

MUSIC

8663/01

Paper 1 Listening

October/November 2015

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 third movement of Haydn’s *‘Schoolmaster’ Symphony*. Refer to such features as structure, nature of themes, use of instruments, textures, dynamics and articulation. [35 marks]
- 2 Compare the role of the piano in Schubert’s *‘Trout’ Quintet* variations with that in the fourth movement of Mozart’s *Piano Concerto in G, K453*. Refer to specific variations from both movements in your answer. [35 marks]
- 3 How does Beethoven’s use of the orchestra in his *Symphony No. 5* differ from Haydn’s in his *‘Schoolmaster’ Symphony*? Refer to examples from **at least two movements** from **each** symphony. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Describe Mussorgsky’s music for i) the *Promenade* that comes between *Bydlo* and the *Ballet of the Chicks* and ii) *Cum mortuis in lingua mortua*, explaining their relationship to the opening *Promenade*. Show how each of them makes a link with a nearby picture. [35 marks]
- 5 How effectively do you think music can suggest threatening (or frightening) moods **and** carefree (or relaxed) ones? Discuss a range of examples from **at least two** of the Core Works (and any other music you have studied) to show how composers have used instrumental music to suggest both types of mood. [35 marks]
- 6 Write an informative introduction and a detailed commentary on **either** a single, substantial piece of programme music **or** a set of shorter pieces that relate to a common idea or narrative. Identify the music you are discussing clearly. It should **not** be any of the **Core Works**. [35 marks]

Section C

Answer **one** question.

- 7 Compare music-making today in any city you know, with that experienced by **at least two** earlier composers in the cities they worked in. Mention aspects such as audiences, venues, performers and genres. [30 marks]
- 8 Define the term ‘improvisation’ and discuss its place in music from any **two** periods or traditions. [30 marks]
- 9 Can a reworking or arrangement of a piece improve it? [30 marks]
- 10 Explain the term ‘percussion’ and briefly describe **three** percussion instruments. Illustrate your answer by detailed references to their use in a range of examples from more than one period or tradition. [30 marks]

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