



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

CANDIDATE NAME

CENTRE NUMBER

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MUSIC **0410/13**
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 **15** printed pages, **1** blank page 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 of music for voice and instruments. The words (about a bird) are printed below. Read through questions **1** to **4**.

- 1 Say the nights are warm and free,
- 2 And the great stars swarm above him;
- 3 But soon starless night must be.

- 4 Yet if all these do not move him,
- 5 Tell, O tell – but not too plainly! –
- 6 That I long for him and love him.

1 Which of the following best describes the melodic shape of line 1?

- The melody mostly ascends by leap
- The melody mostly ascends in steps
- The melody mostly descends by leap
- The melody mostly descends in steps [1]

2 (a) This piece is for voice, string orchestra and another solo instrument. Name the solo instrument.
..... [1]

(b) The music of the solo instrument represents the bird. What features of the music played by this solo instrument suggest a bird?
.....
.....
.....[2]

3 What technique does the composer use to set the word 'love' in line 6?

- Melisma
- Ostinato
- Parallel motion
- Sequence [1]

4 This music displays characteristics of both late-nineteenth-century and early-twentieth-century styles. In the table below, briefly identify some of these features.

Nineteenth-century features
Twentieth-century features

[3]

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 2 3 4 5 6 7 8 9

Dynamic marking? Instrument? Texture?

10 11 12 13 14 15 16 17 18 19

Extract continues...

5 What **Italian** dynamic marking would be appropriate for the introduction?
[1]

6 (a) Which instrument plays the printed melody from bar 5?
 [1]

(b) What is the texture in bars 5–19?
 [1]

7 After the printed music the melody is played twice more.
 (a) Describe the changes when it is played for the second time.

[2]

(b) Describe the changes when it is played for the third time.

[2]

8 Who composed this music?

Bach

Borodin

Mozart

Reich

[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. Look at the skeleton score below and read through questions 9 to 11.

9 Name the instrument which plays the printed melody.

..... [1]

10 (a) What instrument enters in bars 2 and 4?

..... [1]

(b) Describe precisely what this instrument plays in relation to the melody played by the first instrument.

.....

 [3]

11 Where does this music come from?

..... [1]

Music B2

You will hear an extract from a piece for instruments. Read through questions **12** to **14**.

12 (a) Name the first instrument that plays.

..... [1]

(b) Which of the following best describes what is first played by this instrument?

A descending major arpeggio

A descending minor arpeggio

A descending major scale

A descending minor scale [1]

13 What different instrument joins later in the extract?

..... [1]

14 (a) Where does this music come from?

..... [1]

(b) What features of this music (apart from the instruments used) are typical of music from this part of the world?

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

Music B3 (World Focus: Latin America)

You will hear an extract from a Tango. Read through questions **15** to **17**.

15 (a) What instrument is playing the melody at the start of the extract?

..... [1]

(b) Describe in detail how this instrument is played.

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

16 (a) Which other instrument can be heard?

..... [1]

(b) This instrument often plays 'marcado'. What does this mean?

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

17 What other features of the extract are typical of Tango?

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

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SECTION C [16 marks]

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

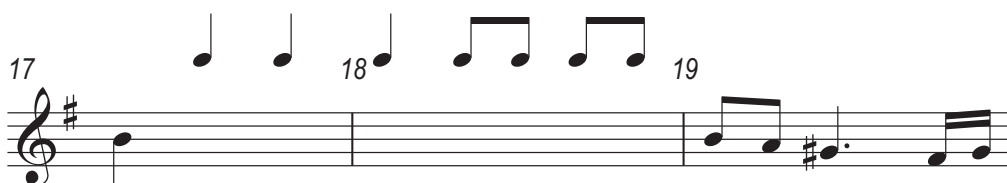
Music C1

You will hear an extract from a piece for instruments. Look at the skeleton score, which you will find in the separate Insert, and read through questions **18** to **24**. Answer the questions in this question paper.

18 Name the bracketed interval in bar 1.

..... [2]

19 The melody is incomplete in bars 17–18. Fill in the missing notes on the staff below. The rhythm has been given to help you.



[3]

20 (a) Name the key and cadence in bars 27–28.

Key:

Cadence:

[2]

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

.....

[1]

21 What compositional device is used by the melody instrument in bars 30–31?

.....[1]

22 What is the structure of the extract?

.....

[1]

23 (a) Which of the following best describes the extract?

March

Minuet

Theme and variations

Waltz

[1]

(b) Give a reason for your answer.

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

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

..... [1]

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

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

SECTION D [16 marks]

Set Work

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

either Mendelssohn: *Italian Symphony* (Movements 1 and 3) (questions 25 to 35)

or Bach: *Brandenburg Concerto No. 1* (questions 36 to 43).

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 25 to 30.

25 (a) What part of the recapitulation begins at the start of the extract?

.....[1]

(b) How has this changed from when it was first heard in the exposition?

.....

.....

.....[2]

26 What instrument plays the printed melody from bar 15?

.....[1]

27 What melodic device is heard in bars 19–22?

.....[1]

28 Which harmonic device is heard from bars 23–30?

Circle of fifths

Dominant pedal

Ground bass

Tonic pedal

[1]

29 What theme is heard next in the movement (immediately after the recorded extract)?

.....[1]

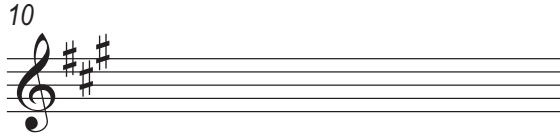
30 In which city was Mendelssohn's *Italian Symphony* first performed?

.....[1]

Music D2

Look at the skeleton score, which you will find in the separate Insert, and read through questions 31 to 35.

31 Write the viola part in bar 10 in the treble clef on the staff below.



[2]

32 Briefly describe the texture and orchestration from bars 13–43.

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

33 What happens to the key in bars 41–47?

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

34 What theme is suggested by the woodwind and horns from bar 45?

..... [1]

35 (a) From which section of the first movement is this extract taken?

..... [1]

(b) What did Mendelssohn do that was relatively unusual here?

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

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 **36** to **38**.

36 (a) When describing the structure of this movement, what name is given to the section of music which is played in bars 1–5?

..... [1]

(b) How is this section different from the first time it was played in the movement (before the recorded extract)?

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

37 (a) In what order do the instruments play the melody in bars 6–9?

- Horns, violins, oboes
 - Horns, oboes, violins
 - Oboes, horns, violins
 - Oboes, violins, horns
- [1]

(b) Describe the texture of the music in these bars.

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

38 The music in bars 12 and 14 was originally written for a violino piccolo. In what ways was this instrument different from a modern violin?

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

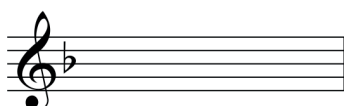
Music D4

Look at the skeleton score, which you will find in the separate Insert, and read through questions **39** to **43**.

- 39** At the beginning of the extract, the horn and violino piccolo are featured as concertino soloists. What name is given to the accompanying oboes, violins and violas?

..... [1]

- 40** On the staff below, write out the first two notes of the horn part in bar 2 at sounding pitch. The key signature has been given.



[2]

- 41** Name the key and cadence in bars 10–11.

Key:

Cadence: [2]

- 42** What is the tempo marking of bars 13–14?

..... [1]

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

.....

 [2]

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