

CANDIDATE
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NUMBER

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MUSIC

Paper 1 Listening

0410/11

May/June 2017

Approx. 1 hour 15 minutes

Candidates answer on the Question Paper.

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

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 an HB pencil for any diagrams, graphs, music or rough working.

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

DO NOT WRITE IN ANY BARCODES.

Answer **all** questions in Sections **A**, **B** and **C**. In **Section D** answer **all** the questions on the **one Set Work** you have studied.

In the **Insert**, you will find the skeleton scores for Music C1 and your chosen Set Work in Section D.

For each question, tick (✓) one of the boxes to show the most appropriate answer, or write your answer in the space provided. There will be time for you to look at the questions before you hear each extract of music. You may find it helpful to make notes on the music as you listen. Write your answers in this Question Paper booklet.

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.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

This document consists of **15** printed pages, **1** blank page and **1** Insert.

SECTION A [16 marks]

You will hear two examples of music, selected from the Baroque, Classical or Romantic periods or the Twentieth Century.

Each extract will be played **four** times, with a pause between each playing.

Music A1

You will hear an extract from a marching song for voice and instruments. Some of the words are given below. Read through questions **1** to **5**.

[Instrumental introduction]

- 1 Thousands, thousands of marching feet,
2 All through the land, all through the land;

[Extract continues]

- 1** What kind of ensemble accompanies the voice?

.....[1]

- 2** Which of the following best describes the melodic shape of line 2?

- Begins with an ascending interval then moves mostly by leap
 Begins with an ascending interval then moves mostly by step
 Begins with a descending interval then moves mostly by leap
 Begins with a descending interval then moves mostly by step

[1]

- 3** What is the texture of the music?

.....[1]

4 Describe **three** features of the music that are typical of a march.

.....

.....

.....

.....[3]

5 (a) Which period of music is this extract from?

.....[1]

(b) Give one reason for your answer (do not repeat any information already given in your answers).

.....

.....[1]

9 (a) In which period was this music written?

.....

[1]

(b) Give **two** reasons for your answer.

.....

.....

.....[2]

SECTION B [22 marks]

You will hear three extracts of music from around the world. Each extract will be played **four** times, with a pause between each playing.

Music B1

You will hear an extract from a piece for instruments. Read through questions **10** to **12**.

10 Halfway through the extract the piano plays an ascending scale. What kind of scale does it play?

Chromatic

Major

Minor

Pentatonic

[1]

11 Comment on the articulation used by the melody instrument in this extract.

.....
.....
..... [2]

12 (a) Where does this music come from?

..... [1]

(b) Give **two** reasons for your answer (do not repeat any information already given in your answers).

.....
.....
..... [2]

Music B2

You will hear an extract from an instrumental piece. The outline of the main melody, which is played by a number of instruments, is shown below. Read through questions **13** to **15**.



Extract continues...

13 Briefly describe the dynamic effects in this extract.

.....
..... [2]

14 Describe how the different melody instruments perform the printed melody. (It is not necessary to name the instruments in your answer.)

.....
.....
.....
..... [2]

15 (a) Where does this music come from?

..... [1]

(b) Apart from the instruments that are used, give a reason for your answer.

.....
..... [1]

Music B3 (World Focus: India)

You will hear **two** passages from a piece of Karnatak music for instruments separated by a short gap. Read through questions **16** to **19**.

- 16 (a)** Name the melody instrument.
.....[1]
- (b)** How is the sound produced on this instrument?
.....[1]
- (c)** What part of the texture other than the melody is played by this instrument?
.....[1]
- 17** Suggest one feature of the melody that is typical of a kriti (fixed composition).
.....
.....[1]
- 18 (a)** Name the other instrument heard in the extract.
.....[1]
- (b)** What is the term for the part played by this instrument?
.....[1]
- 19** How is the second passage different from the first?
.....
.....
.....
.....
.....[4]

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SECTION C [16 marks]

You will hear one extract of music. The extract will be played **four** times, with a pause between each playing.

Music C1

You will hear a piece of instrumental music. Look at the skeleton score, which you will find in the separate Insert, and read through questions **20** to **28**. Answer the questions in this booklet.

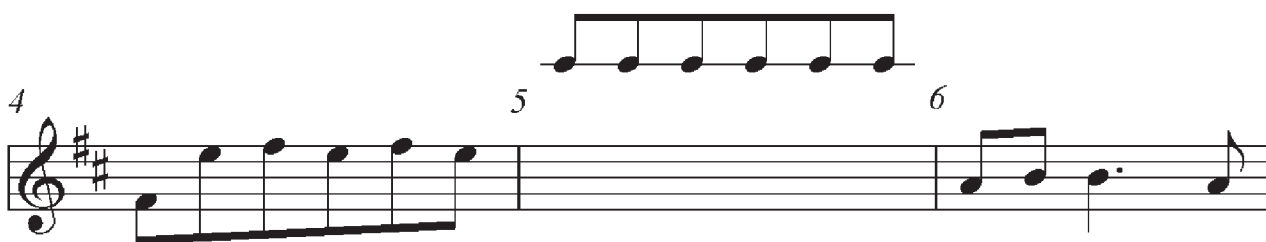
20 Suggest a suitable **Italian** tempo marking for the first section of music (bars 1–17).

..... [1]

21 In what key does this first section begin?

..... [1]

22 The melody is incomplete in bar 5. Fill in the missing notes on the staff below. The rhythm has been given to help you.



[3]

23 What type of cadence is heard in bars 16–17?

..... [1]

24 A second section of music begins in bar 18. Apart from the new melody and time signature, describe some of the ways in which the music in bars 18–40 is different from the first section.

.....

 [3]

25 Name the bracketed interval in bar 30.

.....

[2]

26 What compositional device is heard in bars 48–49?

.....

[1]

27 What type of music is this?

Concerto

Oratorio

Sonata

Symphony

[1]

28 (a) In which period was this music composed?

.....

[1]

(b) Give **two** reasons for your answer.

.....

.....

.....[2]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:

either Vivaldi: 'Summer' from *The Four Seasons* (questions 29 to 36)

or Mozart: *Symphony No. 41* (questions 37 to 45).

Vivaldi: 'Summer' from *The Four Seasons*

You will hear two extracts. Each extract will be played **twice**, with a pause between each playing.

Music D1

Look at the skeleton score in the Insert, and read through questions 29 to 32.

29 (a) What does the music played by the soloist at the start of the extract represent?

.....
 [1]

(b) The soloist is told to play this music *tutto sopra il canto*. What does this mean?

.....
 [1]

(c) At the start of the movement the soloist uses the technique of *bariolage*. Which of the following is a description of *bariolage*?

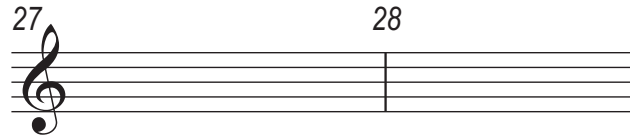
- Muted
- Plucking the strings
- Rapid alternation between a repeated note and changing notes
- Two notes played at the same time

[1]

30 How is the music in bars 22–28 different from when it was heard earlier in the movement?

.....
..... [1]

31 On the staff below, write the viola part in bars 27–28 in the treble clef.



[2]

32 This extract comprises two sections of music. Name the two sections in the order they are heard.

1st section:

2nd section:

[2]

Music D2

Look at the skeleton score, which you will find in the separate Insert, and read through questions 33 to 36.

33 What is the Italian tempo marking at the start of the movement from which this extract is taken?
..... [1]

34 Describe what is played by the accompaniment in bars 1 and 2 and identify what this is meant to suggest.
.....
.....
.....
..... [2]

35 What does the music in bars 3³–4 suggest and how does Vivaldi achieve this?
.....
.....
.....
..... [3]

36 (a) To which key does the music modulate at the end of the extract?
..... [1]

(b) How does this relate to the tonic key of the movement?
..... [1]

Mozart: Symphony No. 41

You will hear two extracts. Each extract will be played **twice**, with a pause between each playing.

Music D3

Look at the skeleton score, which you will find in the separate Insert, and read through questions 37 to 41.

37 Describe the ways in which Mozart uses contrast in the main theme heard in bars 1–8.

.....
.....
..... [2]

38 What do the timpani and basses play in bars 9–14?

- Descending scale
- Dominant pedal
- Ground bass
- Tonic pedal [1]

39 Explain how the violins play the notes with double lines in bars 17–18.

..... [1]

40 The theme from bars 1–8 is repeated in bars 24–31. Describe some of the main differences.

.....
.....
..... [2]

41 (a) Which part of the exposition begins in bar 24?

..... [1]

(b) What is its purpose in the structure of the movement?

.....
..... [1]

Music D4

Look at the skeleton score, which you will find in the separate Insert, and read through questions 42 to 45.

42 What key is the music in at the beginning of the extract?

..... [1]

43 (a) Where is the melodic motif in bar 9 derived from?

.....
 [1]

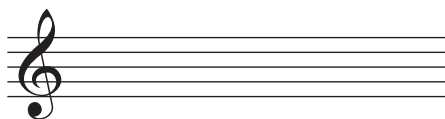
(b) In bars 9–11, what compositional device is used by the melody instruments?

..... [1]

(c) In the same bars, what compositional device is used by the bass instruments?

..... [1]

44 On the staff below, write out the first two notes of the viola part in bar 13 in the treble clef.



[2]

45 (a) What key is the theme in at bar 21?

..... [1]

(b) What key was it in when it was first heard in the movement (before the recorded extract)?

..... [1]

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