

CANDIDATE
NAME

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CENTRE
NUMBER

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CANDIDATE
NUMBER

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MUSIC

0410/13

Paper 1 Listening

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 **13** printed pages, **3** blank pages 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 piece of music for voices and instruments. The words, sung in German, describe shouting with joy. The voices enter after a long instrumental introduction. Read through questions 1 to 5.

1 What type of drum is heard at the start of the extract?

.....

[1]

2 How many beats in a bar are there?

.....

[1]

3 Describe **three** ways in which the music of the instrumental introduction suggests the meaning of the words that are sung (shouting with joy).

.....

.....

.....

.....[3]

4 When the voices enter two different textures are heard. Name the two textures in the order they are heard.

(i)

(ii)

[2]

5 What type of piece might this extract have been taken from?

Concerto

Musical

Oratorio

Symphony

[1]

Music A2

You will hear an extract from an instrumental piece. Look at the skeleton score below and read through questions 6 to 10.

1 2 3 4 5
Accompaniment? *Scale?*
 6 7 8 9 10
 Extract continues...

6 What type of ensemble is playing?

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

[1]

7 Briefly describe the accompaniment in bars 1–10.

.....

 [2]

8 What scale is used in bars 3–5?

.....

[1]

9 Describe how the extract continues after the printed music.

.....

 [3]

10 Who composed this music?

- Dvořák
- Gershwin
- Haydn
- Vivaldi

[1]

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 **11** to **14**.

11 Name the melody instrument.

..... [1]

12 What is played by the accompanying instrument?

..... [1]

13 What instrument enters later in the extract?

..... [1]

14 (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 a piece for instruments. Read through questions **15** to **17**.

15 (a) Name the first instrument which plays.

..... [1]

(b) How is the sound produced on this instrument?

..... [1]

16 Briefly describe the music in this extract.

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

17 Where does this music come from?

..... [1]

Music B3 (World Focus: Latin America)

You will hear an extract of Cuban *Son*. Read through questions **18** to **21**.

- 18 (a)** What instrument is heard at the start of the extract?
..... [1]
- (b)** How is the sound produced on this instrument?
.....[1]
- (c)** How many different pitches does this instrument play in the opening phrase?
..... [1]
- 19 (a)** What instrument heard in this extract was added in the 1920s, increasing the size of the band to seven players (septetos)?
.....[1]
- (b)** Briefly describe its role in the extract.
.....[1]
- 20** What musical features heard in this extract are typical of Cuban *Son*?
.....
.....
.....
.....
.....[4]
- 21** Name one of the places in the world that has influenced Cuban *Son*.
.....[1]

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 an extract from a piece for instruments. Look at the skeleton score, which you will find in the separate Insert, and read through questions **22** to **27**. Answer the questions in this question paper.

22 Name the bracketed interval in bar 1.

..... [2]

23 (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]

24 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]

25 Describes what happens after the printed extract, relating what is heard to the printed extract.

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

26 (a) What is the structure of the **printed** extract?

.....[1]

(b) Which of the following best describes the type of piece from which the extract is taken?

- Ground bass
- Minuet
- Theme and variations
- Waltz

[1]

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

.....[1]

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

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

SECTION D [16 marks]

Set Work

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

either Mendelssohn: *Italian Symphony* (Movements 1 and 3) (questions 28 to 36)

or Bach: *Brandenburg Concerto No. 1* (questions 37 to 43).

Mendelssohn: *Italian Symphony* (Movements 1 and 3)

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 28 to 32.

28 What is the key at the start of the extract?

..... [1]

29 Ideas from two different themes are heard together from bar 23 in the strings. Which are the two themes?

.....
 [2]

30 Describe precisely what is played by the 1st oboe in bars 49–57.

.....
 [1]

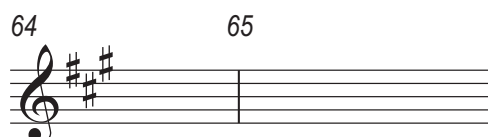
31 (a) What key does the music reach in bar 59?

..... [1]

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

..... [1]

32 On the staff below, write out the two notes in the clarinet part in bars 64–65 at sounding pitch. The key signature has been given.



[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 What compositional device is used between the 1st violins and cellos in bars 1–8?
 Alberti bass
 Canon
 Contrary motion
 Pedal [1]

35 The music in bars 9–24 has been heard earlier in the movement. Describe how it has changed.

 [2]

36 (a) What part of the exposition begins at bar 24?
 [1]

(b) What is the function of this passage?
 [1]

(c) What effect is heard between the strings and the rest of the orchestra at this point?
 Antiphony
 Drone
 Parallel motion
 Polyphony [1]

(d) What would be heard next after the recorded extract?
 [1]

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 37 to 39.

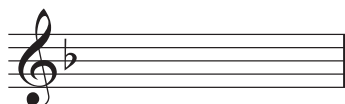
37 (a) What is the key at the beginning of the extract?

..... [1]

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

..... [1]

38 (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]

39 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 **40** to **43**.

40 Describe the relationship between the melody and bass in bars 1–3¹.

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

41 To which key has the music modulated by bar 12?

- Dominant
- Relative minor
- Subdominant
- Tonic minor

[1]

42 (a) What is the name of the next section of music which immediately follows the printed extract (not heard in the recording)?

..... [1]

(b) In what ways does this next section differ in instrumentation and key from the recorded extract?

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

43 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]

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