

**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.



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 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]
- 5 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]
- 8 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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