Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

1402343015

MUSIC **0410/11**

Paper 1 Listening **May/June 2022**

Approximately 1 hour 15 minutes

You must answer on the question paper.

You will need: Insert (enclosed)

INSTRUCTIONS

- Answer **all** questions in Sections **A**, **B** and **C**.
- Section **D**: answer **all** questions on the **one Set Work** you have studied, 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.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- You may use an HB pencil for any music.
- The insert contains the scores for Music C1 and your chosen Set Work in Section D.

INFORMATION

- The total mark for this paper is 70.
- The number of marks for each question or part question is shown in brackets [ ].

This document has **16** pages. Any blank pages are indicated.

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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 for voice and piano. The words (in German) and their translation are printed below. Read through questions **1** to **5**.

1	Es träumen die Wolken,	*They are dreaming – the clouds,*
2	Die Sterne, der Mond,	*the stars, the moon,*
3	Es träumen die Wolken,	*They are dreaming – the clouds,*
4	Die Sterne, der Mond,	*the stars, the moon,*
5	Die Bäume, die Vögel,	*the trees, the birds,*
6	Die Blumen, der Strom,	*the flowers, the stream,*
7	Sie wiegen	*they shake*
8	Und schmiegen	*and nestle*
9	Sich tiefer zurück,	*themselves deeper back,*
10	Zur ruhigen Stätte,	*to that peaceful little place,*
11	Zum thauigen Bette,	*to the dewy bed,*
12	Zum heimlichen Glück,	*to that secret joy,*
13	Zum heimlichen Glück.	*to that secret joy.*
14	Doch Blättergesäusel	*But the rustling leaves*
15	Und Wellengekräusel	*and rippling waves*
16	Verkünden Erwachen;	*announce an awakening;*
17	Denn ewig geschwinde,	*then eternally swift,*
18	Unruhige Winde,	*restless winds,*
19	Sie stören, sie fachen.	*they moan, they blow.*

1 How many beats are there in each bar?

..... [1]

2 Suggest an **Italian** term to describe the change of tempo between lines 4 and 5.

..... [1]

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3 Describe the piano accompaniment in lines 1–6.

.....

.....

..... [2]

4 How does the music change in lines 14–19 when the mood of the poem changes?

.....

.....

.....

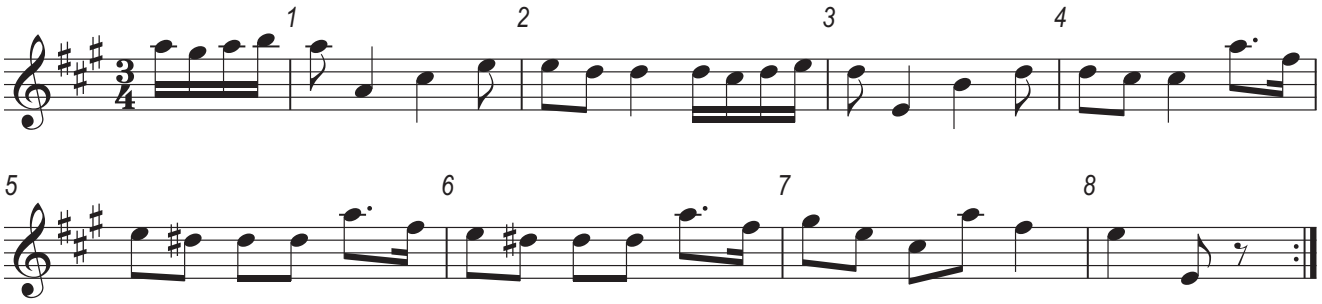
..... [3]

5 When was this music written?

- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Twentieth Century [1]

Music A2

You will hear an extract for instruments. Look at the skeleton score below and read through questions **6** to **9**. The repeat is played in the recording.



6 What playing technique is used by the lower strings throughout the extract?

..... [1]

7 Name the key and cadence in bars 7–8.

Key: .....

Cadence: ..... [2]

8 Describe the similarities and differences between the printed passage and the music which is heard when the extract continues.

.....

.....

.....

..... [3]

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9 **(a)** Which of the following best describes this extract?

- ☐ Canon
- ☐ March
- ☐ Minuet
- ☐ Theme and variations [1]

(b) Give a reason for your answer.

.....

..... [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 for instruments. Read through questions **10** to **11**.

10 **(a)** Name the melody instrument.

..... [1]

(b) How is the sound produced on this instrument?

..... [1]

(c) How is this instrument accompanied during the first half of the extract?

..... [1]

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

..... [1]

(b) Give **two** reasons for your answer (do not repeat any information already given in your answers to question 10).

.....

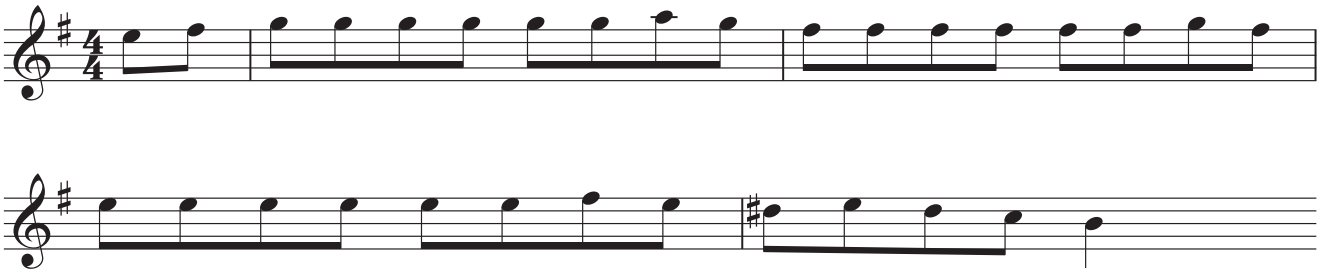
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Music B2

You will hear an extract for voice and instruments. Look at the skeleton score and read through questions **12** to **14**.



Extract continues...

12 After the music printed above is heard, it is immediately repeated. How is the music different on the repeat?

.....

.....

..... [2]

13 Describe in detail the accompaniment to the voice.

.....

.....

.....

..... [3]

14 Where does this music come from?

..... [1]

Music B3 (World Focus: Sub-Saharan African Music)

You will hear two passages from a piece of Kora music, separated by a short gap. Read through questions **15** to **17**.

15 Describe the music of the first passage, making particular reference to any features which are typical of this style of music.

.....

.....

.....

.....

..... [4]

16 **(a)** What name is given to the second passage?

..... [1]

(b) Explain which features are typical of this section in Kora music.

.....

.....

..... [2]

17 Explain what is meant by the Jeliya praise-singing tradition, and describe how this tradition has changed over time.

.....

.....

.....

.....

..... [3]

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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 for instruments. Look at the skeleton score, which you will find in the separate insert, and read through questions **18** to **24**. Answer the questions in this booklet.

18 **(a)** What instrument plays the printed melody from bar 5?

..... [1]

(b) Describe **two** differences between bars 5–12 and bars 21–28.

.....

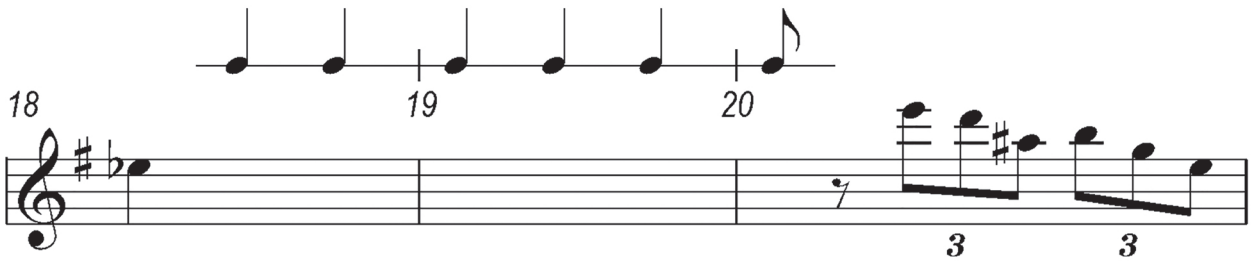
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..... [2]

19 Name the compositional device heard in bars 13–16.

..... [1]

20 The melody is incomplete in bars 18–20. Fill in the missing notes on the stave below. The rhythm has been given to help you. (The same melody is heard in bars 34–36.)



[3]

21 Name the bracketed interval in bar 47.

.... [2]

22 Briefly describe the music which is heard as the extract continues after bar 51, referring to similarities and differences from the printed part of the extract.

.....

.....

..... [2]

23 **(a)** Which of the following best describes this music?

- ☐ March
- ☐ Recitative
- ☐ Symphony
- ☐ Waltz [1]

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

.....

.....

..... [2]

24 Identify **two** features of the music which are neo-classical.

.....

.....

..... [2]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Bach: *Brandenburg Concerto No. 4* (questions **25** to **31**)
or Haydn: *Symphony No. 100* (questions **32** to **40**).

Bach: *Brandenburg Concerto No. 4*

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 **25** to **28**.

25 Describe the solo violin writing in bars 7–20.

.....

.....

..... [2]

26 Explain the relationship between the solo violin and ripieno violins in bars 27–30.

.....

.....

..... [2]

27 **(a)** What section of the movement begins in bar 55?

..... [1]

(b) How is this section different from other equivalent sections in the movement?

.....

..... [1]

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28 Explain what is meant by the term ‘concerto grosso’.

.....

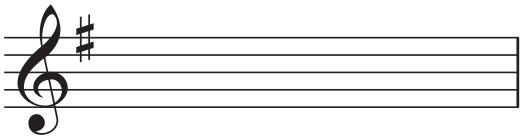
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..... [2]

Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **29** to **31**.

29 On the stave below, write the viola part in bar 1 in the treble clef.



[2]

30 Explain the main features of a fugal exposition with reference to bars 1–16.

.....

.....

.....

.....

..... [3]

31 **(a)** What section of the movement begins in bar 41?

..... [1]

(b) Describe the music in this section.

.....

.....

..... [2]

Haydn: *Symphony No. 100*

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 **32** to **36**.

32 **(a)** From which section of the movement is this extract taken?

..... [1]

(b) What is the tempo marking of this section?

..... [1]

33 Bars 1–13 feature the strings and one other instrument. Which one?

..... [1]

34 What feature of a Baroque French Overture is heard in this extract?

..... [1]

35 Explain how ideas from this section are used later in the movement.

.....

.....

..... [2]

36 Describe the music in bars 14–16.

.....

.....

..... [2]

Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **37** to **40**.

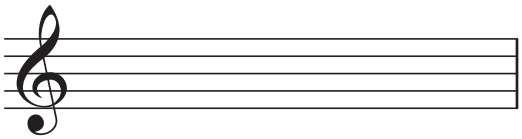
37 **(a)** What key is the music in at the beginning of the extract?

..... [1]

(b) How does this relate to the key of the movement as a whole?

..... [1]

38 On the stave below, write the last two notes of the viola part in bar 7 in the treble clef.



[2]

39 Name the section of the movement from which this extract is taken and explain how it fits into the structure of the movement as a whole.

.....

.....

..... [2]

40 Why does this symphony have the name 'Military'?

.....

.....

..... [2]

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