* 0019655424101 *

Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME

CENTRE NUMBER

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MUSIC **0410/13**

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. 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 instruments in two clear sections. The words are in French. Read through questions **1** to **4**.

1 What type of voice is heard?

..... [1]

2 Give a suitable **Italian** tempo marking for the first section of music.

..... [1]

3 How does the second section contrast with the first section?

.....

.....

.....

..... [3]

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

- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Twentieth Century [1]

(b) Give reasons for your answer.

.....

.....

..... [2]
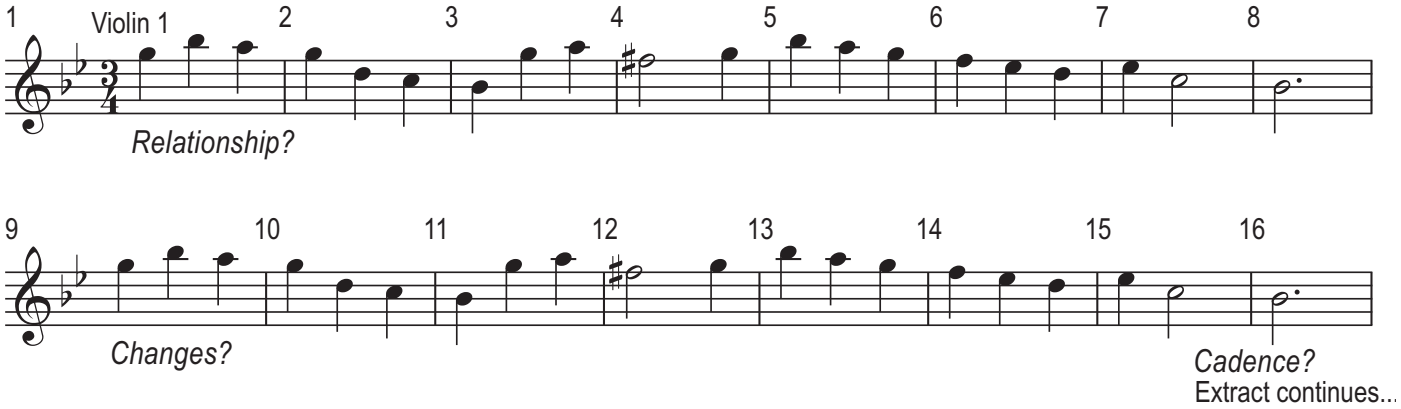
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Music A2

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



5 **(a)** There are two violin parts in this extract. Describe the relationship between them in bars 1–8.

.....

..... [1]

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

.....

.....

..... [2]

6 **(a)** Name the key and cadence in bars 15–16.

Key: .....

Cadence: .....

[2]

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

..... [1]

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

- ☐ March
- ☐ Minuet
- ☐ Oratorio
- ☐ Waltz [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 **10**.

8 Describe the music played by the two accompanying instruments in the first part of the extract.

.....

.....

..... [2]

9 **(a)** Name the percussion instrument which joins later in the extract.

..... [1]

(b) How does the music played by the main melody instrument change when this new instrument enters?

.....

.....

..... [2]

10 Where does this music come from?

..... [1]

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Music B2

You will hear an extract for instruments and voices. Read through questions **11** to **13**.

11 Referring to the music heard before the entry of the voices:

(a) Describe the music at the start of the extract.

.....

.....

..... [2]

(b) Name the melodic instrument.

..... [1]

12 Describe the music sung by the voices.

.....

.....

..... [2]

13 Where does this music come from?

..... [1]

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Music B3 (World Focus: Latin American Music)

You will hear an extract of samba music, with two contrasting sections. Read through questions **14** to **16**.

14 What features of the first section are typical of samba?

.....

.....

.....

.....

..... [4]

15 Name and describe the music of the second section.

.....

.....

.....

..... [3]

16 What is the typical performance and social context for samba?

.....

.....

.....

..... [3]

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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 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 **17** to **23**. Answer the questions in this booklet.

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

..... [1]

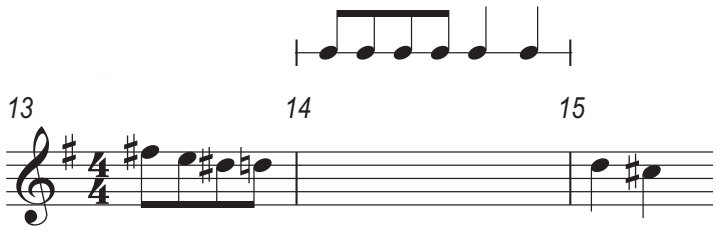
18 Suggest a suitable **Italian** tempo marking for the printed music.

..... [1]

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

..... [1]

20 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]

21 Name the bracketed interval in bars 12–13.

.... [2]

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

Variation 1:

.....

.....

.....

Variation 2:

.....

.....

.....

[4]

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

.....

.....

.....

..... [3]

(b) Who composed it?

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

[1]

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SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Beethoven: *Symphony No. 5* (questions **24** to **29**)
or Wagner: *The Mastersingers of Nuremburg*, Overture (questions **30** to **36**).

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 **24** to **26**.

24 **(a)** Describe the similarities and differences between bars 1–4 of the extract and the main motif of the symphony.

.....

.....

..... [2]

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

.....

.....

..... [2]

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

.....

.....

.....

..... [3]

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

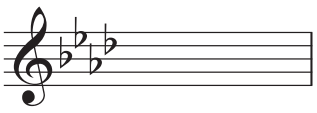
..... [1]

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Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **27** to **29**.

27 On the stave below, write the first two notes of the clarinet part in bar 6 at sounding pitch. The key signature has been given.



[2]

28 **(a)** Name the key and cadence in bars 9–10.

Key: .....

Cadence: .....

[2]

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

..... [1]

29 Describe the presentation of the theme (including the accompaniment) from bars 18^2–26.

.....

.....

.....

..... [3]

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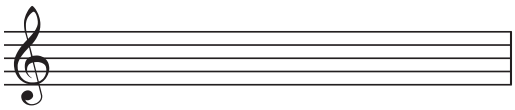
Wagner: *The Mastersingers of Nuremberg*, Overture

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 **30** to **33**.

30 On the stave below, write the last two notes of the second clarinet part (the lower part) in bar 2 at sounding pitch.



[2]

31 **(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]

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

..... [1]

(b) What key is it in?

..... [1]

33 When was the first performance of the overture?

- ☐ 1813
- ☐ 1842
- ☐ 1862
- ☐ 1883 [1]

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Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **34** to **36**.

34 **(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]

35 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]

36 Name the key and cadence in bars 30–31.

Key: .....

Cadence: .....

[2]

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