Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

3022774217

MUSIC **0410/13**

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 voices and instruments. The words (in Russian) are about glory and praise. Read through questions **1** to **4**.

1 **(a)** Name the instrument which is heard in addition to the snare drum at the start of the extract.

..... [1]

(b) Describe the music of the introduction (before the voices enter).

.....

.....

..... [2]

2 How many beats are there in each bar?

..... [1]

3 What features of the music sung by the voices reflect the fact that the words are about glory and praise?

.....

.....

..... [2]

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4 **(a)** Which of the following best describes this extract?
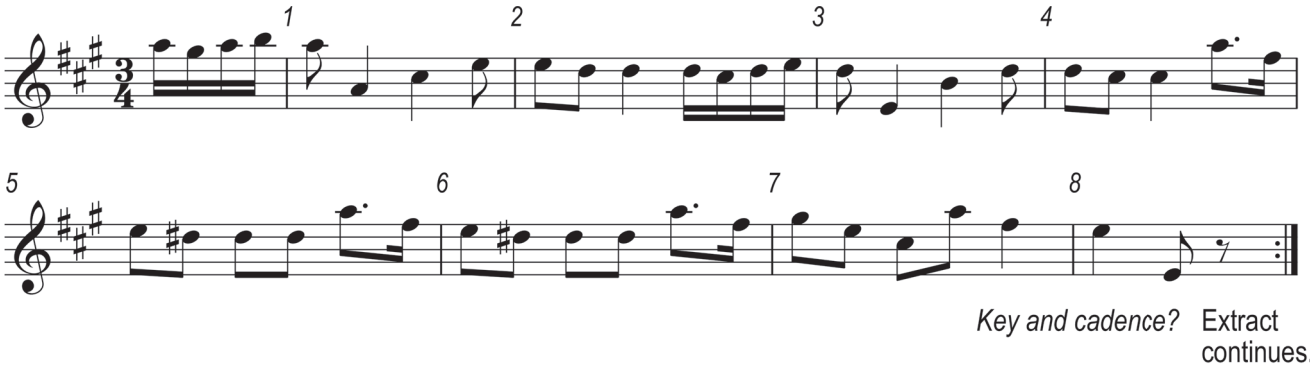
- ☐ Aria
- ☐ Chorus
- ☐ Concerto
- ☐ Sonata [1]

(b) 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 **5** to **7**. The repeat is played in the recording.



5 **(a)** Name the key and cadence in bars 7–8.

Key: .....

Cadence: ..... [2]

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

..... [1]

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

.....

.....

.....

..... [3]

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

☐ Canon

☐ March

☐ Minuet

☐ Theme and variations [1]

(b) Give a reason for your answer

.....

..... [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 **8** to **9**.

8 Describe in detail the music played by the two instruments in the introduction.

.....

.....

.....

..... [3]

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

..... [1]

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

.....

.....

..... [2]

Music B2

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]

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

..... [1]

(b) Give reasons for your answer.

.....

.....

.....

..... [3]

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

You will hear an extract for kora and voice. Read through questions **12** to **15**.

12 **(a)** What is the name for the section of music heard at the start of the extract?

..... [1]

(b) Describe **two** features of the music which are typical of this section.

.....

.....

..... [2]

13 Describe in detail how sound is produced on the kora, including percussive sounds.

.....

.....

.....

..... [3]

14 **(a)** What is the name for the section of music which begins before the entry of the voice (and continues to the end of the extract)?

..... [1]

(b) Describe **two** features of the music which are typical of this section.

.....

.....

..... [2]

15 Who did the Jeli serve in the past?

..... [1]

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 **16** to **22**. Answer the questions in this booklet.

16 **(a)** Which instrument plays the printed melody from bar 5?

..... [1]

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

.....

.....

..... [2]

17 What kind of ornament is heard in the melody in bars 6 and 10?

..... [1]

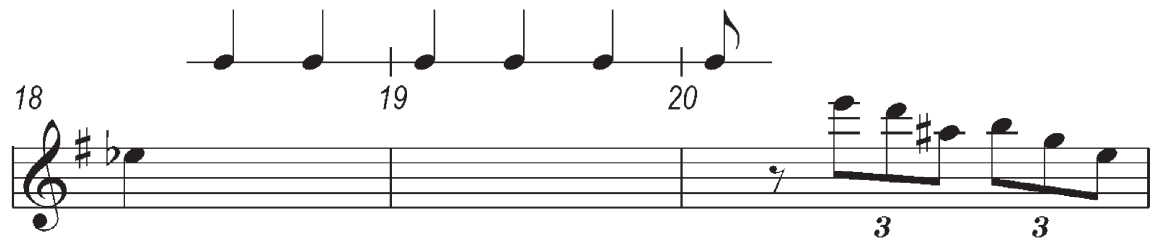
18 Name the bracketed interval in bar 9.

.... [2]

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

.... [2]

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

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

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

.....

.....

..... [2]

22 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 **23** to **30**)
or Haydn: *Symphony No. 100* (questions **31** to **39**).

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 **23** to **27**.

23 Explain how the music in bars 1–12 is related to music from earlier in the movement (before the recorded extract).

.....

.....

..... [2]

24 What compositional device is used in bars 13–18?

..... [1]

25 What section of the movement begins in bar 27?

..... [1]

26 Describe the texture of the music in bars 27–46.

.....

.....

..... [2]

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27 **(a)** What is a hemiola?

.....

..... [1]

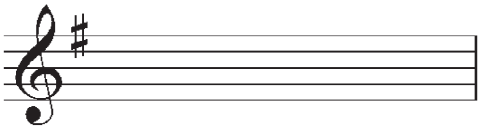
(b) In which passage do we hear an example of a hemiola?

From bar ..... to bar ..... [1]

Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **28** to **30**.

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



[2]

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

.....

.....

.....

.....

..... [3]

30 **(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 **31** to **35**.

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

..... [1]

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

..... [1]

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

..... [1]

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

..... [1]

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

.....

.....

..... [2]

35 Describe the music in bars 14–16.

.....

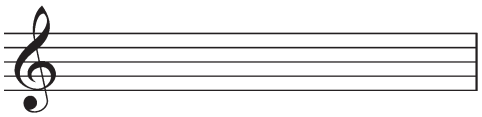
.....

..... [2]

Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **36** to **39**.

36 On the stave below, write the two notes of the viola part in bar 1^3 in the treble clef.



[2]

37 **(a)** Name precisely what is played by the 1st oboe in bars 16^1–20^3.

.... [1]

(b) What instrument joins the 1st oboe to play something similar from bar 16^2?

..... [1]

38 Compare bars 21–28 with when they were first heard in the movement (before the recorded extract).

.....

.....

..... [2]

39 Describe in detail what is heard next in the movement (after the recorded extract).

.....

.....

..... [2]

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