

# **Cambridge International Examinations**

Cambridge International Advanced Subsidiary Level

MUSIC 8663/01

Paper 1 Listening October/November 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**

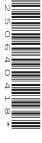
An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional paper ask the invigilator for a continuation booklet.

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.





# Answer **one** question from each Section.

#### Section A - The 'First Viennese School' 1770-1827

## Answer one question.

- 1 Describe Mozart's use of Sonata Form in the first movement of *Symphony no. 39*. Compare this with Beethoven's use of the form in *Symphony no. 5*. [35 marks]
- 2 Explain some of the ways that Beethoven varies each of the two themes in the second movement of *Symphony no. 5*. Briefly compare this with how he varies the theme in **one** of the variations of the third movement of his *Clarinet Trio*. [35 marks]
- 3 Describe in detail the relationship between soloist and orchestra in the second movement of Haydn's *Trumpet Concerto*. [35 marks]

# Section B - Picturing Music

#### Answer one question.

- 4 How do Berlioz and Smetana suggest dancing in *Symphonie fantastique* and *Vltava*? Refer to specific musical features. [35 marks]
- How do Berlioz and Debussy create a calm mood in the third movement of *Symphonie fantastique* and *Clair de lune*? You may refer to features such as dynamics, texture, harmony, tempo and rhythm but you do not have to discuss them all. [35 marks]
- 6 Can music portray 'night' more successfully with or without words? Refer to a range of examples.
  [35 marks]

### **Section C**

#### Answer one question.

- 7 Can the opinions of music critics be of value to audiences, composers and performers? Refer to a range of examples.
  [30 marks]
- What is meant by the term 'texture'? Illustrate your answer by referring to musical examples from any tradition or period. [30 marks]
- **9** How has technology affected the way we access music? Refer to a range of specific examples. [30 marks]
- 10 Describe some of the ways percussion instruments are used in music from at least two different periods or traditions.
  [30 marks]

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