

CANDIDATE  
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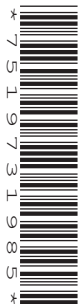
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CENTRE  
NUMBER

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**MUSIC**

Paper 1 Listening

**0410/13**

**May/June 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.

**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 voices and instruments. The words are printed below. Read through questions 1 to 5.

*[Instrumental Introduction]*

- 1 Do I hear a waltz?
- 2 I don't understand.
- 3 It sounds like a waltz.
- 4 But where is the band?
- 5 A rose is a rose, and this isn't Vienna
- 6 It's me I suppose, hold your hat there it goes again.
- 7 A remarkable waltz,
- 8 That seems to be real.
- 9 But is it a waltz,
- 10 Or just how I feel?
- 11 Peculiar if true, but the Danube was never so blue
- 12 Every time I look up and see you
- 13 I hear (He hears) a waltz.

1 (a) Which of the following melodic intervals features prominently in the introduction?

- Major sixth
- Major third
- Octave
- Semitone

[1]

(b) The accompaniment begins with an ostinato. In which line of the words does the shape of the ostinato change?

Line number .....

[1]

2 What type of voice sings lines 2, 4, 5 and 8?

.....

[1]

3 Name the instrument which plays at the end of lines 7 and 9.

.....

[1]

4 What features of the music are typical of a waltz?

.....

.....

.....

..... [3]

5 What type of work is this extract taken from?

- Concerto
- Musical
- Oratorio
- Symphony

[1]

**Music A2**

You will hear an extract from an instrumental piece. Look at the skeleton score below and read through questions 6 to 9.

1 Woodwind 2 3 4 5

6 7 8 9 10

11 12 13

14 15 16

Strings?

Accompaniment?

Extract continues...

6 What instrumental effect do the strings use when playing the accompaniment in bars 1–8?

- Arco
- Pizzicato
- Tremolo
- Vibrato

[1]

7 Describe the accompaniment to the melody in bars 9–16.

.....

.....

..... [2]

- 8 The melody in bars 1–8 is used three more times (after the printed music). Complete the table below to show what changes are heard each time.

	Changes?
1 <sup>st</sup> time	Melody played by horns an octave lower accompanied by a string scale
2 <sup>nd</sup> time	..... ..... .....
3 <sup>rd</sup> time	..... ..... .....

[4]

- 9 Who composed this music?

- Bach  
 Haydn  
 Stravinsky  
 Tchaikovsky

[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 **10** to **12**.

**10** Name the first melody instrument.

..... [1]

**11 (a)** Name the second melody instrument.

..... [1]

**(b)** How is this instrument played?

..... [1]

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

..... [1]

**(b)** Other than the instruments used, give **two** reasons for your answer.

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

**Music B2**

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

**13** Describe the texture of the music when all the instruments are playing.

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

**14** Briefly describe the main way the music changes towards the end of the extract.

.....[1]

**15 (a)** What is this type of instrumental ensemble called?

..... [1]

**(b)** Where does this music come from?

..... [1]

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

You will hear three short passages from the beginning, middle and end of a piece of Guangdong music. Read through questions **16** to **20**.

**16** Name and describe the bowed instrument which is heard at the start of the first passage.

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

**17** Describe the scale used in the first passage.

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

**18** Describe the texture of the second passage.

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

**19** Explain how the tempo and metre of the three passages are typical of their place in the structure of the whole piece.

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

**20** Where was Guangdong music traditionally heard (in the early twentieth century)?

..... [1]



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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 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 1.

..... [2]

22 The melody is incomplete in bars 8–9. Fill in the missing notes on the staff below. The rhythm has been given to help you. (The same melody is heard in bars 28–29 and 48–49.)

[3]

23 Describe in detail what is played in bars 14–16.

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

24 (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]

25 Compare the first 10 bars with bars 30<sup>4</sup>–40<sup>3</sup>, identifying **one** similarity and **two** differences.

Similarity .....

.....

Differences .....

.....

.....

[3]

26 How are bars 40<sup>4</sup>–50<sup>3</sup> different from the first 10 bars?

..... [1]

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

..... [1]

(b) Give one reason for your answer.

.....

..... [1]

**SECTION D** [16 marks]

**Set Work**

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

**either** Mendelssohn: *Italian Symphony* (Movements 2 and 4) (questions **28** to **34**)

**or** Mozart: *Clarinet Concerto* (Movement 1) (questions **35** to **42**).

**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 in the Insert, and read through questions **28** to **32**.

**28 (a)** Give **two** reasons why the start of the extract might be seen as the start of a Recapitulation section.

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

**(b)** Why is this point in the music not a Recapitulation?

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

**29** In which part of the Exposition is the music from bar 6 first heard?

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

**30** Which section of the movement begins at bar 25?

..... [1]

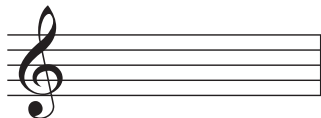
31 From where is the music in bars 29<sup>4</sup>–31 derived?

.....

[1]

32 On the staff below, write out the two notes in the clarinet part in bar 32 at sounding pitch. The key signature has been given.

32



[2]

**Music D2**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 33 to 34.

**33 (a)** Describe the structure and instrumentation of the melody in bars 3<sup>4</sup>–11<sup>2</sup>.

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

**(b)** The same melody is used in bars 11<sup>4</sup>–19<sup>2</sup>. What does Mendelssohn change?

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

**34** It has been suggested that Mendelssohn was inspired by seeing a religious procession when writing this movement. What features of the music support this?

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

**Mozart: Clarinet Concerto**

You will hear two extracts. Each extract will be played **twice**, with a pause between each playing.

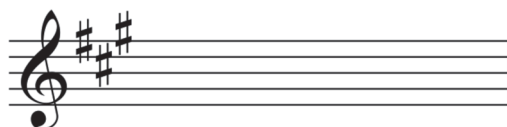
**Music D3**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 35 to 38.

35 How is the theme played at the beginning of the extract different from when it was first heard in the movement (before the recorded extract)?

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

36 (a) On the staff below, write the first two notes of the viola part in bar 7 in the treble clef. The key signature has been given.



[2]

(b) Explain how the music played by the violas in bars 7–8 is related to the music of the other instruments.

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

37 What section of the movement starts in bar 25<sup>3</sup>?

..... [1]

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

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

**Music D4**

Look at the skeleton score, which you will find in the separate Insert, and read through questions 39 to 42.

39 (a) What section of the movement begins in bar 1?

..... [1]

(b) Why does Mozart change the music from bar 4 compared with the equivalent section earlier in the movement (before the recorded extract)?

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

40 What section of the movement begins in bar 17?

..... [1]

41 How is the music from bars 32<sup>3</sup>–40 different from the equivalent passage earlier in the movement (before the recorded extract)?

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

42 (a) For which famous clarinettist did Mozart write this concerto?

..... [1]

(b) Where was it first performed?

- Mozarteum, Salzburg  
 National Theatre, Prague  
 Royal Opera House, London  
 Theater an der Wien, Vienna

[1]

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