

### **Cambridge International Examinations**

Cambridge International Advanced Subsidiary Level

MUSIC 8663/13

Paper 1 Listening May/June 2018

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**

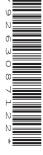
An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional paper ask the invigilator for a continuation booklet.

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 Write a detailed commentary on the second movement of Haydn's *Trumpet Concerto*. [35 marks]
- 2 How does Beethoven vary texture in the third movement of his *Clarinet Trio*? Refer to at least **three** variations. [35 marks]
- **3** Compare the third movements of Mozart's *Symphony no. 39* and Beethoven's *Symphony No. 5*. [35 marks]

## **Section B – Picturing Music**

### Answer **one** question.

- 4 Describe in detail how Berlioz suggests the presence of the 'beloved' in any **two** movements of Symphonie fantastique? [35 marks]
- 5 How does Smetana use the orchestra to suggest the scenes in Vltava? Refer to at least three scenes.
  [35 marks]
- 6 How does music suggest different night-time moods and scenes? Discuss examples from music of any period or tradition, but do not include detailed references to more than **one** of the Core Works.

  [35 marks]

### **Section C**

#### Answer **one** question.

- 7 In what ways might music be considered 'old' or 'new'? Support your answer with a range of examples. [30 marks]
- 8 Is 'structure' an important feature of a piece of music? Refer to examples from at least **two** periods or traditions to support your answer. [30 marks]
- 9 How have composers used orchestras in different ways? Refer to examples from at least two periods and/or traditions.
  [30 marks]
- 10 Who owns musical works? Refer to examples from at least **two** different periods or traditions.
  [30 marks]

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