
MUSIC

8663/01

Paper 1 Listening

October/November 2016

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 the last movement of Mozart’s *Piano Concerto in G, K. 453*, how does the composer share the task of varying the theme between the orchestra and piano? [35 marks]
- 2 Compare the third movement of Beethoven’s *Symphony no. 5 in C minor* with the third movement of Haydn’s *Symphony no. 55* (‘The Schoolmaster’). Explain the principal similarities and differences between them. [35 marks]
- 3 Explain the main characteristics of the Viennese ‘Classical style’. Illustrate your answer by reference to examples from the Theme of the fourth movement of Schubert’s *Piano Quintet* (‘The Trout’), and at least **two** movements by one or more other composers. [35 marks]

Section B – Love and Loss

Answer **one** question.

- 4 Describe the music of two choruses from *Dido and Aeneas* and explain what they contribute to the drama. [35 marks]
- 5 Do love duets share any musical features? In your answer refer to the love duet sung by Otello and Desdemona and **two** other examples with which you are familiar. [35 marks]
- 6 Briefly describe how the music suggests any **two** of the three scenes in the movements that you have studied from the *Symphonie fantastique* and explain how it also tells us that the composer is thinking of the beloved. Identify clearly which two movements you have chosen to discuss. [35 marks]

Section C

Answer **one** question.

- 7 Compare the orchestra required for **one** of the Prescribed Works with that required for **one** of the Core Works by listing the instruments in their sections. Give examples of some of the similarities and differences in the ways that each composer uses them. [30 marks]
- 8 How can setting words to music reflect their meaning? Refer to examples both from vocal parts **and** from their accompaniments in your discussion. [30 marks]
- 9 Are electronic instruments better than acoustic ones? Support your answer by discussion of specific examples. [30 marks]
- 10 Explain the differences between ‘beat’, ‘tempo’ and ‘rhythm’. Illustrate your answer by references to examples from more than one genre, period, or tradition. [30 marks]

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