



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

CANDIDATE  
NAME

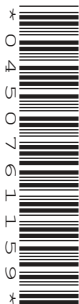
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**MUSIC**

**0410/13**

Paper 1 Listening

**October/November 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 **14** printed pages, **2** 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 song for voice and instruments. The words are given below. Read through questions **1** to **4**.

- 1 Won't you come along with me,
- 2 To the Mississippi?
- 3 We'll take the boat to the land of dreams,
- 4 Steam down the river down to New Orleans.
  
- 5 The band's there to meet us,
- 6 Old friends, there to greet us
- 7 Where all the proud and elite folks meet,
- 8 Heaven on earth, they call it Basin Street.

**1** What type of voice is heard in this extract?

..... [1]

**2** What happens immediately after lines 2 and 6?

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

**3** How is the sung melody of line 8 different from that of line 4?

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

4 (a) What style of music is this?

Impressionism

Jazz

Minimalism

Neo-classicism

[1]

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

.....

.....

.....

..... [3]

**Music A2**

You will hear an extract from an instrumental piece. Look at the skeleton score below and read through questions 5 to 8.

1 2 3 4 5

Texture? Interval? How is the music used?

6 7 8 9

10 11 12 13 14 15

Orchestral family?

16 17 18 19 20

Difference?

21 22 23 24 25

5 What is the texture in the first three bars of the extract?  
 .....[1]

6 (a) What is the interval between the two notes in bar 1?  
 ..... [1]

(b) How is the music of bar 1 used in bars 2–5?  
 .....  
 .....  
 .....  
 ..... [3]

7 (a) Which orchestral family plays the printed melody from bar 10?

.....[1]

(b) When this melody is repeated from bar 18, what is different?

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

8 Who composed this music?

Dvořák

Mozart

Shostakovich

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 voices and instruments. Read through questions **9** to **11**.

**9** Name the first instrument you hear.

..... [1]

**10** Describe in detail the music sung by the voices.

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

**11** Where does this music come from?

..... [1]

**Music B2**

You will hear an extract from a piece for instruments. Read through questions **12** to **15**.

**12** Describe in detail the texture of the music.

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

**13** Briefly describe the main way the music changes towards the end of the extract.

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

**14** What is this type of instrumental ensemble called?

..... [1]

**15** Where does this music come from?

..... [1]

**Music B3 (World Focus: Indian Music)**

You will hear an extract from a piece of Hindustani music for instruments. Read through questions 16 to 18.

- 16 Using the table below, name the instruments heard at the start of the extract and identify what each is playing. [4]

Instrument	What it is playing
.....	.....
.....	.....

- 17 (a) Which instrument enters later in the extract? [1]  
 .....

- (b) What is the name for the section of the music which begins with the entry of the new instrument? [1]  
 .....

- (c) Give the technical term for what this instruments plays. [1]  
 .....

- (d) How would a player learn to play this instrument? [1]  
 .....  
 ..... [1]

- 18 Apart from the entry of the new instrument, describe **two** other ways in which the music changes at the start of the new section. [2]  
 .....  
 .....  
 ..... [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 an instrumental piece. The repeats are not played in the recording. Look at the skeleton score, which you will find on the separate Insert, and read through questions 19 to 26. Answer the questions in this question paper.

19 Name the bracketed interval in bar 3.

.....

[2]

20 Which of the following can be heard in the accompaniment in bars 5–7?

Broken chord

Dominant pedal

Ground bass

Tonic pedal

[1]

21 Which of the previous bars is repeated in the clarinet part in bar 7?

.....

[1]

22 (a) Name the key and cadence in bars 13–14.

Key: .....

Cadence: .....

[2]

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

.....

[1]

23 The melody is incomplete in bars 15–16. Fill in the missing notes on the staff below. The rhythm has been given to help you.

[3]

24 (a) Which of the following is this extract an example of?

- Canon
- March
- Sonata
- Waltz

[1]

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

.....

.....

.....

.....[3]

25 What is the structure of the printed extract?

.....[1]

26 Who composed this music?

- Bach
- Haydn
- Schumann
- Stravinsky

[1]

SECTION D [16 marks]

Set Work

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

**either** Vivaldi: 'Summer' from *The Four Seasons* (questions 27 to 34)

**or** Mozart: *Symphony No. 41* (questions 35 to 43).

**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, which you will find in the separate Insert, and read through questions 27 to 30.

27 What is represented by the music played by the solo violin at the start of the extract?

..... [1]

28 The accompaniment is marked *tasto solo* in bar 1. What does this mean?

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

29 (a) What is represented by the solo violin in bars 14–19?

..... [1]

(b) How does this music relate to the music heard at the start of the extract?

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

30 The extract continues after the printed music. Describe in detail what is played by the different instrumental parts and what they represent.

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

**Music D2**

Look at the skeleton score, which you will find in the separate Insert, and read through questions **31** to **34**.

**31 (a)** Apart from the fast tempo, describe **two** features of the solo violin part from bars 1–14 that make it virtuosic.

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

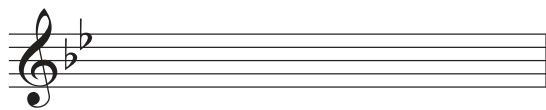
**(b)** How is this solo accompanied in bars 2–7?

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

**32** Which of the following best describes the harmony in bars 15–21?

- Circle of fifths
- Contrary motion
- Parallel harmony
- Syncopation [1]

**33** On the staff below, write out the first two notes of the viola part in bar 15 in the treble clef.



[2]

**34** Why is Vivaldi important in the history of the concerto?

.....  
..... [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 35 to 39.

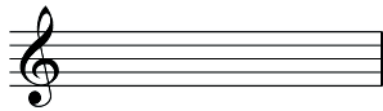
35 (a) What is the key of the theme which is played in bars 1–6?

..... [1]

(b) What is the relationship of this key to the movement as a whole?

..... [1]

36 (a) On the staff below, write out the first two notes of the viola part in bar 20 in the treble clef.



[2]

(b) Where was the music played by the viola in bars 16–17 and 20–21 first heard in the movement (before the recorded extract)?

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

37 What part of the exposition is this extract?

..... [1]

38 What is heard in the movement immediately after the recorded extract?

..... [1]

39 When was this symphony composed?

- 1756
- 1768
- 1788
- 1800

[1]

**Music D4**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 40 to 43.

40 This extract is taken from the transition in the recapitulation. Identify **two** ways in which the music of bar 1 is different from the equivalent passage in the exposition (before the recorded extract).

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

41 Which of the following describes the relationship between the first and second violins in bars 8–12?

- Canon
- Imitation
- Inversion
- Octaves [1]

42 (a) The music from bar 14 onwards is initially the same as the equivalent passage in the exposition. In which bar does it first change?

..... [1]

(b) Explain why the music changes here.

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

43 Describe the accompaniment to the printed melody in bars 16–23.

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

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