Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER			

5667338689

MUSIC **0410/11**

Paper 1 Listening **May/June 2023**

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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[Turn over

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 instrument. The words are printed below. Read through questions **1** to **5**.

1 Behold, behold and listen while the fair
2 Listen, listen while the fair
3 Breathes in sweet sounds the yielding air.

4 Behold and listen, and listen while the fair
5 Behold and listen while the fair
6 Breathes in sweet sounds the yielding air.
7 Breathes in sweet sounds the yielding air.

1 **(a)** How many beats are there in each bar?

..... [1]

(b) Suggest a suitable **Italian** tempo marking for this music.

..... [1]

2 Which of the following best describes the melodic shape of line 1?

- ☐ It starts with ascending leaps then moves mostly by step.
- ☐ It starts with ascending steps then moves mostly by leap.
- ☐ It starts with descending leaps then moves mostly by step.
- ☐ It starts with descending steps then moves mostly by leap.

[1]

3 Name the melodic device heard between lines 3 and 4.

..... [1]

4 **(a)** Comment on the key at the start of line 4.

..... [1]

(b) Name the cadence at the end of line 4.

..... [1]

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5 Give **two** typical features of Baroque music heard in the extract.

.....

.....

..... [2]

Music A2

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



Extract continues...

6 Describe the accompaniment in bars 1–12.

.....

.....

..... [2]

7 **(a)** The printed melody is repeated when the extract continues. What instrument takes over the main melody?

..... [1]

(b) In what other ways is the music different during this repeat?

.....

.....

..... [2]

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8 **(a)** What style of music has influenced this piece?

- ☐ Jazz
- ☐ Impressionism
- ☐ Minimalism
- ☐ Neo-Classicism

[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 for instruments. Read through questions **9** to **11**.

9 Describe the melody during the first half of the extract.

.....

.....

..... [2]

10 **(a)** What instrument plays a solo during the second half of the extract?

..... [1]

(b) Describe the accompaniment to this solo.

.....

.....

..... [2]

11 Where does this music come from?

..... [1]

Music B2

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



12 What key is the music in?

..... [1]

13 What instrument plays the printed melody?

..... [1]

14 Describe the similarities and differences when the extract continues (after the printed music).

.....

.....

.....

..... [3]

15 Where does this music come from?

..... [1]

Music B3 (World Focus: Indian Music)

You will hear two passages from a piece of Classical Hindustani music separated by a short gap. Read through questions **16** to **18**.

16 **(a)** What instrument is playing the melody in the **first** passage?

..... [1]

(b) What is the name of this section in the structure of the piece?

..... [1]

(c) What features of the music are typical of this section?

.....

.....

.....

..... [3]

17 **(a)** What new instrument is heard in the **second** passage?

..... [1]

(b) What term describes what this instrument plays?

..... [1]

(c) How has the music of the melody instrument changed?

.....

.....

..... [2]

18 Briefly explain how Classical Hindustani music was traditionally transmitted.

.....

..... [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.

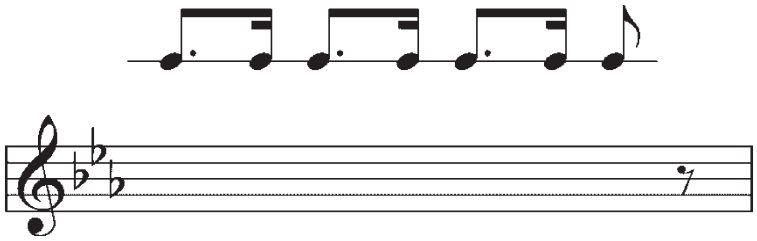
Music C1

You will hear an extract for instruments. Look at the skeleton score, which you will find in the separate insert, and read through questions **19** to **25**. Answer the questions in this booklet.

19 What key is the music in at the beginning?

..... [1]

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



[3]

21 Compare bars 12–13 and 14–15 with bars 10–11, commenting on similarities and differences.

.....

.....

.....

..... [3]

22 Compare the music of bars 26^4–34^3 with bars 22^4–26^3, referring to similarities and differences.

.....

.....

.....

..... [3]

23 Name the bracketed interval in bar 35.

.... [2]

24 What type of piece is this?

- ☐ March
- ☐ Minuet
- ☐ Sonata
- ☐ Waltz

[1]

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

- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Twentieth Century

[1]

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

.....

.....

..... [2]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Haydn: *Symphony No. 100* (questions **26** to **32**)
or Brahms: *Academic Festival Overture* (questions **33** to **40**).

Haydn: *Symphony No. 100*

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 **26** to **28**.

26 **(a)** What part of the movement is heard at the start of the extract?

..... [1]

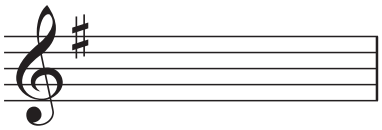
(b) What is played by the bass instruments in bars 1–8 and what is its purpose?

.....

.....

..... [2]

27 On the stave below, write the viola part in bar 10 in the treble clef.



[2]

28 How is the music in bars 14^3–28 different from how it was presented at the start of the movement (before the recorded extract)?

.....

.....

.....

..... [3]

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Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **29** to **32**.

29 **(a)** What part of the exposition is heard from bar 1 of this passage?

..... [1]

(b) What is the purpose of this passage?

.....

..... [1]

30 **(a)** Which instruments first introduce the new grace note figure from bar 38?

..... [1]

(b) How does Haydn use this idea in bars 38–49?

.....

..... [2]

31 Describe what is played next in the movement (after the **recorded** extract).

.....

.....

..... [2]

32 For which city was this symphony composed?

- ☐ Berlin
- ☐ London
- ☐ Paris
- ☐ Vienna

[1]

Brahms: *Academic Festival Overture*

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 **33** to **37**.

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



[2]

34 The theme played by the violas in bars 1–5 is repeated in bars 6–11. Describe **two** differences during this repeat.

.....

.....

..... [2]

35 **(a)** From bar 21^4–25^3 the players are instructed to play '*ben marc*.' (*ben marcato*). What does this mean?

..... [1]

(b) What key is this passage in?

..... [1]

36 Comment on the rhythmic effect in bars 29^4–35.

.....

..... [1]

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37 Where did the first performance of this overture take place?

- ☐ Elbphilharmonie
- ☐ Musikverein
- ☐ University of Breslau
- ☐ University of Cambridge

[1]

Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **38** to **40**.

38 **(a)** What is the name of the song which is used as the theme that begins in bar 3?

- ☐ Der Landesvater
- ☐ Fuchslied
- ☐ Gaudeamus Igitur
- ☐ Liebeslied

[1]

(b) What key is this theme in?

..... [1]

39 Comment on the orchestration and texture in bars 3–11.

.....

.....

.....

..... [3]

40 **(a)** The music in bars 31–33 is similar to a passage heard earlier in the extract. What are the bar numbers of this earlier passage?

Bars ..... to ..... [1]

(b) How is the music of bars 31–33 different?

.....

.....

..... [2]

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