



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

CANDIDATE
NAME

CENTRE
NUMBER

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MUSIC

0410/11

Paper 1 Listening

October/November 2016

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 **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

This is an extract from a piece for voices and instruments. On this recording the words (which are printed below) are sung in an English translation. Read through questions **1** to **6**.

- 1 *O see where cruel winter flies!*
- 2 *And far to the poles now he passes off.*

- 3 *There follow at his call*
- 4 *His wild and stormy blustering band, with ghastly wailing howl.*

- 5 *O see from ravished vale the snow*
- 6 *In livid torrents melted runs.*

1 What type of voice is heard at the beginning of the extract?

..... [1]

2 Explain how the instrumental music immediately after line 1 helps to suggest 'cruel winter flies'.

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

3 Which of the following statements describes the melodic shape of lines 2 and 3?

- Starts with an ascending interval, and moves mostly by step
- Starts with an ascending interval, and moves mostly in leaps
- Starts with a descending interval, and moves mostly by step
- Starts with a descending interval, and moves mostly in leaps [1]

4 Explain how the instrumental music after line 6 helps to suggest fast running water ('the snow in livid torrents melted runs').

.....

.....

.....[2]

5 Which of the following terms describes the music in this extract?

- Aria
- Chorus
- Musical
- Recitative [1]

6 Who composed this music?

- Bach
- Bartók
- Chopin
- Haydn [1]

Music A2

You will hear an extract of music for instruments. Read through questions 7 to 10.

7 What instrumental family is heard?

..... [1]

8 Describe the texture of the music.

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

9 (a) What style of music is this?

- Impressionism
- Jazz
- Minimalism
- Neo-classicism

[1]

(b) What features of the music are typical of this style?

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

10 Who composed this music?

- Debussy
- Gershwin
- Prokofiev
- Reich

[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 an instrumental piece. Look at the skeleton score and read through questions 11 to 14.

Introduction (4 bars)

Extract continues...

11 Briefly describe the music (but not the instruments) of the introduction.

.....

.....

..... [2]

12 What instrument plays the printed melody?

..... [1]

13 After the printed melody, the music of the introduction is heard once more, followed by the opening of a new section. In what ways is the new section different?

.....

.....

..... [2]

14 Where does this music come from?

..... [1]

Music B2

You will hear an extract of music for instruments. Read through questions **15** to **17**.

15 What is the first melodic instrument that you hear?

.....

[1]

16 Describe the changes in the texture of the music during the extract.

.....
.....
.....
.....
.....

[4]

17 From which world tradition does this music come?

.....

[1]

Music B3 (World Focus: Japanese Instrumental Music)

You will hear three sections from the same piece of Japanese music. In the original composition, the music is heard without breaks, but in this recording the three sections have been separated by short gaps. Read through questions **18** to **21**.

18 Name the instruments that you hear in this extract.

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

19 Describe the music in the **first** section.

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

20 Describe the music in the **third** section.

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

21 What features of the extract as a whole are typical of this type of Japanese music?

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

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 theme and variations for solo instrument and piano. The skeleton score contains the theme. Look at this score, which you will find in the separate Insert, and read through questions **22** to **27**. Answer the questions in this booklet.

22 (a) Name the solo instrument that plays the printed theme.

..... [1]

(b) What key is the theme in?

..... [1]

(c) Suggest a suitable **Italian** tempo marking for the theme.

..... [1]

23 The rhythm is incomplete in bars 9 and 10. Complete the missing rhythm on the staff below.



[3]

24 Name the bracketed interval in bar 15.

..... [2]

25 Describe the piano accompaniment to the theme.

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

26 After the printed theme has been heard, the extract continues with the opening sections of two variations. Briefly describe **each** variation, referring to similarities **and** differences from the original theme.

Variation 1:
.....
.....

Variation 2:
.....
.....[5]

27 What period is this music from?

.....[1]

SECTION D [16 Marks]

Set Work

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

either Vivaldi: 'Spring' from *The Four Seasons* (questions 28 to 33)

or Rodrigo: *Concierto de Aranjuez* (questions 34 to 41).

Vivaldi: 'Spring' 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, which you will find in the separate Insert, and read through questions 28 to 30.

28 (a) What is the key of the music at the start of the extract?

..... [1]

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

..... [1]

29 (a) What is represented by the music from bar 4?

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

(b) How does Vivaldi achieve this in his music?

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

30 (a) What is the name for the numbers that appear beneath the bass line in this concerto?

..... [1]

(b) What are they for?

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

Music D2

Look at the skeleton score in the Insert, and read through questions **31** to **33**.

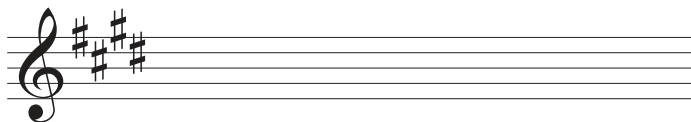
31 (a) Describe in detail the accompaniment to the solo and 1st violin melody in bars 1 to 5.

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

(b) What instrument named in the poem is represented by the cellos and violas?

..... [1]

32 On the staff below, write the two notes of the viola part at the end of bar 6 in the treble clef. [2]



33 Name the cadence and key heard in bars 21 to 22.

Cadence:

Key:

[2]

Rodrigo: *Concierto de Aranjuez*

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 38.

34 What is the tempo marking at the beginning of the movement from which this extract is taken?

..... [1]

35 How is the music played by the first violins at the beginning of the recorded extract related to music from earlier in the movement?

.....

 [2]

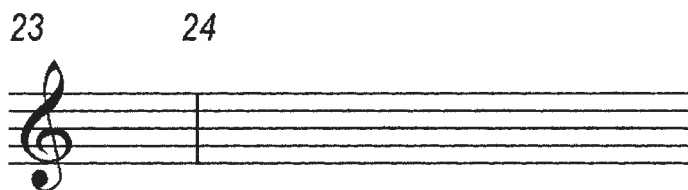
36 (a) What instrument enters at the end of bar 3?

..... [1]

(b) What music does it play?

..... [1]

37 On the staff below, write out the first two notes of the clarinet melody (which starts in bar 23) at sounding pitch.



[2]

38 What section of the movement is this extract?

..... [1]

Music D4

Look at the skeleton score in the Insert, and read through questions **39** to **41**.

39 (a) The theme that is played at the beginning of the extract is heard before in the movement (before the recorded extract). What key was it in originally?

..... [1]

(b) Why is this choice of key unusual?

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

40 At the end of the printed skeleton score, the recorded extract continues. Explain what happens in the music in this final section of the extract.

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

41 (a) Briefly describe the structure of the movement as a whole.

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

(b) How does the recorded extract fit within this structure?

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

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