

**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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