

CANDIDATE  
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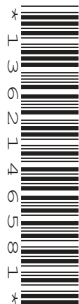
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CENTRE  
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**MUSIC**

Paper 1 Listening

**0410/11**

**May/June 2019**

**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 regulated 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 piece for voices and orchestra. The words and a part translation are given below. Read through questions **1** to **4**.

- |   |   |  |
|---|---|--|
| 1 | Gloria in excelsis Deo, in excelsis Deo | <i>[Glory to God in the highest]</i>       |
| 2 | Et in terra pax, in terra pax hominibus |  |
| 3 | Bonae voluntatis.                       | <i>[And peace on earth to all people.]</i> |
| 4 | Laudamus te, benedicimus te,            | <i>[We praise you, we bless you,]</i>      |
| 5 | Adoramus te, glorificamus te.           | <i>[We adore you, we glorify you.]</i>     |
| 6 | Gratias agimus tibi, agimus tibi        | <i>[We give you thanks]</i>                |
| 7 | Propter magnam, magnam gloriam tuam.    | <i>[for your great glory.]</i>             |

*[Instrumental section]*

*[Voices return]*

- 1** How does the music at the beginning help to suggest the meaning of 'Glory to God in the highest'?

.....

.....

..... [2]

- 2** Which **one** of the following best describes the melodic shape at the beginning of line 4 (Laudamus te)?

- Ascends by step, then descends by step for 'te'
- Ascends in leaps, then descends by step for 'te'
- Descends by step, then ascends by step for 'te'
- Descends in leaps, then ascends by step for 'te'

[1]

3 How is the music different when the voices return after the instrumental section?

.....

.....

.....

..... [3]

4 (a) When was this music written?

..... [1]

(b) Who composed it?

- Brahms
- Debussy
- Mozart
- Stravinsky

[1]

**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      Woodwind      2      3      4      5

6      7      8      9      10

Accompaniment?

11      12      13

14      15      16

Extract continues...

5 What **Italian** tempo marking would be appropriate for this music?

.....

[1]

6 Describe the accompaniment to the melody in bars 9–16.

.....

.....

..... [2]

- 7 The melody in bars 1–8 is used three more times (after the printed music). Complete the table below to show what changes are heard each time.

	Changes?
1 <sup>st</sup> time	Melody played by horns an octave lower accompanied by a string scale
2 <sup>nd</sup> time	..... ..... .....
3 <sup>rd</sup> time	..... ..... .....

[4]

- 8 When was this music written?

.....

[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 **9** to **11**.

**9 (a)** Name the first melody instrument.

..... [1]

**(b)** How is this instrument played?

..... [1]

**10** Name the second melody instrument (which enters after about 30 seconds).

..... [1]

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

..... [1]

**(b)** Other than the instruments used, give **two** reasons for your answer.

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

**Music B2**

You will hear an extract from a piece for instruments. Look at the skeleton score and read through questions 12 to 15.

Extract continues...

**12** What key is the music in?

- A major
- A minor
- C major
- D minor

[1]

**13** How does the music change in the section which immediately follows the printed passage?

.....

.....

..... [2]

**14** What is the structure of the whole extract?

.....

[1]

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

.....

[1]

**(b)** Name one instrument in the extract which is typical of music from this area.

.....

[1]

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

You will hear three short passages from the beginning, middle and end of a piece of Guangdong music. Read through questions **16** to **19**.

**16 (a)** Name and describe the first instrument which is heard.

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

**(b)** Describe the scale used by this instrument in the first passage.

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

**17** Describe the texture of the second passage.

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

**18** Explain how the tempo and metre of the three passages are typical of their place in the structure of the whole piece.

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

**19** Where was Guangdong music traditionally heard (in the early twentieth century)?

..... [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.

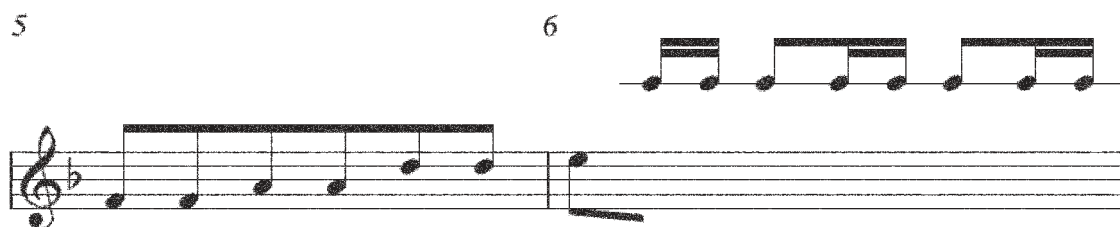
**Music C1**

You will hear a piece of instrumental music. Look at the skeleton score, which you will find in the separate Insert, and read through questions **20** to **27**. Answer the questions in this booklet.

**20** What key is the music in at the beginning?

..... [1]

**21** The melody is incomplete in bar 6. Fill in the missing notes on the staff below. The rhythm has been given to help you.



[3]

**22** What compositional device is heard in bars 16 and 18?

..... [1]

**23** Name the bracketed interval in bar 26.

..... [2]

**24** Describe the accompaniment in bars 29–34.

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

**25** Compare bars 40–43 with bars 1–4.

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

26 What type of piece is this?

Concerto

March

Symphony

Waltz

[1]

27 (a) When was this music written?

.....

[1]

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

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

[2]

(c) Who composed it?

Haydn

Stravinsky

Vivaldi

Wagner

[1]

## SECTION D [16 marks]

## Set Work

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

**either** Mendelssohn: *Italian Symphony* (Movements 2 and 4) (questions 28 to 34)

**or** Mozart: *Clarinet Concerto* (Movement 1) (questions 35 to 42).

**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 28 to 31.

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

.....

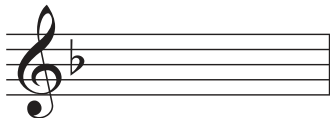
[1]

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

.....

[1]

29 On the staff below, write the last two notes in the clarinet part in bar 7 at sounding pitch. The key signature has been given.



[2]

30 (a) Describe the modal shift in bar 12.

.....

..... [1]

(b) Which section of the movement begins in bar 12?

.....

[1]

(c) In which section of the movement was the music in **bars 12–18** first heard?

..... [1]

31 This symphony is the second that Mendelssohn completed, so why is it called 'Symphony No. 4'?

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

### Music D2

Look at the skeleton score, which you will find in the separate Insert, and read through questions 32 to 34.

32 (a) What part of the Exposition begins at the start of the extract?

..... [1]

(b) What is the purpose of this part of the Exposition?

..... [1]

(c) Describe **two** ways in which bars 1–3<sup>2</sup> contrast with music from earlier in the movement (before the recorded extract).

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

33 (a) Which theme is heard from bar 19?

..... [1]

(b) How is this theme related to the first subject?

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

(c) Which of the following do the trumpets play to accompany this theme?

Dominant pedal

Fanfare

Sustained chords

Tonic pedal

[1]

34 Why is this symphony known as the **Italian** Symphony?

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

**Mozart: Clarinet Concerto**

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

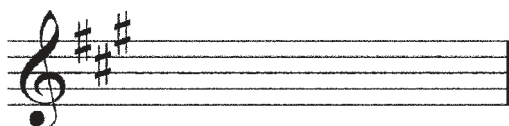
**Music D3**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 35 to 38.

- 35 How is the theme which is played at the beginning of the extract different from when it was first heard in the movement (before the recorded extract)?

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

- 36 (a) On the staff below, write the first two notes of the viola part in bar 7 in the treble clef. The key signature has been given.



[2]

- (b) Explain how the music played by the violas in bars 7–8 is related to the music of the other instruments.

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

- 37 What section of the movement starts in bar 25<sup>3</sup>?

..... [1]

- 38 What is heard next in the movement (immediately after the recorded extract)?

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

**Music D4**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 39 to 42.

**39 (a)** What section of the movement begins in bar 1?  
..... [1]

**(b)** Why does Mozart change the music from bar 4 compared with the equivalent section earlier in the movement (before the recorded extract)?  
.....  
..... [1]

**40** What section of the movement begins in bar 17?  
..... [1]

**41** How is the music from bars 32<sup>3</sup>–40 different from the equivalent passage earlier in the movement (before the recorded extract)?  
.....  
.....  
.....  
..... [3]

**42** Clarinets in Mozart’s time were made in three keys: C, B flat and A. Why was this?  
.....  
.....  
..... [2]

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