

CANDIDATE
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MUSIC

0410/11

Paper 1 Listening

October/November 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 for a solo voice and instruments. The words are given below. Read through questions **1** to **4**.

- 1 *Midnight's bell goes ting, ting, ting, ting, ting,*
- 2 *Then dogs do howl, and not a bird does sing*
- 3 *But the nightingale, and she cries twit, twit, twit, twit, twit;*
- 4 *Owls then on every bough do sit;*
- 5 *Ravens croak on chimneys' tops.*

1 What type of voice is heard?

..... [1]

2 Describe the melodic shape of line 1.

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

3 How does the music help to suggest the scene at midnight?

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

4 (a) When was this music written?

..... [1]

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

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

7 (a) What type of piece is this?

Concerto

March

Minuet

Waltz

[1]

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

.....

.....

..... [2]

8 Who composed this music?

Haydn

Strauss

Stravinsky

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 Describe the music of the introduction (until the entry of the voices).

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

10 Describe the music after the voices start singing.

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

11 Where does this music come from?

..... [1]

Music B2

You will hear an extract from an instrumental piece. Look at the skeleton score below, and read through questions 12 to 14.

12 (a) What wind instrument plays the printed melody?

..... [1]

(b) Briefly describe the way the instrument plays the melody.

.....

 [2]

13 Briefly describe the texture of the music, referring to bar numbers as appropriate.

.....

 [2]

14 Where does this music come from?

..... [1]

Music B3 (World Focus: Latin America)

You will hear an extract from a Tango. Read through questions 15 to 18.

15 What features of the music in the short introduction are typical of Tango?

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

16 (a) What instrument plays the main melody after the short introduction?

..... [1]

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

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

17 As the music continues, explain what features of the melody and the way it is played are typical of Tango. Do not repeat any information already given in your answers.

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

18 Where did Tango first become popular?

- Buenos Aires
 - Havana
 - New Orleans
 - Rio de Janeiro
- [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 theme and variations for instruments. The skeleton score contains the theme. Look at the skeleton score, which you will find in the separate Insert, and read through questions **19** to **27**. Answer the questions in this booklet.

19 Suggest a suitable **Italian** tempo marking for the theme.

..... [1]

20 The extract begins with chord I (tonic) in bar 1. In which bar is chord I next heard?

2

3

4

[1]

21 Name the bracketed interval in bar 5.

..... [2]

22 (a) What key does the music modulate to by bar 8?

..... [1]

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

..... [1]

23 How is the accompaniment different when the first 8 bars repeat?

.....

..... [1]

- 24 The melody is incomplete in bar 15. Fill in the missing notes on the staff below. The rhythm has been given to help you. (The same melody is heard in bar 17)

[3]

- 25 After the printed theme has been played, the extract continues with the opening sections of two variations. Briefly describe **each** variation, explaining how the theme and accompaniment are varied.

Variation 1:

.....

.....

Variation 2:

.....

.....

[4]

- 26 What type of ensemble is this?

.....

[1]

- 27 When was this music written?

.....

[1]

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 33)

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

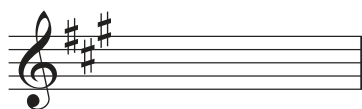
Mendelssohn: *Italian Symphony* (Movements 1 and 3)

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 30.

- 28 On the staff below, write the first two notes of the clarinet part in bar 8 at sounding pitch. The key signature has been given.



[2]

- 29 (a) What section of the movement begins at bar 23?

.....[1]

- (b) Describe the main features of the music from bar 23 onwards. Refer in your answer to music from earlier in the movement.

.....

[4]

- 30 What Italian term describes how the 1st violins play the notes in bars 42–44?

.....[1]

Music D2

Look at the skeleton score, which you will find in the separate Insert, and read through questions 31 to 33.

31 (a) From which part of the exposition is this extract taken?
.....[1]

(b) What is the key of the music at the start of the extract?
.....[1]

(c) How does this relate to the tonic key of the movement?
.....[1]

32 (a) Which instrument plays the printed melody from bars 15–22?
..... [1]

(b) How is the melody doubled?
.....
.....[2]

33 The extract continues after the printed music, with the melody from bar 31. How has the music been changed?
.....
.....
.....[2]

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 37.

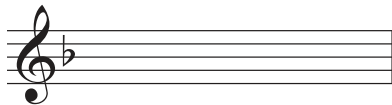
34 What compositional device is heard in bars 6–7?

..... [1]

35 Comment on the rhythmic grouping in bars 12–16.

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

36 (a) On the staff below, write out the last two notes of the first horn part in bar 30 at sounding pitch. The key signature has been given.



[2]

(b) What is the relationship between the horn part and the violino piccolo in bars 30–34?

..... [1]

37 Briefly describe the structure of the movement as a whole, and explain how the recorded extract fits into this structure.

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

Music D4

Look at the skeleton score, which you will find in the separate Insert, and read through questions 38 to 41.

38 Describe the accompaniment in bars 1–4.

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

39 How are bars 25–28 different from the rest of the extract?

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

40 What is the title of the movement from which this extract is taken?

..... [1]

41 How does the Trio II section of music which follows the printed extract in the full score (not heard in the recording) contrast with the extract?

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

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