

CANDIDATE
NAME

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CANDIDATE
NUMBER

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MUSIC

0978/12

Paper 1 Listening

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 the 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 document consists of **14** printed pages and **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 voices and orchestra. The words and a part-translation are given below. Read through questions **1** to **4**.

- | | | |
|---|--|--|
| 1 | Gloria in excelsis Deo, in excelsis Deo. | <i>[Glory to God in the highest]</i> |
| 2 | Et in terra pax, in terra pax hominibus | |
| 3 | Bonae voluntatis. | <i>[And peace on earth to all people.]</i> |
| 4 | Laudamus te, benedicimus te, | <i>[We praise you, we bless you,]</i> |
| 5 | Adoramus te, glorificamus te. | <i>[We adore you, we glorify you.]</i> |
| 6 | Gratias agimus tibi, agimus tibi | <i>[We give you thanks]</i> |
| 7 | Propter magnam, magnam gloriam tuam. | <i>[for your great glory.]</i> |

[Instrumental section]

[Voices return]

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

- Starts with an ascending interval then moves in leaps
- Starts with an ascending interval then moves by step
- Starts with a descending interval then moves in leaps
- Starts with a descending interval then moves by step

[1]

2 How does the music at the beginning help to suggest the meaning of ‘Glory to God in the highest’?

.....

.....

..... [2]

3 How is the music different when the voices return after the instrumental section?

.....

.....

.....

..... [3]

4 (a) When was this music written?

..... [1]

(b) Who composed it?

- Brahms
- Debussy
- Mozart
- Stravinsky

[1]

Music A2

You will hear an extract from a piece for instruments. Read through questions 5 to 8.

5 Which instrument is heard first?

- Bass drum
- Snare drum
- Timpani
- Xylophone

[1]

6 How many beats are there in each bar?

.....

[1]

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

.....

[1]

8 (a) Explain what is meant by neo-classicism.

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

(b) What features of the extract show that it is neo-classical?

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

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 of music for instruments. Look at the skeleton score and read through questions 9 to 12.



Extract continues...

9 What key is the music in?

- A major
- A minor
- C major
- D minor

[1]

10 Describe the texture of the music in the printed section.

.....

.....

..... [2]

11 What is the structure of the whole extract?

..... [1]

12 (a) Where does this music come from?

..... [1]

(b) Name one instrument in the extract which is typical of music from this area.

..... [1]

Music B2

You will hear an extract from an instrumental piece. Read through questions **13** to **14**.

13 (a) How many **different** pitches are heard in the melody in the first half of the extract?

- 3
- 4
- 6
- 7

[1]

(b) What word describes the texture of this opening passage?

.....

[1]

14 (a) What is the name of this type of music?

.....

[1]

(b) Where does it come from?

.....

[1]

(c) What features of the extract are typical of music from this area?

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

Music B3 (World Focus: China)

You will hear an extract of Guangdong music. Read through questions **15** to **18**.

15 Name and describe the instrument which plays the highest melodic part at the beginning of the extract.

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

16 Explain what is meant by 'heterophonic texture', referring to the music in this extract.

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

17 What other features of the extract are typical of Chinese music? Do not repeat any information already given in your answers.

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

18 Describe the contexts in which Guangdong music might typically have been performed:

(a) in the early twentieth century

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

(b) later in the twentieth century.

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

25 What type of piece is this?

- Concerto
- March
- Symphony
- Waltz

[1]

26 (a) When was this music written?

.....

[1]

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

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

(c) Who composed it?

- Haydn
- Stravinsky
- Tchaikovsky
- Vivaldi

[1]

SECTION D [16 marks]

Set Work

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

either Mendelssohn: *Italian Symphony* (Movements 2 and 4) (questions 27 to 33)

or Mozart: *Clarinet Concerto* (Movement 1) (questions 34 to 41).

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 27 to 29.

27 (a) What part of the Exposition begins at the start of the extract?

..... [1]

(b) What is the purpose of this part of the Exposition?

..... [1]

(c) Describe **two** ways in which bars 1–2 contrast with the music earlier in the movement (before the recorded extract).

.....

 [2]

28 (a) Which theme is heard from bar 19?

..... [1]

(b) How is this theme related to the first subject?

.....
 [1]

(c) Which of the following do the trumpets play to accompany this theme?

- Dominant pedal
 Fanfare
 Sustained chords
 Tonic pedal

[1]

29 Describe what is played by the second violins in bar 39.

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

Music D2

Look at the skeleton score, which you will find in the separate Insert, and read through questions **30** to **33**.

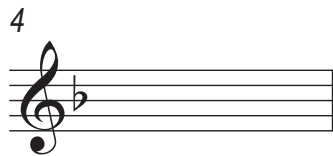
30 (a) What is the key at the start of the extract?

..... [1]

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

..... [1]

31 On the staff below, write out the last two notes in the clarinet part in bar 4 at sounding pitch. The key signature has been given.



[2]

32 (a) Describe the modal shift in bar 12.

..... [1]

(b) Which section of the movement begins in bar 12?

..... [1]

(c) In which section of the movement was the music in **bars 12–18** first heard?

..... [1]

33 Why is this symphony known as Mendelssohn’s Fourth Symphony, when it was the second symphony he completed?

..... [1]

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 34 to 36.

34 (a) Describe the accompaniment to the clarinet solo in bars 1–7.

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

(b) Identify **one** difference in the melody (apart from the use of the clarinet) and **one** difference in the accompaniment from when this passage was first heard in the movement (before the recorded extract).

Difference in melody:

.....
.....

Difference in accompaniment:

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

35 Describe the clarinet writing in bars 9–18.

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

36 Which section of the movement does this extract come from?

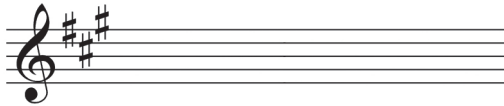
- Codetta (solo exposition)
- First Subject (solo exposition)
- Second Subject (solo exposition)
- Transition (recapitulation)

[1]

Music D4

Look at the skeleton score, which you will find in the separate Insert, and read through questions 37 to 41.

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



[2]

38 (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]

39 Where is the melodic material played by the clarinet in bars 1–8 derived from?

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

40 What section of the movement does this extract come from?

..... [1]

41 Clarinets in Mozart’s time were made in three keys: C, B flat and A. Why was this?

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

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