



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Subsidiary Level and Advanced Level

MUSIC

**8663/01
9703/01**

Paper 1 Listening: Music of the Western Tradition

May/June 2009

2 hours

Additional Materials: Answer Booklet/Paper
Manuscript Paper (optional)

Candidates may use unedited recordings of the Prescribed Works in Section A and may listen to extracts from any of them on headphones. No scores may be used.

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

You may use a soft pencil for any diagrams, graphs, music or rough working.

Do not use staples, paper clips, highlighters, glue or correction fluid.

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.



Section A – The ‘First Viennese School’ 1770–1828

Answer **one** question.

- 1 Choose **one** of the three movements in Mozart’s *Piano Concerto in C major (KV 467)* and compare it in detail with the equivalent movement in Beethoven’s *Piano Concerto no 5 in E flat major (Op 73)*. You should refer to matters such as form, the relationship between soloist and orchestra and the way the composers use the piano. [35 marks]
- 2 Show how Schubert makes use of Sonata Form in the first movement of his *Symphony no. 5*. [35 marks]
- 3 Compare the final variation in the second movement of Haydn’s *String Quartet in C major (Op 76 No. 3)* with the opening statement of the Theme. [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Explain how Vivaldi’s music illustrates the poems of **each** of the second movements of the concertos you have studied (*Summer* and *Winter*). [35 marks]
- 5 Compare the orchestras used by Holst and Ravel (in *The Planets* and *Pictures at an Exhibition*) and describe a range of examples to show how effectively you think they use their orchestras to suggest moods, people, pictures or ideas. [35 marks]
- 6 Give a full account of any work that is related to an extra-musical idea, explaining the programme, image or idea, and showing how it is expressed in the music. You may choose music from any tradition but it should not be by any of the composers of the Core Works. [35 marks]

Section C

Answer **one** question.

- 7 Give a brief account of musical life in Vienna between approximately 1785 and 1820 and show what roles at least **two** of Haydn, Mozart, Beethoven and Schubert played in it. [30 marks]
- 8 How far should future generations of performers respect the intentions of the original composer of a piece of music? Support your answer by referring to specific examples. [30 marks]
- 9 What is the difference between a ‘classical’ tradition and a ‘folk’ tradition? Refer to the music of more than one country or region in your answer. [30 marks]
- 10 How important are repetition and contrast in holding the listener’s attention? Refer in detail to a range of examples to support your answer. [30 marks]

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