

CANDIDATE  
NAME

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**MUSIC**

**0410/12**

Paper 1 Listening

**May/June 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, 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.

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**

This is an extract from a piece for two voices and instruments. The words are given below. Read through questions **1** to **5**.

*[Instrumental introduction]*

- 1 *You can't stop an avalanche as it races down the hill,*
- 2 *You can try to stop the seasons, girl, but you know you never will,*
- 3 *And you can try to stop my dancing feet but I just cannot stand still,*
- 4 *'Cause the world keeps spinning round and round,*
- 5 *And my heart's keeping time to the speed of sound,*
- 6 *I was lost 'til I heard the drums then I found my way,*
- 7 *Cause you can't stop the beat!*

- 8 *Ever since this old world began*
- 9 *A woman found out if she shook it she could shake up a man,*
- 10 *And so I'm gonna shake and shimmy it*
- 11 *The best that I can today, 'cause you can't stop*
- 12 *The motion of the ocean or the sun in the sky,*
- 13 *You can wonder if you wanna but I never ask why,*
- 14 *And if you try to hold me down I'm gonna spit in your eye*
- 15 *And say that you can't stop the beat!*

**1** What rhythmic feature is heard prominently in the instrumental introduction?

..... [1]

**2** Describe the melodic shape of line 1.

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

**3** Describe the relationship between the two voices after the second voice enters in line 7.

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

4 Which two chords are heard alternating in lines 8–10 and 12–14?

- I and IV
- I and V
- IV and V
- V and VI

[1]

5 (a) What genre is this?

- Concerto
- Musical
- Opera
- Oratorio

[1]

(b) Give a reason for your answer.

.....

.....[1]

**Music A2**

You will hear an extract of music for instruments. Look at the skeleton score, and read through questions 6 to 9.

6 What instrument plays the printed melody?

.....

[1]

7 As the extract continues, the melody is heard again. In what ways is the music different?

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

8 What type of music is this?

- March
- Minuet
- Recitative
- Waltz

[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 **13**.

**10** How many beats are there in each bar?

..... [1]

**11** What type of scale is the music mostly based on?

- Blues
  - Chromatic
  - Pentatonic
  - Whole tone
- [1]

**12** Describe the texture of the music during this extract.

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

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

..... [1]

**Music B2**

You will hear an extract from an instrumental piece. Read through questions **14** and **15**.

**14** In the table below:

(a) Name the two instruments that are heard in this extract (you may list them in any order). [2]

(b) Briefly describe some features of the music they each play. [3]

Name of Instrument 1: .....	Name of Instrument 2: .....
Music played by Instrument 1: ..... ..... ..... ..... .....	Music played by Instrument 2: ..... ..... ..... ..... .....

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

.....

[1]

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

You will hear a piece of South Indian music from the Karnatak tradition. Read through questions **16** to **18**.

**16 (a)** What is the first instrument that you hear?  
..... [1]

**(b)** How does this instrument and the way it is played differ from its western equivalent?  
.....  
.....  
..... [2]

**17** Name and describe the percussion instrument that is heard.  
.....  
.....  
..... [2]

**18 (a)** Describe the main features of this extract.  
.....  
.....  
.....  
.....  
..... [4]

**(b)** What typical feature of Indian music is **not** heard in this extract?  
..... [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 a piece of instrumental music. Look at the skeleton score, which you will find in the separate Insert, and read through questions **19** to **26**. Answer the questions in this booklet.

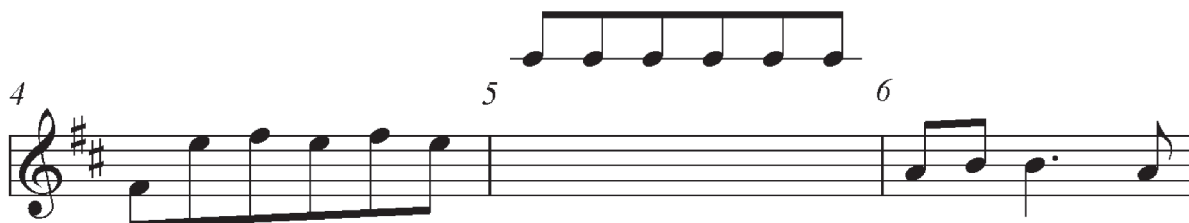
**19 (a)** What instrument plays the printed melody?

..... [1]

**(b)** Briefly comment on the way this instrument plays bars 1–17 in relation to the printed melody.

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

**20** The melody is incomplete in bar 5. Fill in the missing notes on the staff below. The rhythm has been given to help you.



[3]

**21** Suggest a suitable **Italian** tempo marking for the second section of music, which begins in bar 18.

..... [1]

**22** What key does this second section begin in?

..... [1]

**23** Compare bars 41–42 with bars 18–19, noting one similarity and one difference.

Similarity: .....

Difference: .....

[2]

24 Name the bracketed interval in bar 48.

..... [2]

25 Briefly describe the accompaniment in the second section of the music (bars 18–57).

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

26 Who composed this music?

- Beethoven
- Debussy
- Handel
- Haydn

[1]

## SECTION D [16 marks]

## Set Work

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

**either** Vivaldi: 'Summer' from *The Four Seasons* (questions 27 to 33)

**or** Mozart: *Symphony No. 41* (questions 34 to 42).

**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 27 to 30.

- 27 The music heard in bars 1–6 is heard earlier in the movement. Describe **two** differences between what is heard here and what is heard when it is first played.

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

- 28 In the passage from bar 7 Vivaldi uses chromaticism to suggest the weeping shepherd (countryman's lament). Give examples of **three** different ways in which he does this.

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

- 29 The extract contains music from two sections of the movement. Name the two sections in the order they are heard.

1st section: .....

2nd section: .....

[2]

30 In which city did Vivaldi write this concerto?

- London
- Rome
- Venice
- Warsaw

[1]

**Music D2**

Look at the skeleton score in the Insert, and read through questions 31 to 33.

31 Explain which part of the poem the extract suggests and describe **two** ways in which Vivaldi achieves this.

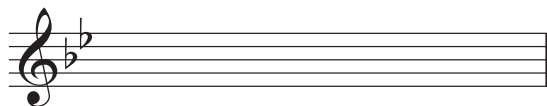
.....

.....

.....

.....[3]

32 On the stave below, write the first two notes of the viola part in bar 37 in the treble clef.



[2]

33 (a) Name the key and cadence in bars 37–38.

Key: .....

Cadence: .....

[2]

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

.....

[1]

**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 34 to 38.

34 What is the tempo marking at the beginning of the movement?

..... [1]

35 Describe the ways in which Mozart uses contrast in the main theme heard in bars 1–8.

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

36 What do the timpani and basses play in bars 9–14?

- Descending scale
  - Dominant pedal
  - Ground bass
  - Tonic pedal
- [1]

37 The theme from bars 1–8 is repeated in bars 24–31. Describe some of the main differences.

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

38 (a) Which part of the exposition begins in bar 24?

..... [1]

(b) What is its purpose in the structure of the movement?

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

**Music D4**

Look at the skeleton score in the Insert, and read through questions 39 to 42.

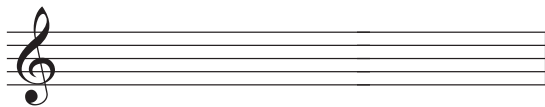
**39 (a)** In what key is the theme which is heard in bars 3–11?

..... [1]

**(b)** What key was it in when it was first heard in the movement (before the recorded extract)?

..... [1]

**40** On the staff below, write out the first two notes of the viola part in bar 16 in the treble clef.



[2]

**41** This extract is taken from the development section of the movement. Explain some of the ways in which Mozart develops the theme from bars 3–11 as the extract progresses. Refer to bar numbers in your answer.

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

**42** What is heard in the movement immediately after the recorded extract?

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

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