

CANDIDATE  
NAME

CENTRE  
NUMBER

--	--	--	--	--

CANDIDATE  
NUMBER

--	--	--	--

**MUSIC**

**0410/11**

Paper 1 Listening

**October/November 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 **16** printed 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 instruments. The words are printed below. Read through questions **1** to **4**.

- 1 "Come, if you dare" our trumpets sound,
- 2 "Come, if you dare" the foes rebound,
- 3 "We come, we come, we come, we come"
- 4 Says the double, double, double beat of the thund'ring drum.

*[Words repeat, then extract continues]*

**1 (a)** What type of voice is heard first?

.....

[1]

**(b)** Which of the following describes the melodic shape at the beginning of lines 1 and 2?

- Ascending steps then a descending leap of a fifth
- Ascending steps then a descending leap of an octave
- Descending steps then an ascending leap of a fifth
- Descending steps then an ascending leap of an octave

[1]

**2** How many beats are there in each bar?

.....

[1]

**3** How is the music different when the words are repeated after line 4?

.....

.....

..... [2]

4 (a) When was this music written?

.....

[1]

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

.....

.....

..... [2]

**Music A2**

You will hear an extract of music for orchestra. Look at the skeleton score and read through questions 5 to 6.



Extract continues...

- 5 Four different versions of the printed melody are heard (before a completely new melody is heard). Complete the table below, referring to any features of the melody or its accompaniment.

Melody	Description
1 <sup>st</sup> time	The clarinets and bassoons play the printed melody in harmony, quietly and staccato.
2 <sup>nd</sup> time	..... ..... .....
3 <sup>rd</sup> time	Flutes and piccolos play a decorated melody in a high register, accompanied by a syncopated horn.
4 <sup>th</sup> time	..... ..... .....

[4]

6 (a) When was this music written?

..... [1]

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

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

(c) Who composed it?

- Bach
- Debussy
- Mozart
- Tchaikovsky

[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 7 to 9.

7 The extract begins with a duet for two similar instruments. Name the instrument.

..... [1]

8 How is the second half of the extract different from the first? (You may wish to consider melody, instrumentation, texture and/or metre in your answer.)

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

9 Where does this music come from?

..... [1]

**Music B2**

You will hear an extract from a piece for voices and instruments. Read through questions **10** to **12**.

**10** Describe how the voices are used.

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

**11 (a)** What type of instruments are heard?

..... [1]

**(b)** Describe the music they play.

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

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

..... [1]

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

You will hear three passages from a piece of Jiangnan Sizhu music, separated by short gaps. Read through questions 13 to 18.

**13** What type of scale is heard in the first passage?

..... [1]

**14** What is the role of the percussion in the first passage?

..... [1]

**15** Name one wind instrument and one string instrument heard in the extract.

Wind instrument: .....

String instrument: .....

[2]

**16** Explain how the tempo and metre of the music in this extract is typical of Jiangnan Sizhu music.

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

**17** Why are ensembles like this called 'sizhu' ('silk and bamboo')?

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

**18** Where did Jiangnan Sizhu music develop?

- Beijing
- Guangzhou
- Hong Kong
- Shanghai

[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 **19** to **26**. Answer the questions in this booklet.

**19** Which feature is heard in the accompaniment in bars 15–20?

- Alberti bass
  - Dominant pedal
  - Ground bass
  - Tonic pedal
- [1]

**20** Name the bracketed interval in bar 24.

..... [2]

**21 (a)** What key is the music in from bar 36 onwards?

..... [1]

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

..... [1]

**22** The melody is incomplete in bars 38–39. Fill in the missing notes on the staff below. The rhythm has been given to help you.

[3]

**23** What ornament is heard in bar 50?

..... [1]

24 How is the music (marked with a bracket) in bars 51<sup>3</sup>–52<sup>2</sup> used in bars 52<sup>3</sup>–55<sup>2</sup>? (The same passage is heard in bars 58<sup>3</sup>–62<sup>2</sup>.)

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

25 (a) What type of piece is this?

- Minuet and Trio
- Sonata
- String quartet
- Symphony [1]

(b) Give a reason for your answer.

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

26 (a) When was this music written?

..... [1]

(b) Who composed it?

- Brahms
- Handel
- Haydn
- Prokofiev [1]

## SECTION D [16 marks]

## Set Work

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

**either** Mendelssohn: *Italian Symphony* (questions 27 to 33)

**or** Mozart: *Clarinet Concerto* (questions 34 to 42).

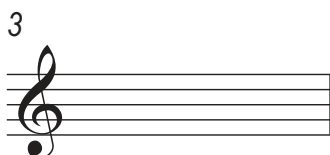
**Mendelssohn: *Italian Symphony***

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 27 to 30.

- 27 (a) On the staff below, write the first two notes of the clarinet part in bar 3 at sounding pitch. The key signature has been given.



[2]

- (b) The clarinet is marked *leggiero* in bar 2. What does this mean?

..... [1]

- 28 (a) From which section of the movement is this extract taken?

..... [1]

- (b) Which theme is heard in bars 2–4?

..... [1]

- 29 (a) At bar 18 a new theme is heard. Which Italian folk dance may Mendelssohn be referring to with this theme?

..... [1]

- (b) What is the key of the music at bar 18?

..... [1]

30 Why might the key of the movement from which this extract is taken be considered unusual?

.....  
..... [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)** What section of the movement is the extract?

..... [1]

**(b)** Explain how bars 1–11 of the extract use material from the start of the movement.

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

**32** Mendelssohn may have had a religious procession in mind when composing this music. What might be happening in the procession in bars 9–18 and how does the music suggest this?

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

**33** What is the tempo marking at the start of the movement from which this extract is taken?

..... [1]

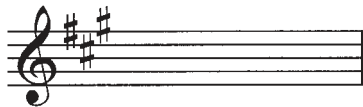
**Mozart: *Clarinet Concerto***

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 **34** to **38**.

**34** On the staff below, write the last two notes of the clarinet part in bar 1 at sounding pitch. The key signature has been given.



[2]

**35** What name is given to the low register used by the clarinet in bar 18?

- Altissimo
- Chalumeau
- Clarino
- Contralto

[1]

**36** Name the key and cadence in bars 22–23.

Key: .....

Cadence: .....

[2]

**37 (a)** What section of the movement is this?

.....

[1]

**(b)** What is its function in the overall structure?

.....

[1]

38 In which year was this concerto composed and first performed?

1756

1782

1791

1812

[1]

**Music D4**

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

**39** What is the tempo marking of the movement?

..... [1]

**40 (a)** This extract is the second time the first subject is played in the solo exposition. How is the music of bars 1–5 different from the first time the first subject is played in the solo exposition (before the recorded extract)?

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

**(b)** Which word describes how the theme is played in these bars?

- Cadenza
  - Imitation
  - Inversion
  - Unison
- [1]

**41** What does the clarinet play in bars 7–10?

..... [1]

**42** Describe the clarinet writing from bar 11 to the end of the extract.

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

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.