



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

MUSIC

8663/01
9703/01

Paper 1 Listening: Music of the Western Tradition

May/June 2008

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 In what ways do Variations IV and V in Schubert’s *Trout Quintet* contrast with Variations I, II and III? [35 marks]
- 2 Outline the form of any **two** movements from Beethoven’s *Symphony no. 5* and describe in detail their principal features. [35 marks]
- 3 Compare and contrast the slow movement of Haydn’s *Trumpet Concerto* with **either** the slow movement from Mozart’s *Symphony no. 40* **or** the slow movement from Beethoven’s *Symphony no. 5*. You should refer to aspects such as melody, rhythm, harmony, texture, form, instrumentation but you do not need to discuss them all. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Discuss Ravel’s orchestration of *Pictures at an Exhibition*. In your answer you should refer in detail to his versions of at least **two** of Mussorgsky’s originals for piano. [35 marks]
- 5 Explain how Vivaldi expresses his programme in **either** *Summer* or *Winter* and compare the work you have chosen with at least **one** work by another composer. This may be another of the Core Works, if you wish. [35 marks]
- 6 What is meant by ‘musical realism’? Illustrate your answer with a wide range of examples from Core Works and from other music with which you are familiar. [35 marks]

Section C

Answer **one** question.

- 7 Describe some of the ways in which orchestras have changed during the last three hundred years. Illustrate your answer by reference to a wide range of specific examples, including ones which show how composers have exploited new instruments or improvements in old ones. [30 marks]
- 8 The word ‘virtuoso’ is sometimes used to describe a particular performer, or ‘virtuosic’ to describe the nature of some music. Explain these terms, illustrating your answer with specific musical examples from **two** different periods or traditions. [30 marks]
- 9 Music can be interpreted in different ways and is sometimes adapted for different uses. Is it important to be faithful to the composer’s original intentions? Discuss a range of examples. [30 marks]
- 10 The relationship between two or more parts can be described as playing or singing in ‘unison’, ‘homophony’, ‘heterophony’ or ‘polyphony’. Explain each of these terms, illustrating your answer by reference to examples. Identify each example clearly. [30 marks]

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