

**MUSIC**

**8663/13**

Paper 1 Listening

**May/June 2017**

**2 hours**

Additional Materials: 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**

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional paper ask the invigilator for a continuation booklet.

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, **2** blank pages and **1** insert.

Answer **one** question from each Section.

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

Answer **one** question.

- 1 In as much detail as you can, describe the music of variations II, III and IV from the third movement of Beethoven’s *Clarinet Trio*. Explain how each of them relates to the Theme. [35 marks]
- 2 Compare the second movement of Haydn’s *Trumpet Concerto* with the second movement of Mozart’s *Symphony no. 39*. Explain what features they have in common and in what ways they differ. Refer to specific examples. [35 marks]
- 3 Compare the orchestras that Mozart and Beethoven wrote for in the two symphonies you have studied and give examples of some of the different ways they used them. [35 marks]

### Section B – Picturing Music

Answer **one** question.

- 4 Explain in detail how Smetana and Berlioz suggest scenes in the countryside in *Vltava* and the third movement of *Symphonie fantastique*. [35 marks]
- 5 Compare the ways that night is suggested in **either** Debussy’s *Clair de lune* **or** Smetana’s *Vltava* with **one** twentieth-century piece. [35 marks]
- 6 Explain in detail how the artist’s obsession with his ‘beloved’ is suggested in the music of the second movement of Berlioz’s *Symphonie fantastique*. Compare it briefly with the theme’s reappearance in the fourth movement. [35 marks]

### Section C

Answer **one** question.

- 7 How did developments in the technology of instrument-making and communication influence the ways music was composed and heard in the eighteenth and nineteenth centuries? [30 marks]
- 8 The term ‘texture’ is often used to describe the way musical sounds are combined. Illustrate the most common types of musical texture by describing and discussing a range of contrasting examples. [30 marks]
- 9 What features of a piece of music are usually left to the performer to interpret? Are there any that should not be changed? Refer to a range of examples from different periods and/or traditions. [30 marks]
- 10 Briefly describe the construction of the piano and some of the ways in which it can be played. Illustrate your answer by reference to at least **three** examples of music, from any period or tradition, that show different aspects of its possibilities. [30 marks]



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