



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

CANDIDATE
NAME

CENTRE
NUMBER

--	--	--	--	--

CANDIDATE
NUMBER

--	--	--	--



MUSIC

0410/13

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 **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 two short passages from a piece of music for voices and instruments, separated by a short gap. The words are printed below. Read through questions **1** to **6**.

- 1 Go up again, and still look toward the sea
- 2 There is nothing
- 3 The earth is as iron under me
- 4 Hearest thou no sound of rain?
- 5 Seest thou nothing arise from the deep?
- 6 No, there is nothing.

[Instrumental Introduction]

- 7 The waters gather, they rush along!
- 8 They are lifting their voices
- 9 The waters gather, they rush along!
- 10 The waters gather, they rush along!

- 1** What type of voice sings lines 1, 4 and 5?

.....

[1]

- 2** Which of the following best describes the melodic shape of lines 2 and 3?

- ascending then descending broken chord
- ascending then descending scale
- descending then ascending broken chord
- descending then ascending scale

[1]

- 3** Describe **two** ways in which the accompaniment for the second passage reflects the meaning of the words.

.....

.....

..... [2]

4 Name the vocal texture heard at the start of the second passage.

..... [1]

5 When was this music written?

..... [1]

6 (a) What type of work is this extract taken from?

Concerto

Musical

Oratorio

Symphony

[1]

(b) Give a musical reason for your answer.

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

Music A2

You will hear an extract from an instrumental piece. Read through questions 7 to 10.

The extract begins with the accompanying instruments before the soloist enters after about 30 seconds.

7 (a) Which of the following best describes the bass line in this extract?

- Alberti bass
- Drone
- Ground bass
- Roll [1]

(b) What is played by the other accompanying instruments?

.....

.....

..... [2]

8 (a) What is the solo instrument?

..... [1]

(b) Describe the music played by the soloist.

.....

.....

..... [2]

9 Which of the following is this extract an example of?

- Impressionism
- Jazz
- Minimalism [1]

10 Who composed this music?

Debussy

Gershwin

Glass

Rachmaninov

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

11 (a) Name the first instrument.

..... [1]

(b) How is this instrument played?

..... [1]

12 What is the texture at the start of the extract?

..... [1]

13 (a) Which culture does this music come from?

..... [1]

(b) Apart from the instruments used, give **two** reasons for your answer.

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

Music B2

You will hear an extract from a piece for instruments. Look at the skeleton score below and read through questions 14 to 17.

Introduction

1 2 3 4 5 6 7 8

Instruments? Instrument?

9 10 11 12 13 14 15

Compositional device?

16 17 18 19 20 21 22

Extract continues...
Changes?

14 (a) Which **two** instruments play in the introduction?

.....

..... [2]

(b) Which instrument plays the printed melody?

..... [1]

15 Name the compositional device used in bars 14–16.

..... [1]

16 The extract continues with a repetition of the printed melody, but with one significant change. Describe precisely how it has been changed.

.....

..... [1]

17 Where does this music come from?

..... [1]

Music B3 (World Focus: China)

You will hear an extract of Jiangnan Sizhu music. Read through questions **18** to **23**.

This extract has the following structure:

	Approx. timing
Solo instrument	8 seconds
Full ensemble	8 seconds
First duet	45 seconds
Full ensemble	8 seconds
Second duet	10 seconds

18 What instrument is heard at the start of the extract?

.....

[1]

19 Describe the texture of the music in the first passage for the full ensemble.

.....

 [2]

20 Complete the table below, naming the two instruments heard in the first duet section and describing how they are played.

Instrument	How it is played
.....
.....

[4]

21 Which instrument that has not yet featured in a solo or duet section is heard in the second duet section?

.....

[1]

22 How is the metre typical of Chinese music?

..... [1]

23 Suggest an occasion or venue where this music might traditionally have been played.

..... [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 piano. Look at the skeleton score, which you will find on the separate Insert, and read through questions **24** to **30**. Answer the questions in this booklet.

24 Which of the following outlines the chord progression in bars 1–4?

I I Ic II I

I I Ic V⁷ I

I IV Ic II I

I VI Ic V⁷ I

[1]

25 Name the bracketed interval in bar 5.

.....

[2]

26 Name the cadence in bars 15–16.

.....

[1]

27 The melody is incomplete in bars 22–23. Fill in the missing notes on the staff below. The rhythm has been given to help you.

[3]

28 (a) Which of the following best describes the **printed** extract?

Concerto

March

Minuet

Waltz

[1]

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

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

29 The recording continues with the opening of two variations based on the printed theme. Describe how the music has been varied in each case.

(a) Variation 1

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

(b) Variation 2

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

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

..... [1]

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

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

SECTION D [16 marks]

Set Work

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

either Mendelssohn: *Italian Symphony* (Movements 2 and 4) (questions 31 to 35)

or Mozart: *Clarinet Concerto* (Movement 1) (questions 36 to 45).

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 31 to 32.

31 (a) Give the title and tempo marking of the movement from which this extract is taken.

.....
 [2]

(b) Describe one feature of the extract, other than the tempo, that reflects the title.

.....
 [1]

32 (a) Which instrument plays the printed melody in bars 6³–14?

..... [1]

(b) This melody is repeated from the end of bar 14. Describe **two** changes Mendelssohn makes to the music (apart from the small change in melodic shape in bar 14).

.....

 [2]

(c) The same melody is also heard from bar 22. Describe **two further** changes Mendelssohn makes this time.

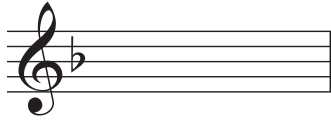
.....

 [2]

Music D2

Look at the skeleton score in the Insert, and read through questions 33 to 35.

- 33 On the staff below, write the first two notes in the clarinet part in bar 1 at sounding pitch. The key signature has been given.



[2]

- 34 (a) The start of the extract is the first time the clarinet has been heard in the movement as a whole. Which other instrument is also heard for the first time here?

..... [1]

- (b) What does this instrument play in bars 1–2?

..... [1]

- (c) Describe **two** further ways in which the start of the extract provides contrast with the music before the recording starts (other than the addition of new instruments).

.....

 [2]

- 35 How does the music heard in bars 13–14 differ from when it was heard at the beginning of the movement (before the recorded extract)?

.....

 [2]

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 **36** to **40**.

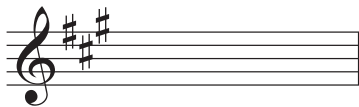
36 (a) What key is the music in at the beginning of the extract?

..... [1]

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

..... [1]

37 On the staff below, write the first two notes of the clarinet part in bar 5 at sounding pitch. The key signature has been given.



[2]

38 What compositional device is used in bars 9–11?

..... [1]

39 Describe the clarinet writing in bars 16³–24².

.....

 [2]

40 What part of the solo exposition is this?

..... [1]

Music D4

Look at the skeleton score, which you will find in the separate Insert, and read through questions 41 to 45.

41 Describe the texture of the music in bars 1–2.

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

42 (a) What key is the music in at the beginning of the extract?

..... [1]

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

..... [1]

43 Compare bars 1 and 2 with bars 3 and 4. What are the similarities and differences?

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

44 What section of the movement is this?

..... [1]

45 What is heard in the movement immediately after the recorded extract?

..... [1]

BLANK PAGE

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 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.