Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

8376800482

MUSIC **0410/12**

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 **20** 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 orchestra. The words (which are sung in an English translation) describe the rising sun and are printed below. Read through questions **1** to **4**.

1 Behold the Sun!
2 He creeps, he stalks,
3 He climbs, he strides,
4 He glows, he gleams;
5 He shines, resplendent and bright,
6 Enflamed and in majesty!

7 Hail, O glorious Sun! Thou source of light and life, all hail!
8 Hail, O glorious Sun!

1 What type of voice is heard first?

..... [1]

2 Give a suitable **Italian** tempo marking for the music at the beginning.

..... [1]

3 How does the music suggest the rising sun in lines 1–6?

.....

.....

.....

.....

..... [4]

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

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

[1]

(b) Who composed it?

- ☐ Chopin
- ☐ Haydn
- ☐ Ravel
- ☐ Vivaldi
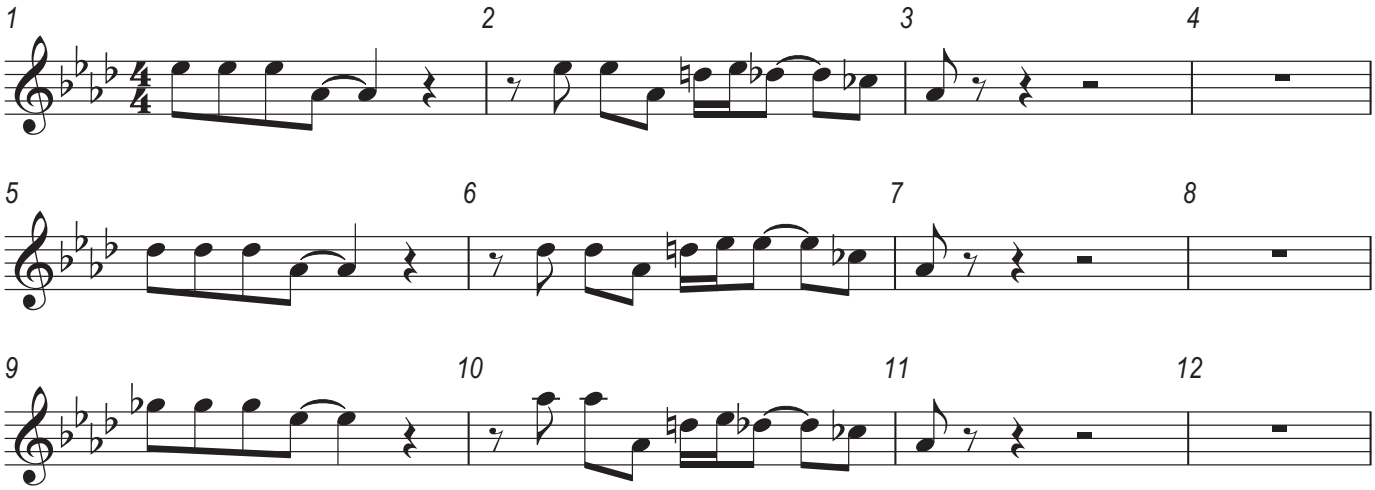
[1]

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[Turn over

Music A2

You will hear an extract for orchestra. Look at the skeleton score and read through questions **5** to **7**.



Extract continues...

5 Describe the accompaniment in bars 1–12.

.....

.....

..... [2]

6 The printed melody is repeated when the extract continues. In what ways is the music different during this repeat?

.....

.....

.....

..... [3]

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7 **(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 **8** to **10**.

8 Describe the texture during the first half of the extract.

.....

.....

..... [2]

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

..... [1]

(b) Describe the accompaniment to this solo.

.....

.....

..... [2]
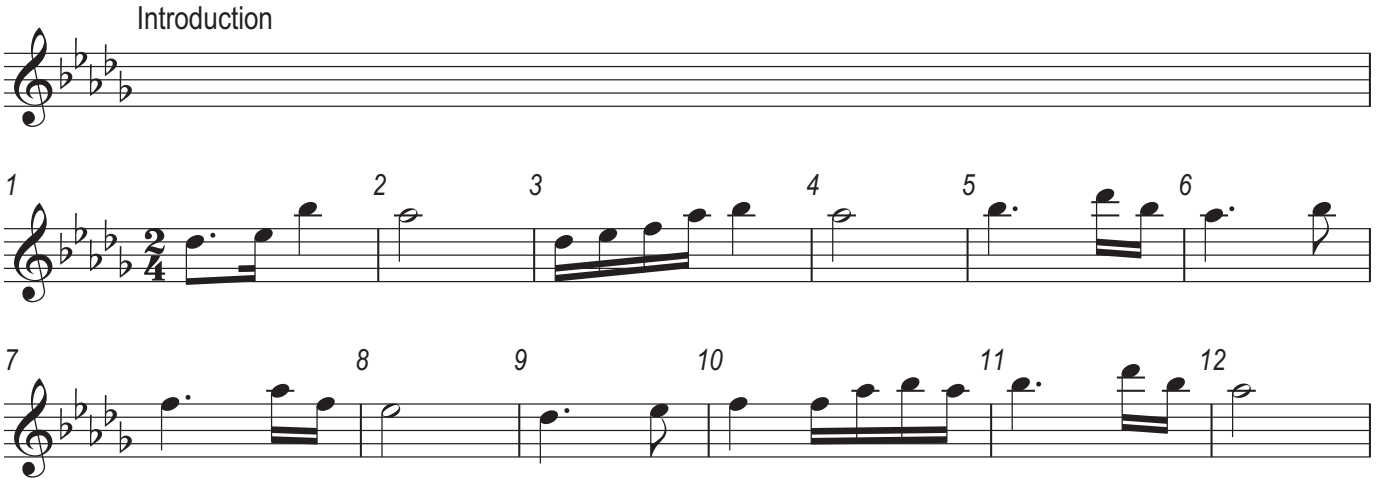
10 Where does this music come from?

..... [1]

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Music B2

You will hear an extract for instruments. There is a long introduction before the printed melody is heard. Look at the skeleton score and read through questions **11** to **14**.



Extract continues...

11 What playing technique is used at the beginning of the introduction?

- ☐ Arco
- ☐ Glissando
- ☐ Pitch bending
- ☐ Tremolo

[1]

12 What instrument plays the printed melody?

..... [1]

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13 Complete the table below to describe the different patterns played by the accompanying instrument after the introduction until the end of the extract.

Bars 1–4	Low descending crotchets followed by a higher descending semiquaver pattern
Bars 5–8	....
Bars 9–12	....
Bars 13–16 (not printed – heard as the extract continues)	....

[3]

14 Where does this music come from?

..... [1]

Music B3 (World Focus: Indian Music)

You will hear three passages from a piece of Classical Hindustani music, separated by short gaps. Read through questions **15** to **18**.

15 What is the main melody instrument in the extract?

..... [1]

16 **(a)** **First** passage: what is the name of this section in the structure of the piece?

..... [1]

(b) What features are typical of this section?

.....

.....

..... [2]

17 **(a)** **Second** passage: what is the name of this section in the structure of the piece?

..... [1]

(b) What features are typical of this section?

.....

.....

..... [2]

18 **(a)** **Third** passage: what is the name of this section in the structure of the piece?

..... [1]

(b) What features are typical of this section?

.....

.....

..... [2]

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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.

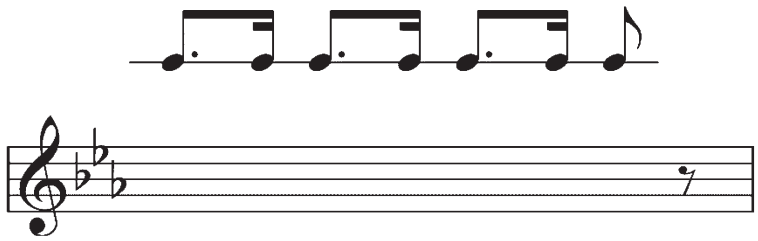
Music C1

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 Name the bracketed interval in bar 22.

.... [2]

23 Compare the melody of bars 35–38 with the music from the beginning of the extract, referring to similarities and differences.

.....

.....

.....

..... [3]

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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 **33**)
or Brahms: *Academic Festival Overture* (questions **34** to **41**).

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 **29**.

26 Haydn uses material from the start of the movement (before the recorded extract) in bars 8–14. How does he extend it?

.....

.....

.....

..... [3]

27 Describe the structure of the movement from which this extract is taken and explain how the extract fits into the structure as a whole.

.....

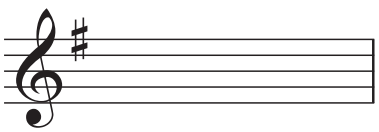
.....

..... [2]

28 What is the meaning of the word *dolce* in bar 14?

..... [1]

29 On the stave below, write the viola part in bar 16 in the treble clef.



[2]

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Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **30** to **33**.

30 **(a)** What part of the exposition is heard from bar 1?

..... [1]

(b) What is the purpose of this passage?

.....

..... [1]

31 **(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]

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

.....

.....

..... [2]

33 In which year was this symphony first performed?

- ☐ 1732
- ☐ 1790
- ☐ 1794
- ☐ 1809

[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 **34** to **37**.

34 **(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]

(c) What part of the exposition is this?

..... [1]

(d) Comment on the tonality with reference to what might usually be expected at this point.

.....

.....

..... [2]

35 What compositional device is heard in the violin parts in bars 23–25?

..... [1]

36 In what order do the wind instruments play the printed music in bars 27–29?

- ☐ Clarinet, Flute, Oboe
- ☐ Clarinet, Oboe, Flute
- ☐ Oboe, Clarinet, Flute
- ☐ Oboe, Flute, Clarinet

[1]

37 What is played next in the overture (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 **38** to **41**.

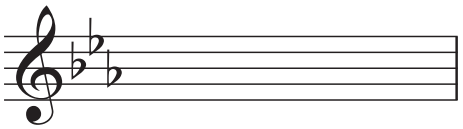
38 Explain how the music from bars 11–18 is different from when the equivalent passage was first played in the movement (before the recorded extract).

.....

.....

..... [2]

39 On the stave below, write the last two notes of the viola part in bar 18 in the treble clef.



[2]

40 Describe the music of bars 18^4–24.

.....

.....

.....

..... [2]

41 Describe the horn playing technique which is used in bars 28^4–32, and explain why it is used here.

.....

.....

..... [2]

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