Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

9593080774

MUSIC **0410/11**

Paper 1 Listening **May/June 2024**

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.

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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 from an opera. The words (which are sung in an English translation) are printed below. Read through questions **1** to **6**.

1 Brave soldiers,
2 Brave soldiers
3 Arise and join me, my proud and trusty warriors;
4 My proud and trusty warriors.

5 This is a day of triumph: be happy and celebrate.
6 Yes, my proud and trusty warriors
7 Be happy, yes, be happy and celebrate;
8 Yes, yes be happy; yes, yes be happy, be happy and celebrate.

9 Our voices let us raise in your eternal praise.
10 Our voices let us raise in your eternal praise.

1 What type of voice is heard at the beginning of the extract?

..... [1]

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

- ☐ An ascending interval followed by an ascending scale.
- ☐ An ascending interval followed by a descending scale.
- ☐ A descending interval followed by an ascending scale.
- ☐ A descending interval followed by a descending scale.

[1]

3 What term describes the setting of the word ‘warriors’ in line 4?

..... [1]

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4 Which term describes the music of lines 5–8?

- ☐ Aria
- ☐ Chorus
- ☐ Recitative

[1]

5 In what ways does the music of lines 9–10 help to suggest the meaning of the words?

.....

.....

.....

..... [3]
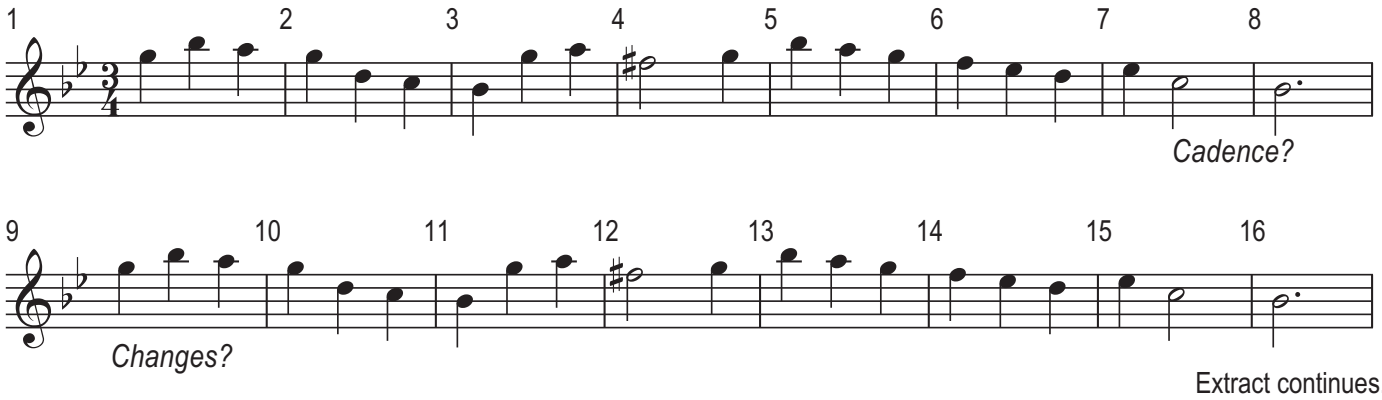
6 Who composed this music?

- ☐ Bach
- ☐ Debussy
- ☐ Monteverdi
- ☐ Rossini

[1]

Music A2

You will hear an extract for instruments. Look at the skeleton score below and read through questions **7** to **10**.



Extract continues...

7 Suggest a suitable **Italian** tempo marking for this music.

..... [1]

8 Name the key and cadence in bars 7–8.

Key: .....

Cadence: .....

[2]

9 When the melody from bars 1–8 is repeated in bars 9–16, how does the music change?

.....

.....

..... [2]

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10 **(a)** When was this music composed?

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

[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 and voices. Read through questions **11** to **13**.

11 Describe the music of the instrumental introduction (before the voices enter).

.....

.....

.....

..... [3]

12 Describe the music sung by the voices.

.....

.....

..... [2]

13 Where does this music come from?

..... [1]

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Music B2

You will hear two passages from a piece of music for instruments, separated by a short gap. Read through questions **14** to **15**.

14 **(a)** Name the main instrument in the **first** passage.

..... [1]

(b) How is the sound produced on this instrument?

..... [1]

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

..... [1]

(b) Give reasons for your answer, referring to the music of **both** passages.
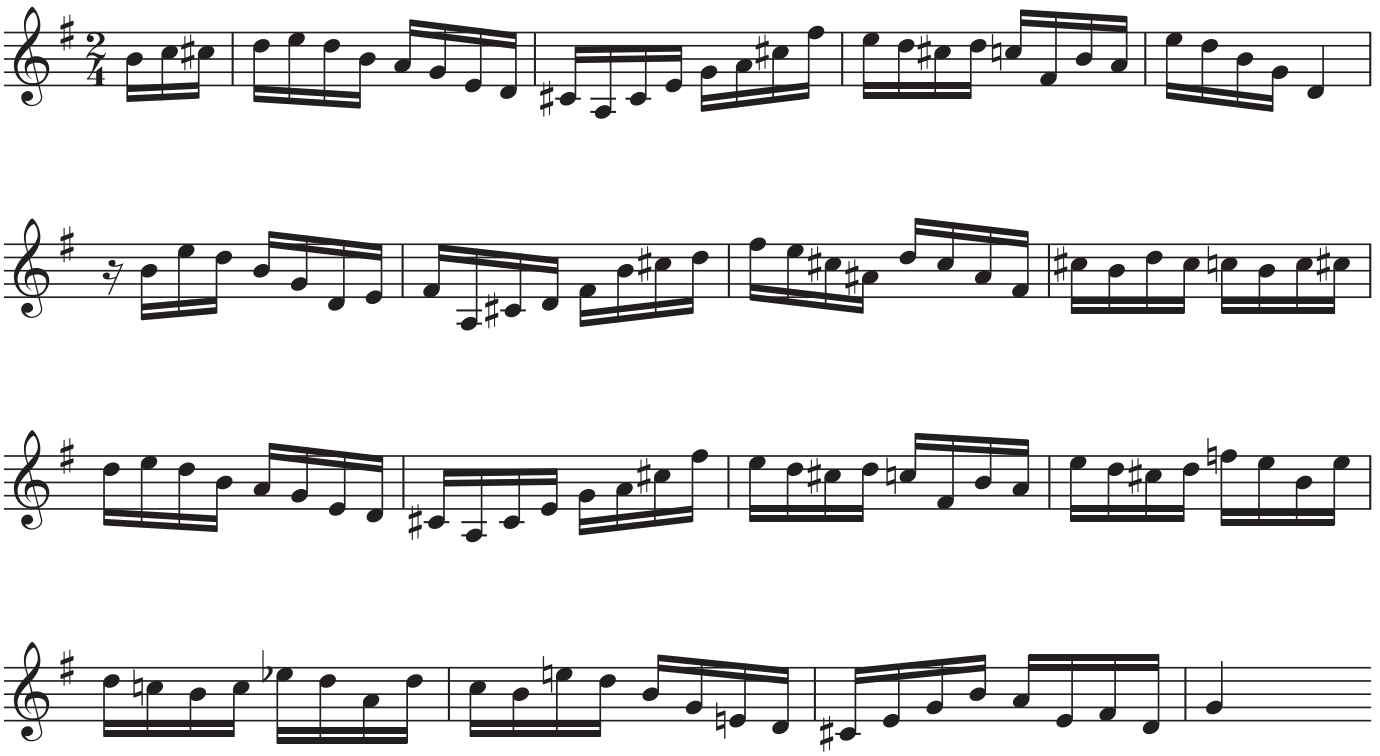
.....

.....

.....

..... [3]

Music B3 (World Focus: Latin American Music)

You will hear an extract of choro music. Look at the skeleton score and read through questions **16** to **19**.



Extract continues...

16 Complete the table below to show what each instrument plays in the printed passage.

Instrument	**Music**
Clarinet	Plays the printed melody
.....	Plays strummed chords
Guitar	.....
.....	.....

[4]

17 The printed passage is Section A of the extract. Which of the following best describes the structure of the whole extract?

- ☐ ABABA
- ☐ ABACA
- ☐ ABCBA
- ☐ ABCDA

[1]

18 What other features of the extract are typical of choro? Do **not** repeat any information already given in your answers.

.....

.....

.....

..... [4]

19 Explain what is meant by the term 'roda de choro'.

.....

..... [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 a theme and two variations for instruments, separated by short gaps. Look at the skeleton score, which you will find in the separate insert, and read through questions **20** to **25**. Answer the questions in this booklet.

20 What word describes the articulation used by the strings at the start of the extract?

..... [1]

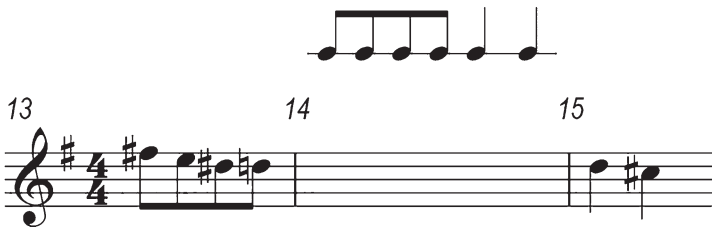
21 Name the compositional device used in bars 4^4–8^3.

..... [1]

22 Name the bracketed interval in bar 9.

.... [2]

23 The melody is incomplete in bar 14. Fill in the missing notes on the stave below. The rhythm has been given to help you. (The same melody is used in bar 2.)



[3]

24 The printed theme is followed by two variations. Describe how the music has changed for each variation.

Variation 1:

.....

.....

.....

Variation 2:

.....

.....

.....

[4]

25 **(a)** Briefly explain what is meant by the term 'neoclassical'.

.....

..... [1]

(b) Identify **three** features of the music which show that it is neoclassical.

.....

.....

.....

..... [3]

(c) Who composed it?

- ☐ Debussy
- ☐ Gershwin
- ☐ Prokofiev
- ☐ Reich

[1]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Beethoven: *Symphony No. 5* (questions **26** to **33**)
or Wagner: *The Mastersingers of Nuremberg*, Overture (questions **34** to **40**).

Beethoven: *Symphony No. 5*

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 **(a)** What instruments play the printed melody in bars 1–4?

..... [1]

(b) What key is the music in at the beginning of the extract?

..... [1]

27 How does the music played by the violins in bars 5–8 contrast with bars 1–4 of the extract?

.....

.....

..... [2]

28 How does Beethoven build excitement in bars 21–36?

.....

.....

.....

..... [3]

29 What part of the exposition is heard from bar 52?

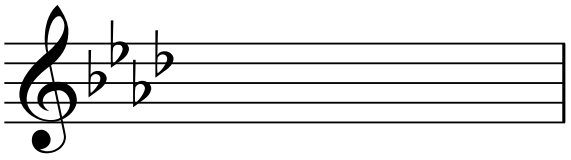
..... [1]

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



[2]

31 Name the key and cadence in bars 7–8.

Key: .....

Cadence: .....

[2]

32 Describe the accompaniment in bars 22^{3}–31.

.....

.....

.....

..... [3]

33 In which city was this symphony first performed?

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

[1]

Wagner: *The Mastersingers of Nuremberg*, 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 On the stave below, write the first two notes of the second clarinet part (the lower part) in bar 4 at sounding pitch.



[2]

35 **(a)** The performance indication in bar 10 is *Bewegt, doch immer noch etwas breit*. What does it mean?

- ☐ Agitated, though always still rather broad.
- ☐ Excited, and always getting faster and louder.
- ☐ Moderately, in the tempo of the beginning.
- ☐ Tenderly, with great feeling and expression.

[1]

(b) What section of the overture begins at bar 10?

..... [1]

(c) What is the purpose of this section?

..... [1]

36 **(a)** What does the theme in bar 18 represent?

..... [1]

(b) What key is it in?

..... [1]

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37 When was the first performance of the overture?

- ☐ 1813
- ☐ 1842
- ☐ 1862
- ☐ 1883

[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 does the theme which is played at the beginning of the extract represent?

..... [1]

(b) How is the accompaniment to bars 1–6^3 of this theme different from the first time this passage was heard in the overture (before the recorded extract)?

.....

.....

.....

..... [3]

39 Which **two** of the following features are heard in bars 20–23? Tick **two** boxes.

- ☐ Accelerando
- ☐ Dominant pedal
- ☐ Harp glissandos
- ☐ Tonic pedal
- ☐ Trills
- ☐ Trumpet fanfares

[2]

40 Comment on the harmony from bar 27^2 to the end of the extract.

.....

.....

..... [2]

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