



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 2007

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 Compare Beethoven’s orchestra and the way he uses it in the 5th Symphony with the way Mozart uses his orchestra in his 40th Symphony. [35]
- 2 In Variation IV of Schubert’s *Trout* Quintet describe the music played by the piano and its relationship with the strings. Contrast the piano’s role and its music in Variation IV with **two** other variations. [35]
- 3 Explain ‘Sonata Form’, referring in detail to at least **two** movements, each by a different composer. Highlight features that are typical of the form. [35]

Section B – Expressions of War and Peace in Twentieth Century Music

Answer **one** question.

- 4 Discuss Britten’s setting of Wilfred Owen’s poetry in the last movement of the *War Requiem*. Refer to specific examples to show how his music reflects the text. [35]
- 5 How can instrumental music (i.e. without sung text) communicate ‘aggression’ and ‘peacefulness’? You may refer to any twentieth-century music that you know, from any tradition or medium (e.g. including film), to demonstrate typical techniques that musicians use to convey these moods. [35]
- 6 Choose three or four choral passages (from one or more works) that you think are successful in expressing moods or images of war and/or peace, and explain how you think they achieve their effects. At least one of your passages should be from a Core Work. [35]

Section C

Answer **one** question.

- 7 The word ‘classical’ is used to describe aspects of both Western and some other traditions (e.g. Indian). Explain what you think the word means with reference to features of classical music-making in any **two** cultures, and contrast these with examples of music which you do not consider to be classical. [30]
- 8 Compare the circumstances in which Haydn worked with those of musicians today. [30]
- 9 What does the term ‘dynamics’ mean? Illustrate your answer by referring to examples which you identify clearly. [30]
- 10 Music has a place in many religions. Discuss some of the ways that music can contribute to the expression of belief. You may draw your examples from a range of religions or, in more detail, from one only. [30]

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