



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

**MUSIC**

**8663/01**

Paper 1 Listening: Music of the Western Tradition

**May/June 2010**

**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 Explain in detail how Haydn varies the textures of the music in the second movement of his *String Quartet in C major, Op 76 No. 3 (Hob. III:77)*. Refer to each of the variations as well as the theme itself. [35 marks]
- 2 Compare the slow movement of Mozart’s *Piano Concerto in C major (KV 467)* with the slow movement from Beethoven’s *Piano Concerto no. 5 in E flat major (Op 73)*. You may discuss any aspect of melody, rhythm, harmony, form, use of instruments, tempo or mood, but do not have to mention them all. [35 marks]
- 3 What is meant by ‘Recapitulation’? Illustrate your answer by reference to examples from at least **two** of the Prescribed Works. [35 marks]

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

Answer **one** question.

- 4 Discuss some of the ways composers use instruments to suggest images of war. Refer to a range of examples from at least **one** Core Work and any other music you have studied. [35 marks]
- 5 How do the different groupings of vocal and instrumental resources contribute to the overall effectiveness of the last movement of Britten’s *War Requiem*? [35 marks]
- 6 Refer to a wide range of examples (from any period or tradition) to show how music can be used to support **and/or** protest against war. [35 marks]

### Section C

Answer **one** question.

- 7 What are the principal differences between the pianos for which Mozart and Beethoven composed their concertos and those of today? [30 marks]
- 8 Explain what improvisation is. In your answer refer to music of more than one period or tradition. [30 marks]
- 9 What changes have taken place since the eighteenth century in the way that new music is financed and accessed? [30 marks]
- 10 Discuss the interpretative features that might make one performance of a piece of music sound different from another. [30 marks]

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