Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

0111436453

MUSIC **0410/13**

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 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]

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

..... [1]

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

..... [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.
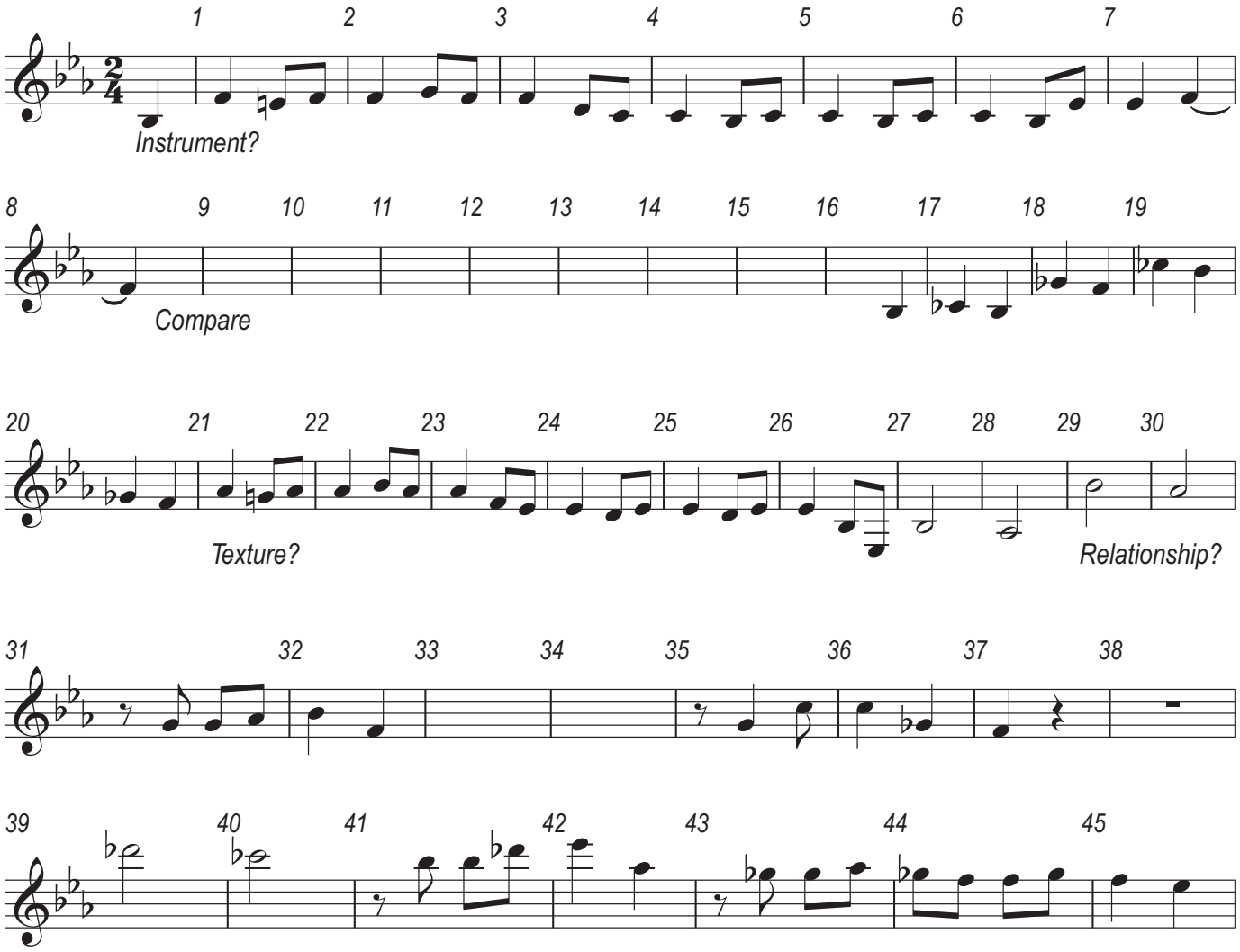
.....

.....

..... [2]

Music A2

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



6 **(a)** Name the instrument that plays the printed melody in bars 0^2–8^1.

..... [1]

(b) Compare the music in bars 8^2–16^1 with bars 0^2–8^1, commenting on similarities and differences.

.....

.....

.....

..... [3]

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7 **(a)** Describe the texture heard in bars 21–28.

.....

..... [1]

(b) Which of the following best describes the relationship between the two instruments in bars 29–34?

- ☐ Contrary motion
- ☐ Imitation
- ☐ Inversion
- ☐ Unison

[1]

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

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

[1]

(b) Give a reason for your answer.
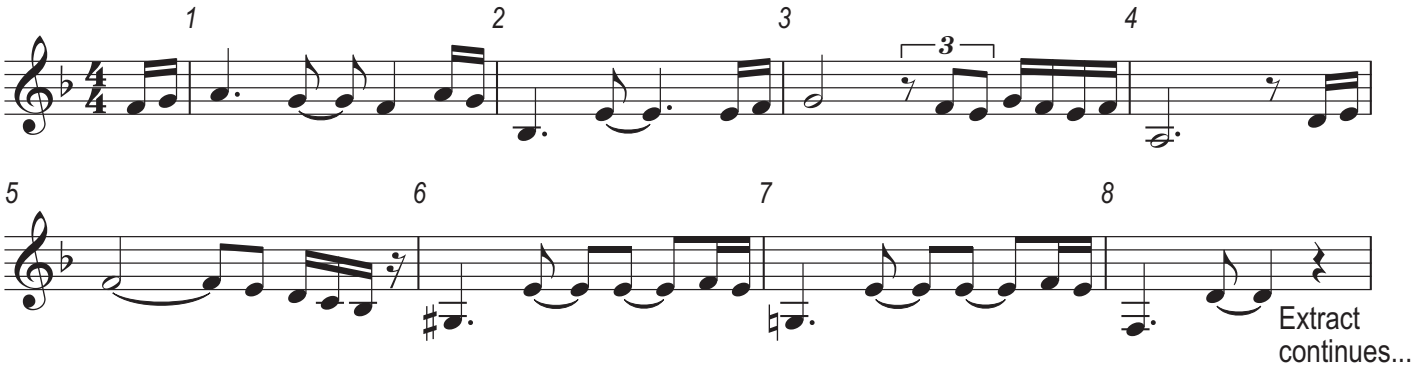
.....

..... [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. Look at the skeleton score below and read through questions **9** to **12**.



9 Name the key of the extract.

..... [1]

10 What instrument plays the printed melody?

..... [1]

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

.....

.....

.....

..... [3]

12 Where does this music come from?

..... [1]

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Music B2

You will hear an extract for instruments. Read through questions **13** to **14**.

13 **(a)** Name the first instrument.

..... [1]

(b) Describe the music played by the first instrument in the introduction (before the entry of the second instrument).

.....

.....

.....

..... [3]

(c) Name the second instrument.

..... [1]

14 Where does this music come from?

..... [1]

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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 **15** to **17**.

15 **(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]

16 **(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]

17 Where was Classical Hindustani music played before the twentieth century?

..... [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 **18** to **23**. Answer the questions in this booklet.

18 Comment on the use of percussion in bars 1–8.

.....

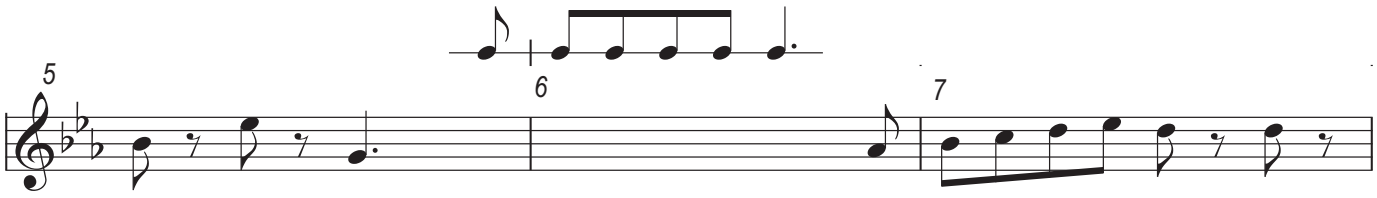
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..... [2]

19 Name the bracketed interval in bar 2.

.... [2]

20 The melody is incomplete in bars 5–6. Fill in the missing notes on the stave below. The rhythm has been given to help you.



[3]

21 The melody heard in bars 1–8 is used in bars 9–16 and 17–24. Complete the table below, describing the features of the music that have been changed.

	What has changed?
Bars 9–16	....
Bars 17–24	....

[4]

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

- ☐ March
- ☐ Minuet
- ☐ Recitative
- ☐ Waltz

[1]

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

.....

.....

.....

..... [3]

23 This music was written in the Twentieth Century. Describe **one** feature of the music which reflects this.

.....

..... [1]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Haydn: *Symphony No. 100* (questions **24** to **31**)
or Brahms: *Academic Festival Overture* (questions **32** to **39**).

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 **24** to **27**.

24 **(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]

25 What instrument plays with the strings in bars 8–14^{1}?

..... [1]

26 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]

27 For which city was this symphony composed?

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

[1]

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Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **28** to **31**.

28 Name and comment on the keys in bars 9–16.

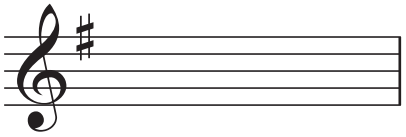
.....

.....

.....

..... [3]

29 On the stave below, write the viola part in the second half of bar 30 in the treble clef.



[2]

30 **(a)** What part of the exposition is this extract?

..... [1]

(b) What is the structure of this part of the movement?

..... [1]

31 Give the tempo marking of the movement from which this extract is taken.

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

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



[2]

33 The theme played by the violas in bars 1–5 is repeated by the first horn in bars 6–11. Identify and explain the relationship between the keys this theme is played in.

.....

.....

..... [2]

34 **(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 are these bars in?

..... [1]

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

.....

..... [1]

36 When was *Academic Festival Overture* first performed?

- ☐ 1833
- ☐ 1862
- ☐ 1881
- ☐ 1897

[1]

Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **37** to **39**.

37 **(a)** What key is the music in at bar 3?

..... [1]

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

..... [1]

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

.....

.....

.....

..... [3]

39 **(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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