

CANDIDATE  
NAME

--

CENTRE  
NUMBER

--	--	--	--	--

CANDIDATE  
NUMBER

--	--	--	--

**MUSIC**

**0410/01**

Paper 1 Listening  
SPECIMEN PAPER

**For Examination from 2015**

**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 the work you hand in.  
Write in dark blue or black pen.  
You may use a soft pencil for any diagrams, graphs, music or rough working.  
Do not use staples, paper clips, glue or correction fluid.

Answer **all** questions in Sections **A**, **B** and **C**.

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.  
The Insert contains the extract for Music C1.

**Section D**

Answer **all** the questions on the **one** set work you have studied.  
You will find the scores for your chosen set work in the Insert.  
You may find it helpful to make notes on the music as you listen.

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 and one insert.

## SECTION A

You will hear two examples of music, selected from the Baroque, Classical or Romantic period or 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 voices and instruments. The words and their translation are given below. Read through questions **1** to **5**.

**Section 1**

- |   |  |                              |
|---|--|------------------------------|
| 1 | <i>Gloria, gloria, in excelsis deo,</i>              | Glory to God in the highest. |
| 2 | <i>Gloria in excelsis deo gloria.</i>                |                              |
| 3 | <i>Gloria, gloria, in excelsis deo,</i>              |                              |
| 4 | <i>Gloria, gloria, in excelsis, in excelsis deo.</i> |                              |

**Section 2**

*[words and melody repeated]*

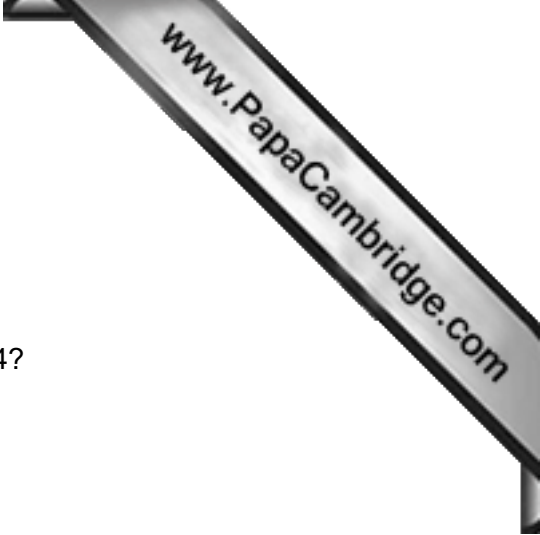
*Gloria, gloria.*

**Section 3**

*[words and melody repeated]*

**Section 4**

<i>Et in terra, et in terra pax, et in terra.</i>	And peace on earth.
<i>Et in terra pax, et in terra.</i>	



1 Suggest a suitable *Italian* tempo marking for this music.

.....

2 Which of the following compositional techniques are heard in line 4?

- Inversion and imitation
- Inversion and ostinato
- Sequence and imitation
- Sequence and inversion

[1]

3 Section 2 is similar, but not identical, to Section 1. Describe **two** of the main **differences**.

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

4 Briefly describe how the composer brings out the meaning of the words in Sections 1–3, and Section 4.

Sections 1–3: .....

Section 4: .....

[2]

5 This music was written in the Romantic period. Describe **two** features of the extract which are typical of this period.

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

**Music A2**

You will hear an extract from a piece for orchestra. Look at the skeleton score below and read questions 6 to 10.

1 Full Orchestra 2 3 4 Piano 5

6 Full Orchestra 7 8 9 10 Strings 11

12 13 14 Trombones 15 16

17 18 19 20 21

22 23 24 25 26 27

Compositional device?

Accompaniment?

Instrument?

6 What compositional device is used between the strings and piano in bars 10–13?

.....

[1]

7 Describe the accompaniment to the melody in bars 14–17.

.....  
 .....

[2]

8 What instrument plays the printed melody in bars 18–27?

.....

[1]

9 (a) Which of the following styles has influenced this music?

- Jazz
- Impressionism
- Minimalism
- Neo-classicism

[1]

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

.....

..... [2]

10 Which of the following do you think composed this music?

- Brahms
- Debussy
- Gershwin
- Handel

[1]

[Total for Section A: 16]

SECTION B

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 11 to 14.

11 Which of the following instrumental effects is played by the piano at the beginning of the extract?

- An ascending glissando
- A descending glissando
- Tremolo
- A trill

[1]

12 What is the main melody instrument?

.....

[1]

13 Describe the style of this music. You may wish to refer to features such as key, rhythm and articulation in your answer.

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

[3]

14 Where do you think this music comes from?

.....

[1]

**Music B2**

You will hear an extract of instrumental music. Look at the skeleton score below and read questions 15 to 17.

1 2 3 4 5 6

7 8 9 10

11 12 13 14 15

What happens?

15 What happens in bar 12?

..... [1]

16 Describe the texture of the music.

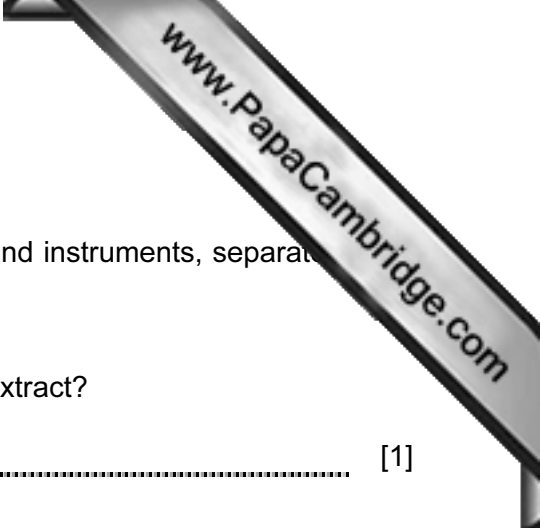
.....  
..... [2]

17 (a) Which part of the world does this music come from?

..... [1]

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

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



**Music B3 (World Focus: Arab Music and the Music of Africa)**

You will hear two passages from a piece of African music for voices and instruments, separated by a short gap. Read through questions **18** to **21**.

**18** What instrument accompanies the voices at the beginning of the extract?

..... [1]

**19** Describe the features of the **first** passage of music which are typical of African music.

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

**20** How is the **second** passage of music different?

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

**21** Describe the features of the **second** passage of music which are typical of African music.

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

**[Total for Section B: 22]**





## SECTION C

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

**Music C1**

You will hear an extract from a concerto for solo instrument and orchestra. Look at the skeleton score, which you will find on the separate Insert, and read through questions **22** to **29**. Answer the questions in this question paper.

**22** What key is the music in at the beginning of the extract?

.....

[1]

**23** Name the solo instrument.

.....

[1]

**24** The melody is incomplete in bar 19. Fill in the missing notes on the staff below. The rhythm has been given to help you. The same melody is heard again in bar 23.

[3]

**25** What compositional device is heard in bars 40–46?

Alberti bass

Canon

Ostinato

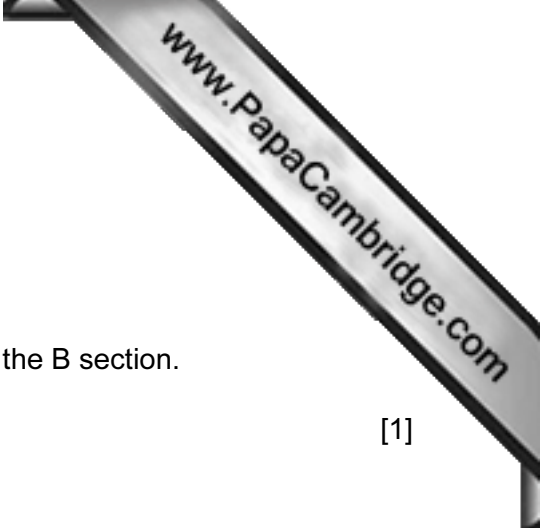
Pedal

[1]

**26** Name the cadence in bars 45–46.

.....

[1]



27 Name the bracketed interval in bar 48.

.....

28 (a) This extract is in ternary form (ABA). Give the bar numbers of the B section.

.....

[1]

(b) How is the B section different from the A section?

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

[3]

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

.....

[1]

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

.....  
.....

[2]

[Total for Section C: 16]

**PAUSE OF TWO MINUTES TO CHECK ANSWERS IN SECTIONS A, B AND C.**

## SECTION D

## Set Work

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

**either** Rodrigo: *Concierto de Aranjuez* (questions 30 to 39)

**or** Mendelssohn: *A Midsummer Night's Dream*, Overture Op. 21 (not included in this specimen paper).

**Rodrigo: *Concierto de Aranjuez***

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

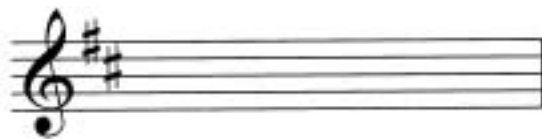
**Music D1**

Look at the skeleton score, which you will find on the separate Insert, and read through questions 30 to 34.

- 30 The accompaniment to the violin melody in bars 1–6 was first heard at the beginning of the movement (before the recorded extract). Describe **two** ways in which it has changed.

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

- 31 On the staff below, write out the two notes in the horn part in bar 43 at sounding pitch. The key signature has been given.



[2]

- 32 The violin part in bar 55 is marked *Col talone*. What does this mean?

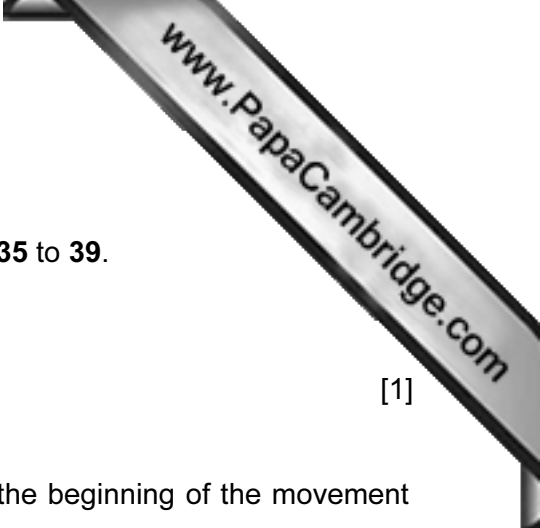
..... [1]

- 33 How does Rodrigo ensure that the solo guitar is heard above the orchestra in this extract?

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

- 34 What does the title *Concierto de Aranjuez* refer to?

..... [1]



**Music D2**

Look at the skeleton score in the Insert and read through questions to 35 to 39.

**35** What is the key at the beginning of the extract?

.....

[1]

**36 (a)** The melody, which is heard in bars 1–5, was first played at the beginning of the movement (before the recorded extract). What instrument played it then?

.....

[1]

**(b)** What key was it in originally?

.....

[1]

**37** Describe the music of the flutes and oboes in bars 1–8.

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

[3]

**38** What playing technique is used by the strings on the final chord?

.....

[1]

**39** What happens in this movement immediately before the printed extract?

.....

[1]

**[Total: 16]**

**Mendelssohn: *A Midsummer Night's Dream*, Overture Op. 21**

Questions on Mendelssohn: *A Midsummer Night's Dream*, Overture Op. 21 are not included in this specimen paper, but will be available after the June 2014 examination.

---

*Copyright Acknowledgements:*

Question A2 © The Music Publishers' Association.

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.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local