



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

CANDIDATE
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MUSIC

Paper 1 Listening

0410/13

May/June 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 (unless you are asked to tick more than one box), 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 marching song for voice and instruments. Some of the words are given below. Read through questions **1** to **5**.

[Instrumental introduction]

- 1 Thousands, thousands of marching feet,
- 2 All through the land, all through the land;

[Extract continues]

- 1 Give the **Italian** word for the dynamic effect heard just before the entry of the voice.
.....[1]

- 2 What kind of ensemble accompanies the voice?
.....[1]

- 3 Describe **three** features of the music that are typical of a march.
.....
.....
.....
.....[3]

- 4 What is the texture of the music?
 Heterophonic
 Homophonic
 Monophonic
 Polyphonic [1]

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

.....[1]

(b) Give **one** reason for your answer (do not repeat any information already given in your answers).

.....

.....[1]

Music A2

You will hear an extract from an instrumental piece. Read through questions 6 to 9.

6 Which instrument is playing in this extract?

.....[1]

7 Which **two** of the following are heard during the extract? Tick **TWO** boxes.

Blue note

Glissando

Imitation

Pedal note

Pizzicato

Tremolo

[2]

8 Name the scale heard in the second half of the extract.

.....[1]

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

Impressionism

Jazz

Minimalism

Neo-classicism

[1]

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

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

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 an instrumental piece. Look at the skeleton score below and read through questions 10 to 13.

Instrument? Piano addition 2nd time?

10 Name the instrument that plays the printed melody.

.....

[1]

11 When the printed music is repeated, which of the following is added by the piano in bars 1–4?

- Chromatic scale
 Drone
 Imitation
 Walking bass

[1]

12 Comment on the articulation used by the melody instrument in this extract.

.....

 [2]

13 (a) Where does this music come from?

..... [1]

(b) Give **one** reason for your answer (do not repeat any information already given in your answers).

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

Music B2

You will hear an extract from a piece for voice and instrument. Read through questions 14 to 16.

14 (a) What is the accompanying instrument?

..... [1]

(b) What is the relationship between the voice and accompanying instrument at the start of the extract?

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

15 Describe the music sung by the voice.

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

16 What culture's music does this most closely resemble?

..... [1]

Music B3 (World Focus: India)

You will hear **two** passages from a piece of Karnatak music for instruments. Read through questions 17 to 20.

17 Describe the music of the first passage, including the instruments you hear and what and how they play.

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

18 From which section of a typical performance is the first passage taken?
..... [1]

19 Describe the differences between the first and second passages.
.....
.....
.....
.....
.....[4]

20 How is the main melody instrument different from the Western version of the same instrument?
.....
.....[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 piece for instruments. 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 **21** to **27**. Answer the questions in this question paper.

21 Name the bracketed interval in bar 11.

..... [2]

22 (a) Name the key and cadence in bars 19–20.

Key:

Cadence: [2]

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

..... [1]

23 The rhythm is incomplete in bars 26–27. Fill in the missing stems on the staff below. [3]



24 What is the structure of the extract?

..... [1]

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

- Ground bass
- Minuet
- Theme and variations
- Waltz

[1]

(b) Give **one** reason for your answer.

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

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

.....[1]

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

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

27 From what type of larger work is this piece taken?

- Concerto
- Opera
- Oratorio
- Sonata

[1]

SECTION D [16 marks]

Set Work

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

either Vivaldi: 'Summer' from *The Four Seasons* (questions 28 to 35)

or Mozart: *Symphony No. 41* (questions 36 to 44).

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 28 to 31.

28 What is the Italian tempo marking at the start of the movement from which this extract is taken?

..... [1]

29 Describe what is played by the accompaniment in bars 1–2 and identify what this is meant to suggest.

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

30 What does the music in bars 3³–4 suggest and how does Vivaldi achieve this?

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

31 (a) To which key does the music modulate at the end of the extract?

..... [1]

(b) How does this relate to the tonic key of the movement?

..... [1]

Music D2

Look at the skeleton score, which you will find in the separate Insert, and read through questions **32** to **35**.

32 (a) What does the music played by the soloist at the start of the extract represent?

.....
[1]

(b) The soloist is told to play this music *tutto sopra il canto*. What does this mean?

.....
[1]

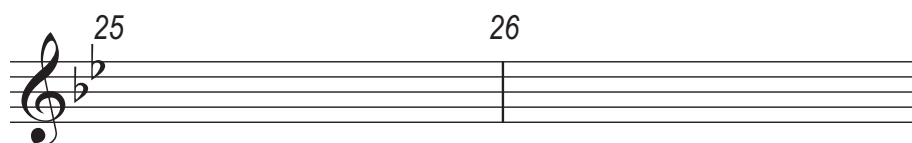
(c) At the start of the extract the soloist uses the technique of *bariolage*. Which of the following is a description of *bariolage*?

- Muted
- Plucking the strings
- Rapid alternation between a repeated note and changing notes
- Two notes played at the same time [1]

33 How is the music in bars 22–28 different from when it was heard earlier in the movement?

.....
[1]

34 On the staff below, write the viola part in bars 25–26 in the treble clef. [2]



35 This extract comprises two sections of music. Name the two sections in the order they are heard.

1st section:

2nd section:

[2]

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 36 to 40.

36 Describe the ways in which Mozart uses contrast in the main theme heard in bars 1–8.

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

37 What do the timpani and basses play in bars 9–14?

- Descending scale
- Dominant pedal
- Ground bass
- Tonic pedal [1]

38 What type of cadence is heard in bars 17–23?

.....[1]

39 The theme from bars 1–8 is repeated in bars 24–31. Describe some of the main differences.

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

40 (a) Which part of the exposition begins in bar 24?

.....[1]

(b) What is its purpose in the structure of the movement?

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

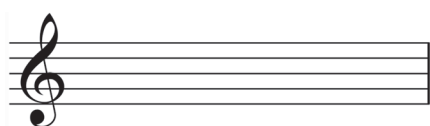
Music D4

Look at the skeleton score, which you will find in the separate Insert, and read through questions 41 to 44.

41 (a) In what key is the theme which is heard in bars 3–11?
..... [1]

(b) Where was this theme originally heard in the movement?
..... [1]

42 On the staff below, write the first two notes of the viola part in bar 16 in the treble clef. [2]



43 This extract is taken from the development section of the movement. Explain some of the ways in which Mozart develops the theme from bars 3–11 as the extract progresses. Refer to bar numbers in your answer.

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

44 What is heard in the movement immediately after the recorded extract?
.....
..... [1]

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