

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 2006

**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 the third movement of Mozart’s *Symphony no. 40 in G minor, KV 550* with the third movement of Beethoven’s *Symphony no. 5 in C minor, Op. 67*. Outline typical features that they share and point out any significant differences. [35]
- 2 Which features of Haydn’s *Trumpet Concerto* are typical of a late 18th century concerto? [35]
- 3 Choose **three** contrasting variations from the fourth movement of Schubert’s *Trout Quintet* to demonstrate some of the ways in which Schubert uses the theme. [35]

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

Answer **one** question.

- 4 How does Britten use the texts that are sung in Latin in the last movement of the *War Requiem*? Outline briefly which voices sing each text and give examples of at least **three** different types of texture. [35]
- 5 Choose **one** piece of music that you have studied in detail and explain how you think the composer successfully expresses the suffering of people caught up in war. If you wish, you may refer to other pieces, comparing or contrasting them with your main example. [35]
- 6 Compare examples of different types of popular song written about war and/or peace. Make clear the broad message of the lyrics in your examples but give your main attention to how the music helps to communicate the words. [35]

### Section C

Answer **one** question.

- 7 What is meant by the term ‘tempo’? Illustrate your answer by reference to a wide range of examples, e.g. from different periods, traditions, interpretations, etc. [30]
- 8 Discuss some of the ways in which 20th century orchestras, and how they are used, differ from typical 18th century practices. [30]
- 9 Is music that is addressed to a mass audience bound to be less personal and subtle in its expression than music intended for a more intimate group? Illustrate your answer by reference to examples from more than one period and/or tradition. [30]
- 10 Outline the musical features which give any **one** type of ‘folk’ or traditional music its distinct identity. [30]

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