

CANDIDATE  
NAME

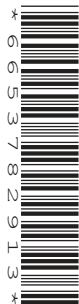
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CENTRE  
NUMBER

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**MUSIC**

**0410/12**

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.

This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

This document consists of **15** printed pages, **1** blank page 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 **5**.

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

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

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

..... [1]

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

- Drone
  - Ground bass
  - Imitation
  - Melisma
  - Pentatonic scale
  - Pizzicato
- [2]

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

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

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

..... [1]

(b) Give **two** reasons for your answer. (Do not repeat any information already given in your answers.)

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

**Music A2**

You will hear an extract of music for orchestra. After a very short introduction, the music printed below is heard. Look at the skeleton score, and read through questions 6 to 9.

*Instruments? Articulation?*

Extract continues...

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

**7 (a)** Which instruments play the melody in bars 1–4?  
 Bassoons  
 Cellos  
 Clarinets  
 Oboes [1]

**(b)** What word describes the articulation of these instruments?  
 ..... [1]

**8** This music was written in the Twentieth Century for a ballet. What features of the extract are typical of Twentieth Century music?  
 .....  
 .....  
 .....  
 .....  
 ..... [4]

9 Who wrote this music?

Debussy

Gershwin

Reich

Stravinsky

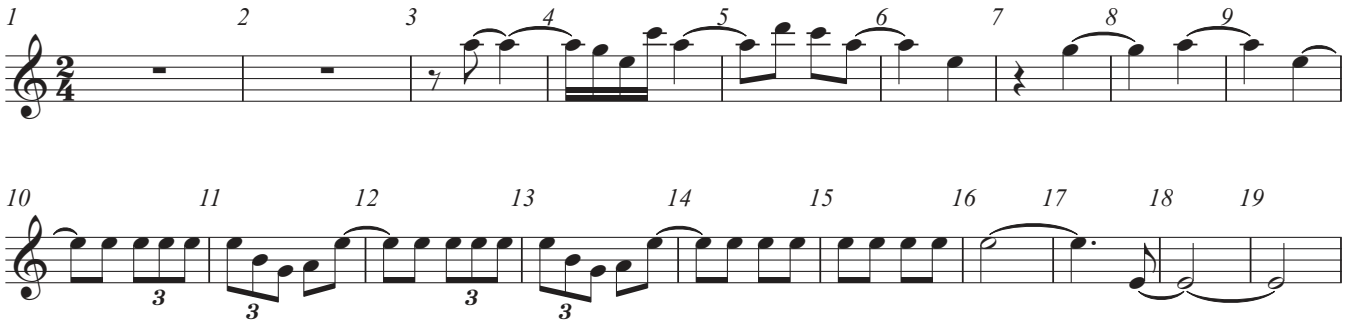
[1]

**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 an instrumental piece. Look at the skeleton score and read through questions **10** to **13**.



**10** Name the melody instrument and accompanying instrument.

Melody instrument: .....

Accompanying instrument: .....

[2]

**11** Describe one instrumental effect used by the melody instrument, stating in which bar it is **first** heard.

Bar: .....

Effect: .....

.....[1]

**12** Describe the music of the accompanying instrument.

.....

.....

.....[2]

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

.....

[1]

**Music B2**

You will hear an extract of music for voices and instruments. Read through questions **14** to **16**.

**14** Briefly describe the different textures that are heard in the voice parts.

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

**15** Describe the tempo.

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

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

..... [1]

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

You will hear three short passages from the same Hindustani raga. Read through questions 17 to 18.

**17** What melody instrument is heard in this extract?

..... [1]

**18** Identify which section in the raga each passage comes from, then describe **two** main features of each passage and explain how they are typical.

Passage 1:

**(a)(i)** Section: ..... [1]

**(a)(ii)** Features: .....  
.....  
..... [2]

Passage 2:

**(b)(i)** Section: ..... [1]

**(b)(ii)** Features: .....  
.....  
..... [2]

Passage 3:

**(c)(i)** Section: ..... [1]

**(c)(ii)** Features: .....  
.....  
..... [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 a piece of instrumental music. The opening section of the music is printed in the skeleton score, which you will find in the separate Insert. Read through questions **19** to **26**. Answer the questions in this booklet.

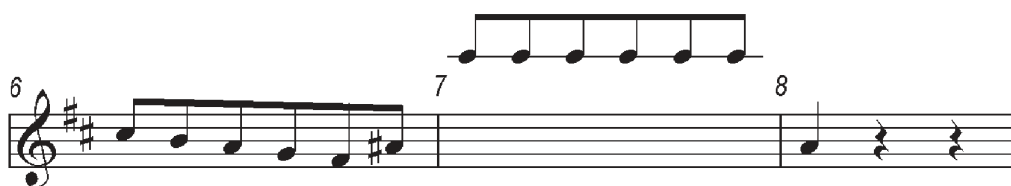
**19** This music is a trio for piano, violin and one other instrument. What is this instrument?

..... [1]

**20** What is the main key of the opening section?

..... [1]

**21** The melody is incomplete in bar 7. Fill in the missing notes on the staff below. The rhythm has been given to help you. [3]



**22** Compare the relationship between the piano and violin in bars 1–4 with bars 9–12.

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

**23** Name the bracketed interval in bar 20.

..... [2]

24 Explain how the music which continues after the printed melody contrasts with the opening section.

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

25 What would you expect to hear next in this type of movement?

.....[1]

26 (a) When was this music written?

..... [1]

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

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

**SECTION D** [16 marks]

**Set Work**

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

**either** Vivaldi: ‘*Summer*’ from *The Four Seasons* (questions 27 to 34)

**or** Mozart: *Symphony No. 41* (questions 35 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 (a)** From where in the movement is this extract taken?

.....[1]

**(b)** What section of the movement is heard immediately before this extract?

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

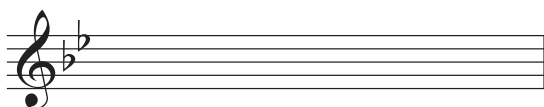
**28 (a)** Describe what is played by the violins in bars 9–15.

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

**(b)** What does this music represent?

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

**29** On the staff below, write the last two notes of the viola part in bar 11 in the treble clef. [2]



30 What does the soloist play during this extract?

- A cadenza
- A countermelody
- Imitation
- The same as the first violins

[1]

**Music D2**

Look at the skeleton score, which you will find in the separate Insert, and read through questions **31** to **34**.

**31 (a)** What compositional device is heard in bars 13–16?

- Alberti bass
- Canon
- Dominant pedal
- Tonic pedal

[1]

**(b)** What is the function of this accompaniment?

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

**32** The music played from bars 25–28 is heard earlier in the movement. Describe in detail **three** differences.

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

**33** What is heard next in the movement (after the recorded extract)?

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

**34** What is the tempo marking of the movement from which this extract is taken?

.....[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 **35** to **39**.

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

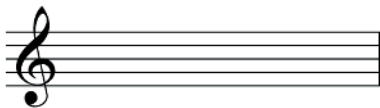
..... [1]

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

..... [1]

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

[2]



**(b)** 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]

**37** What chord is heard in bars 26–27?

..... [1]

**38** What part of the exposition is this extract?

.....[1]

**39** What is heard 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 40 to 42.

- 40 (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?

- Bar 11
- Bar 21
- Bar 29
- Bar 52 [1]

- 41 Where is the music played by the violins in bars 11–18 derived from?

.....

.....

.....[2]

- 42 (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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