



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

CANDIDATE NAME

CENTRE NUMBER

CANDIDATE NUMBER



MUSIC

0410/13

Paper 1 Listening

May/June 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 **14** printed pages, **2** blank pages and **1** insert.

SECTION A

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 voice and instruments. The words are given below. Read through questions **1** to **4**.

[Instrumental introduction]

- 1 The sea is calm tonight,
- 2 The tide is full, the moon lies fair
- 3 Upon the straits.

1 (a) The extract begins with two instruments of the same type. What are they?

..... [1]

(b) How is what they play setting the scene for line 1?

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

2 How does the accompaniment change for lines 2 and 3?

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

3 What melodic interval is sung at the beginning of lines 1 and 2?

- Major third
- Perfect fifth
- Semitone
- Tone

[1]

4 (a) Which period of music is this extract from?

.....[1]

(b) Give one reason for your answer.

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

Music A2

You will hear an extract from a piece for instruments. Look at the skeleton score below and read through questions 5 to 10.

1 Orchestra 2 3 4 5 6 7 8 9 10
Dynamic change? Section? Scale?

11 12 13 14 15 16 17 18
Device?

19 20 21 22 23 24 25 26
Extract continues Changes?

5 What **Italian** word describes the dynamic change heard in the first two bars?
.....[1]

6 Which section of the orchestra plays the printed music from bar 3?
..... [1]

7 Which of the following best describes the scale used in this extract?
 Major
 Minor
 Pentatonic
 Whole-tone [1]

8 What melodic device is used in bars 11 to 14 (it is repeated in bars 19 to 22)?
..... [1]

9 The recorded extract continues with a repeat of the printed melody, but there are some changes. Describe **three** ways in which the music has been changed.

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

10 Who composed this music?

- Bach
- Beethoven
- Debussy
- Shostakovich

[1]

[Total for Section A: 16]

SECTION B

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 **11** to **13**.

11 What is the tuned percussion instrument heard in the long instrumental introduction?

..... [1]

12 Describe the music sung by the voices.

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

13 (a) Where does this music come from?

..... [1]

(b) Give **two** reasons for your answer. (Do not repeat any information already given in your answers.)

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

Music B2

You will hear an extract from a piece for instruments. Read through questions **14** to **15**.

14 (a) Name the main melody instrument.

..... [1]

(b) How is this instrument played?

.....[1]

15 (a) Where does this music come from?

..... [1]

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

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

Music B3 (World Focus: Japanese Instrumental Music)

You will hear **two** extracts from a piece of Japanese music for instruments, separated by a short pause. Read through questions **16** to **20**.

First Extract:

16 (a) What is the instrument heard at the start of the extract?

..... [1]

(b) Name one playing effect used by this instrument.

.....[1]

17 (a) Name the two wind instruments that enter later.

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

(b) Describe what is played by these instruments.

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

Second Extract:

18 Which string instrument can now be heard?

..... [1]

19 Describe in detail the texture of extract 2.

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

20 What is this style of music called?

.....[1]

[Total for Section B: 22]

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SECTION C

You will hear one extract of music. The extract will be played **four** times, with a pause between each playing.

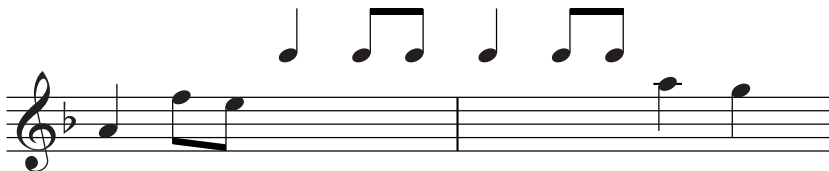
Music C1

You will hear an extract from a piece for orchestra. Look at the skeleton score, which you will find in the separate Insert, and read through questions **21** to **26**. Answer the questions in this Question Paper.

21 Name the bracketed interval in bar 4.

..... [2]

22 The melody is incomplete in bars 6–7. Fill in the missing notes on the staff below. The rhythm has been given to help you. (The same melody is heard in bars 22–23 and 38–39.) [3]



23 Which of the following describes the melody in bar 13?

- Ascending arpeggio
 - Ascending scale
 - Descending arpeggio
 - Descending scale
- [1]

24 (a) Name the key and cadence in bars 31–32.

Key: [2]
 Cadence:

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

..... [1]

25 (a) The first eight bars of the extract are Section A. Describe the structure of the extract. Refer to bar numbers in your answer.

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

(b) What instrument is added to the A section later in the extract?

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

26 (a) Which period of music is this extract from?

.....[1]

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

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

[Total for Section C: 16]

SECTION D

Set Work

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

either Vivaldi: 'Spring' from *The Four Seasons* (questions 27 to 33)

or Rodrigo: *Concierto de Aranjuez* (questions 34 to 42).

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 27 to 29.

27 (a) What does the music in bars 1 to 14 represent?

.....[1]

(b) How does Vivaldi achieve this?

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

(c) On which chord are these bars based?

.....[1]

28 This extract consists of two sections of the movement. Which are the two sections?

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

29 What is the overall title of Vivaldi's set of twelve Opus 8 concertos, from which this concerto is taken?

- The Art of Fugue
- The Contest of Harmony and Invention
- The Goldberg Variations
- The Water Music

[1]

Music D2

Look at the skeleton score in the Insert, and read through questions **30** to **33**.

30 How does the scoring of the movement from which this extract is taken differ from the scoring of the other movements?

.....
[1]

31 What is the key at the start of the extract?

..... [1]

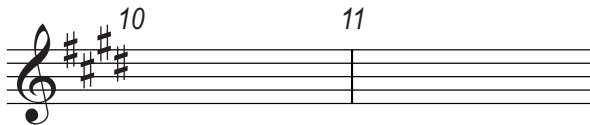
32 Complete the table below, showing which instruments represent the different sections of the sonnet.

Section of sonnet	Instruments
Sleeping goatherd	Solo violin

[4]

33 On the staff below, write out the viola part in bars 10 to 11 in the treble clef.

[2]



[Total for Section D: 16]

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 **37**.

34 (a) What is the key of the theme at the beginning of the extract?

..... [1]

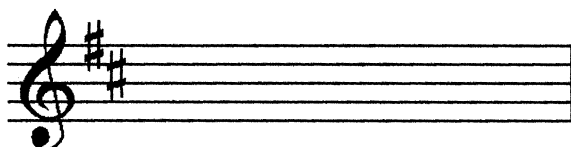
(b) What part of the movement is this?

..... [1]

(c) Comment on the choice of key for this section.

.....[1]

35 On the staff below, write out the horn part in bar 7 at sounding pitch. The key signature has been given. [2]



36 Describe what happens in the music immediately after the recorded extract.

.....

[2]

37 Rodrigo uses characteristics of a Spanish folk tradition throughout this concerto (including in the harmony of this extract). What is the name of this tradition?

..... [1]

Music D4

Look at the skeleton score in the Insert, and read through questions 38 to 42.

38 (a) What is the key at the beginning of the extract?

..... [1]

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

..... [1]

39 What theme do the horns (and bassoons, cellos and basses) play when they enter at the end of bar 12?

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

40 The theme from the beginning of the extract is heard again in bar 20. What key is it now?

..... [1]

41 (a) What compositional device is heard from bars 39 to 58?

- Alberti bass
 - Contrary motion
 - Dominant pedal
 - Tonic pedal
- [1]

(b) What is the function of this device?

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

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

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

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

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

[Total for Section D: 16]

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