



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

CANDIDATE  
NAME

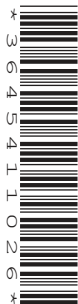
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**MUSIC**

**0410/11**

Paper 1 Listening

**October/November 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 piece for two voices and instruments. The same words – ‘*Happy we!*’ – are sung throughout the extract. Read through questions **1** to **6**.

**1** How many beats are there in a bar?

.....

[1]

**2** Give a suitable **Italian** tempo marking for this music.

.....

[1]

**3** Describe the texture of the instrumental introduction.

.....

..... [1]

**4** Which **two** of the following features are heard? Tick **TWO** boxes.

Drone

Ground bass

Imitation

Melisma

Pentatonic scale

Pizzicato

[2]

5 Explain one way in which the music aims to reflect the meaning of the words.

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

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

..... [1]

(b) Give a 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. Look at the skeleton score below and read through questions 7 to 9.

- 7 (a) What is the interval between the two notes in bar 1?  
 ..... [1]
- (b) How is the music of bar 1 used in bars 2 – 5?  
 .....  
 .....  
 .....  
 ..... [3]
- 8 Which orchestral family plays in bars 1 – 7?  
 ..... [1]
- 9 (a) When was this music written?  
 ..... [1]
- (b) Give **two** reasons for your answer.  
 .....  
 .....  
 ..... [2]

**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. Read through questions **10** to **12**.

**10 (a)** Name the melody instrument.

..... [1]

**(b)** Describe some features of the melody and how it is performed.

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

**11** Name the accompanying instrument.

..... [1]

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

..... [1]

**Music B2**

You will hear an extract from a piece for voices and instruments. Read through questions **13** to **15**.

**13** Name the first instrument you hear.

.....

[1]

**14** Which of the following best describes the melodic shape of the first vocal phrase?

- Mostly ascends by step
- Mostly ascends in leaps
- Mostly descends by step
- Mostly descends in leaps

[1]

**15 (a)** Where does this music come from?

.....

[1]

**(b)** Other than the main instrument heard, give **three** reasons for your answer.

.....  
.....  
.....  
.....

[3]

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

You will hear three short passages from the same Hindustani raga. Read through questions **16** to **18**.

**16 (a)** What is the main melody instrument in the first passage?  
..... [1]

**(b)** What section in the raga does this passage come from?  
..... [1]

**(c)** Give **two** reasons for your answer.  
.....  
.....  
..... [2]

**17 (a)** What section in the raga does the second passage come from?  
..... [1]

**(b)** Give **two** reasons for your answer.  
.....  
.....  
..... [2]

**18 (a)** What section in the raga does the third passage come from?  
..... [1]

**(b)** Give **two** reasons for your answer.  
.....  
.....  
..... [2]

**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 an instrumental piece. The repeats are not played in the recording. Look at the skeleton score, which you will find in the separate Insert, and read through questions **19** to **27**. Answer the questions in this question paper.

**19** Which of the following can be heard in the accompaniment in bars 5 – 7?

- Broken chord
- Dominant pedal
- Ground bass
- Tonic pedal [1]

**20** Which of the previous bars is repeated in the clarinet part in bar 7?

..... [1]

**21** Name the bracketed interval in bar 12.

..... [2]

**22** What is the key of the music at bar 14?

..... [1]

**23** The melody is incomplete in bars 15 – 16. Fill in the missing notes on the staff below. The rhythm has been given to help you.

[3]



24 Name the key and cadence in bars 21 – 22.

Key: .....

Cadence: ..... [2]

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

Canon

March

Sonata

Waltz

[1]

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

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

26 What is the structure of the printed extract?

..... [1]

27 Who composed this music?

Bach

Haydn

Schumann

Stravinsky

[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 43).

**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 (a) Apart from the fast tempo, describe **two** features of the solo violin part from bars 1 – 14 that make it virtuosic.

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

(b) How is this solo accompanied in bars 2 – 7?

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

29 Which of the following best describes the harmony in bars 15 – 21?

- Circle of fifths
- Contrary motion
- Parallel harmony
- Syncopation

[1]

30 On the staff below, write the first two notes of the viola part in bar 17 in the treble clef.



[2]

31 Why is Vivaldi important in the history of the concerto?

.....

..... [1]

**Music D2**

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

32 What is represented by the music played by the solo violin at the start of the extract?  
..... [1]

33 The accompaniment is marked *tasto solo* in bar 1. What does this mean?  
.....  
..... [1]

34 (a) What is represented by the solo violin in bars 14 – 19?  
..... [1]

(b) How does this music relate to the music heard at the start of the extract?  
.....  
..... [1]

35 The extract continues after the printed music. Describe in detail what is played by the different instrumental parts and what they represent.  
.....  
.....  
.....  
.....  
..... [4]

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

..... [1]

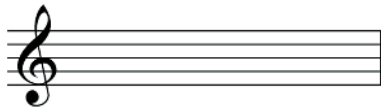
(b) What is the relationship of this key to the movement as a whole?

..... [1]

37 (a) Where was the music played by the viola in bars 16 – 17 and 20 – 21 first heard in the movement (before the recorded extract)?

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

(b) On the staff below, write the first two notes of the viola part in bar 20 in the treble clef.



[2]

38 What chord is heard in bars 26 – 27?

..... [1]

39 What part of the exposition is this extract?

..... [1]

40 In which city was Mozart living and working when he wrote this symphony?

London

Prague

Venice

Vienna

[1]

**Music D4**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 41 to 43.

41 (a) Explain in detail why the music at the beginning of the extract is sometimes described as a 'false recapitulation'.

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

(b) In which bar does the recapitulation properly begin?

..... [1]

42 Describe the bass line in bars 11 – 17.

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

43 (a) What two notes do the trumpets play in bars 37 – 51?

- Subdominant and dominant
- Tonic and dominant
- Tonic and subdominant
- Tonic and supertonic [1]

(b) Why do they only play these two notes?

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



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