Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

9018912033

MUSIC **0410/12**

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 What type of voice is heard?

..... [1]

2 How many beats are there in each bar?

..... [1]

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 Who composed this music?

- ☐ Bach
- ☐ Hindemith
- ☐ Mozart
- ☐ Schubert [1]

Music A2

You will hear an extract for orchestra. Look at the skeleton score and read through questions **6** to **8**.



Extract continues...

6 What scale does the printed melody use?

..... [1]

7 The printed melody is heard three further times as the extract continues. Comment on similarities and differences in the melody and the accompaniment during these repetitions.

.....

.....

.....

.....

..... [3]

8 **(a)** When was this music written?

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

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

.....

.....

..... [2]

(c) Who composed it?

- ☐ Beethoven
- ☐ Debussy
- ☐ Reich
- ☐ Vivaldi [1]

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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 **9** to **11**.

9 What is the first instrument you hear?

..... [1]

10 Complete the table below to describe the main features of each layer of the music.

Melody	....
Accompaniment	....
Percussion	....

[4]

11 Where does this music come from?

..... [1]

Music B2

You will hear an extract for voice and instruments. Look at the skeleton score and read through questions **12** to **15**.



12 What key is the music in?

- ☐ E major
- ☐ E minor
- ☐ G major
- ☐ G minor [1]

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

.....

.....

..... [2]

14 Describe the accompaniment to the voice.

.....

.....

..... [2]

15 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 **16** to **18**.

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

.....

.....

.....

.....

..... [4]

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

..... [1]

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

.....

.....

..... [2]

18 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 **19** to **26**. Answer the questions in this booklet.

19 Suggest a suitable **Italian** tempo marking.

..... [1]

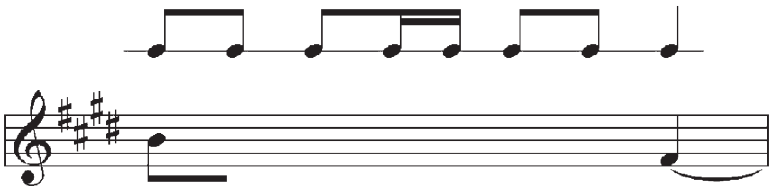
20 Describe the accompaniment to the printed melody in bars 1–4.

.....

.....

..... [2]

21 The melody is incomplete in bar 9. Fill in the missing notes on the stave below. The rhythm has been given to help you.



[3]

22 Describe how the accompaniment is different when the melody from bars 1–4 is repeated in bars 13–16.

.....

..... [1]

23 What compositional technique is heard in bars 17–19?

..... [1]

24 Name the bracketed interval in bars 21–22.

.... [2]

25 How does the second section of music, beginning at bar 31, contrast with the opening section?

.....

.....

..... [2]

26 **(a)** When was this music written?

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

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

.....

.....

..... [2]

(c) Who composed this music?

- ☐ Bartók
- ☐ Dvořák
- ☐ Handel
- ☐ Mozart [1]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Bach: *Brandenburg Concerto No. 4* (questions **27** to **34**)
or Haydn: *Symphony No. 100* (questions **35** to **41**).

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 **27** to **30**.

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

.....

.....

..... [2]

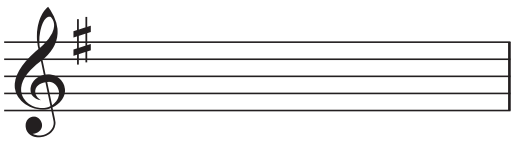
28 Explain the relationship between the solo violin and ripieno violins in bars 27–30.

.....

.....

..... [2]

29 On the stave below, write the viola part in bar 49 in the treble clef.



[2]

30 **(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]

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 key is the music in at the beginning of the extract?

..... [1]

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

..... [1]

32 Comment on the texture of the music in bars 1–9[1].

.....

.....

.....

..... [3]

33 Which harmonic feature is heard in bars 13–16?

- ☐ Circle of fifths
- ☐ Dominant pedal
- ☐ Phrygian cadence
- ☐ Tonic pedal [1]

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

.....

.....

..... [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 **35** to **37**.

35 **(a)** What part of the Recapitulation begins at the start of the extract?

..... [1]

(b) Describe **two** ways in which this music is different from when it was first played in the movement (before the recorded extract).

.....

.....

..... [2]

36 **(a)** Name the cadence in bars 22–23.

..... [1]

(b) What key is the music in from bar 23?

..... [1]

(c) Which **two** of the following are heard in bars 23–29?

- ☐ Alberti bass
- ☐ Ascending sequence
- ☐ Descending sequence
- ☐ Dominant pedal
- ☐ Syncopation
- ☐ Tonic pedal [2]

37 What section of the movement is heard next (after the recorded extract)?

..... [1]

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Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **38** to **41**.

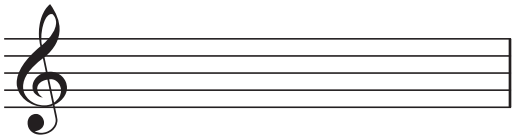
38 **(a)** What key is the music in at the beginning of the extract?

..... [1]

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

..... [1]

39 On the stave below, write the first two notes of the viola part in bar 5 in the treble clef.



[2]

40 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]

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

.....

.....

..... [2]

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