** musicians. [30 marks]
- 8 What makes one singer sound different from another? Compare the voices, techniques and styles of singing of at least **three** performers giving examples of music from more than one genre. [30 marks]
- 9 Is the influence of Western music on traditional musics a good or a bad thing? Refer to a range of specific musical examples in your answer. [30 marks]
- 10 Describe and discuss a wide range of examples to show how composers and/or performers use changes of tempo for expressive effect. [30 marks]

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