

CANDIDATE  
NAME

--

CENTRE  
NUMBER

--	--	--	--	--

CANDIDATE  
NUMBER

--	--	--	--



**MUSIC**

Paper 1 Listening

**0410/11**

**May/June 2018**

**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.

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

This document consists of **14** printed pages, **2** blank pages and **1** Insert.

## SECTION A

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 piece for a solo voice and two instruments. The words are given below. Read through questions 1 to 4.

- 1 *As it fell upon a day*  
 2 *In the merry month of May,*  
 3 *Sitting in a pleasant shade*  
 4 *Which a grove of myrtles made,*
- 5 *Beasts did leap, and birds did sing,*  
 6 *Trees did grow, and plants did spring;*  
 7 *Every thing did banish moan,*  
 8 *Save the nightingale alone.*

1 Which of the following describes the texture of line 1?

- Heterophonic  
 Homophonic  
 Monophonic  
 Polyphonic [1]

2 (a) What type of voice is heard?

..... [1]

(b) Which two instruments accompany the voice?

- Bassoon and Clarinet  
 Bassoon and Flute  
 Clarinet and Flute  
 Flute and Oboe [1]

3 How does the music played by the instruments immediately before and during lines 5 and 6 help to suggest the meaning of the words 'Beasts did leap, and birds did sing, trees did grow, and plants did spring'?  
(*beasts = wild animals / spring = grow quickly*)

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

4 (a) When was this music written?

..... [1]

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

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

**Music A2**

You will hear an extract from an instrumental piece. Look at the skeleton score below and read through questions 5 to 9.

1 2 3 4 5

6 7 8 9 10

Accompaniment?

Extract continues...

5 The extract begins with chord I (tonic). In which bar does this chord first change?

..... [1]

6 Briefly describe the accompaniment in bars 1–10.

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

7 Describe how the extract continues after the printed music.

.....  
 .....  
 .....  
 ..... [3]

8 What type of ensemble is playing?

- Piano trio
- String orchestra
- String quartet
- Wind quintet

[1]

9 Who composed this music?

- Dvořák
- Gershwin
- Handel
- Haydn

[1]

**[Total for Section A: 16]**

**SECTION B**

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 an instrumental piece. Read through questions **10** to **12**.

**10 (a)** The first half of the extract is an example of call and response. What instrument plays the call?

..... [1]

**(b)** Briefly describe the music of the call and response.

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

**11** Briefly describe how the music changes **after** the call and response section.

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

**12** What tradition does this music belong to?

..... [1]

**Music B2**

You will hear an extract from a piece for instruments. Read through questions **13** to **15**.

**13** Name the melody instrument.

..... [1]

**14** What instrument enters later in the extract?

..... [1]

**15 (a)** Where does this music come from?

..... [1]

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

.....  
.....  
.....  
..... [3]

**Music B3 (World Focus: Latin America)**

You are going to hear a piece of Cuban *Son*. Read through questions 16 to 18.

**16 (a)** Name and describe the percussion instrument which plays this rhythm:



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

**(b)** What is this rhythm called?

.....[1]

**(c)** Describe the use of the rhythm in the extract and explain how this is typical of Cuban *Son*.

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

**17** What other features of the extract are typical of *Son*? Do not repeat any information already given in your answers.

.....  
.....  
.....  
.....  
.....[4]

**18** Name one of the places in the world that has influenced Cuban *Son*.

.....[1]

**[Total for Section B: 22]**



**BLANK PAGE**

**SECTION C**

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 an extract from a piece for instruments. Look at the skeleton score, which you will find in the separate Insert, and read through questions **19** to **25**. Answer the questions in this Question Paper.

**19** Suggest a suitable **Italian** tempo marking for this music.

..... [1]

**20 (a)** Name the key and cadence in bars 7–8.

Key: .....

Cadence: ..... [2]

**(b)** What is the relationship of this key to the tonic key of the extract?

..... [1]

**21** The melody is incomplete in bars 9–10. Fill in the missing notes on the staff below. The rhythm has been given to help you. [3]



**22** Name the bracketed interval in bar 12.

..... [2]

**23** Describe what happens after the printed extract, relating what is heard to the printed extract.

.....  
 .....  
 .....  
 ..... [3]

24 Which of the following best describes the work from which the extract is taken?

- Ground bass
  - Minuet
  - Theme and variations
  - Waltz
- [1]

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

.....[1]

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

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

**[Total for Section C: 16]**

## SECTION D

## Set Work

Answer all the questions on **one** Set Work:

**either** Mendelssohn: *Italian Symphony* (questions 26 to 33)

**or** Bach: *Brandenburg Concerto No. 1* (questions 34 to 41).

**Mendelssohn: *Italian Symphony***

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

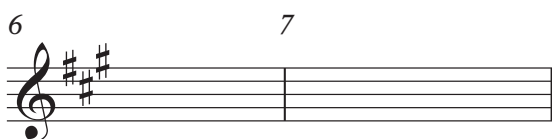
**Music D1**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 26 to 29.

26 What is played by the cellos and basses in bars 1–9?

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

27 On the staff below, write out the two notes in the clarinet part in bars 6–7 at sounding pitch. The key signature has been given. [2]



28 The recapitulation begins at the upbeat to bar 15. Describe **two** ways in which bars 15–36 are different from when the first subject was first heard (before the recorded extract).

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

29 (a) What part of the recapitulation begins in bar 37?

..... [1]

(b) Explain how and why this passage is different from when it was first heard (before the recorded extract).

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

**Music D2**

Look at the skeleton score, which you will find in the separate Insert, and read through questions **30** to **33**.

**30** Describe the phrase structure of bars 1–20.

.....  
.....  
.....  
.....[3]

**31** Name the key and cadence in bars 15–16.

Key: .....

Cadence: ..... [2]

**32** What do the flute and clarinet play in bars 16–18?

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

**33** The extract continues after the printed music with the melody from bar 1. Describe **two** changes Mendelssohn makes to the music.

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

**[Total for Section D: 16]**

**Bach: *Brandenburg Concerto No. 1***

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 34 to 36.

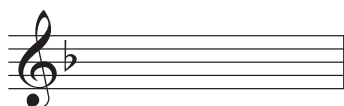
**34 (a)** What is the key at the beginning of the extract?

..... [1]

**(b)** What is the relationship of this key to the tonic key of the movement?

..... [1]

**35 (a)** On the staff below, write out the first horn part in bar 10 at sounding pitch. The key signature has been given. [2]



**(b)** What effect is created when the second horn joins the first horn in bars 10–11?

..... [1]

**(c)** Why does Bach write such high horn parts in bars 10–17?

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

**36** What structural sections of the movement as a whole are heard in this extract?

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

**Music D4**

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

**37** What is the name of this section of the concerto?

- Minuet
- Polacca
- Trio 1
- Trio 2

[1]

**38** Describe the relationship between the melody and bass in bars 1–3<sup>1</sup>.

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

**39** To which key has the music modulated by bar 12?

- Dominant
- Relative minor
- Subdominant
- Tonic minor

[1]

**40** Explain what is played in bars 13–16.

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

**41** This is the first of a group of six concertos.

**(a)** When did Bach group these pieces together?

- 1685
- 1708
- 1721
- 1750

[1]

**(b)** Why are they called ‘Brandenburg’?

..... [1]

**[Total for Section D: 16]**

**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cie.org.uk](http://www.cie.org.uk) after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.