Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

5420491811

MUSIC **0410/11**

Paper 1 Listening **October/November 2022**

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

[Vocal introduction]
1 *On a flat road,*
2 *On a flat road,*
3 *Runs the well-trained runner,*
4 *Runs the well-trained runner,*
5 *Runner.*
[Vocal section]

1 How many **different** pitches are sung by the first voice part to enter in the introduction?

..... [1]

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

- ☐ Starts with an ascending leap followed by a descending step
- ☐ Starts with an ascending step followed by a descending leap
- ☐ Starts with a descending leap followed by an ascending step
- ☐ Starts with a descending step followed by an ascending leap [1]

3 Describe the relationship between the upper and lower voice parts singing the main melody in lines 1–4.

.....

.....

..... [2]

4 How does the music match the meaning of the text?
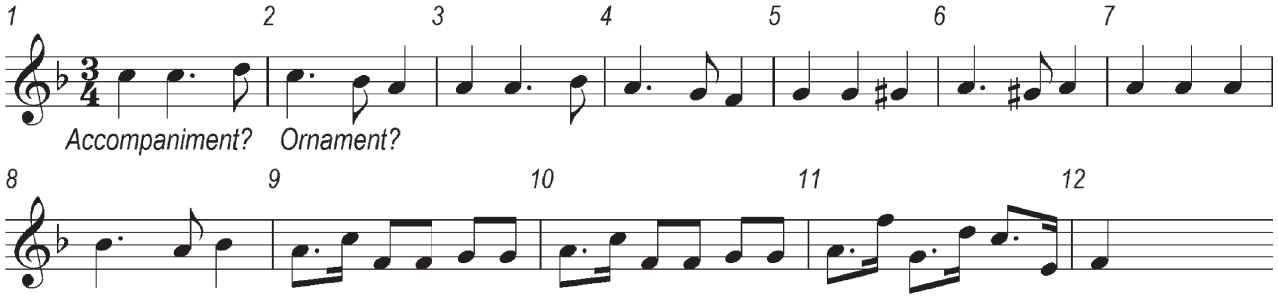
.....

.....

.....

..... [3]

5 When was this music written?

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

Music A2

You will hear a theme (printed below) and two variations for piano, separated by short gaps. Look at the skeleton score and read through questions **6** to **9**.



6 Describe the accompaniment to the printed melody in bars 1–8.

.....

..... [1]

7 Name the ornament heard on the first beat of bars 2 and 4.

..... [1]

8 Compare each variation with the theme, referring to similarities and differences as appropriate.

(a) Variation 1

.....

.....

..... [2]

(b) Variation 2

.....

.....

..... [2]

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9 **(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. Read through questions **10** to **12**.

10 Comment on the tempo of the extract.

.....

..... [1]

11 Describe in detail the texture of the extract.

.....

.....

.....

..... [3]

12 **(a)** What is the name of this type of ensemble?

..... [1]

(b) Where does this music come from?

..... [1]

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Music B2

You will hear an extract for voices and instruments. Read through questions **13** to **15**.

13 **(a)** Name the instrument which is heard first.

..... [1]

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

.....

..... [1]

14 Describe the main musical features of the extract.

.....

.....

.....

..... [3]

15 Where does this music come from?

..... [1]

Music B3 (World Focus: Sub-Saharan African Music)

You will hear three passages from an extract of Afrobeat, separated by short gaps. Read through questions **16** to **20**.

16 Name **two** typical features of the horn part at the start of the first passage.

.....

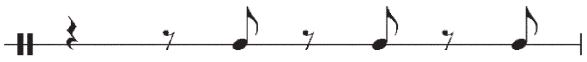
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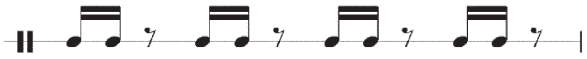
..... [2]

17 Which of the following rhythms is played by the shèkèrè in the first passage?

☐ 

☐ 

☐ 

☐  [1]

18 Describe in detail the vocal music in the second passage.

.....

.....

.....

..... [3]

19 What features of the third passage are typical of Afrobeat?

.....

.....

..... [2]

20 **(a)** Which musician was most influential in shaping Afrobeat?

..... [1]

(b) In which country did it develop?

..... [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.
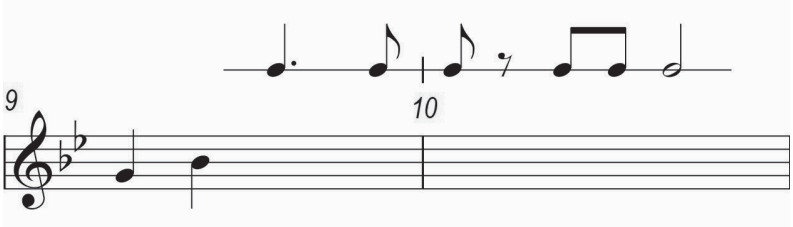
Music C1

You will hear an extract for instruments. Look at the skeleton score, which you will find in the separate insert, and read through questions **21** to **27**. Answer the questions in this booklet.

21 Name the bracketed interval in bar 5.

.... [2]

22 The melody is incomplete in bars 9–10. Fill in the missing notes on the stave below. The rhythm has been given to help you. (The same melody is heard in bars 49–50).



[3]

23 What compositional device is heard in bars 29–32?

..... [1]

24 The melody of bars 45–48 is repeated in bars 53–56. In what ways is the music different?

.....

.....

..... [2]

25 **(a)** What key does the music change to at bar 61?

..... [1]

(b) What is the relationship of this key to the main key of bars 1–60?

..... [1]

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26 **(a)** What type of piece is this?

- ☐ Concerto
- ☐ March
- ☐ Minuet
- ☐ Sonata [1]

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

.....

.....

.....

..... [3]

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

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

(b) Who composed this music?

- ☐ Debussy
- ☐ Mozart
- ☐ Strauss
- ☐ Vivaldi [1]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Bach: *Brandenburg Concerto No. 4* (questions **28** to **35**)
or Haydn: *Symphony No. 100* (questions **36** to **43**).

Bach: *Brandenburg Concerto No. 4*

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 **28** to **31**.

28 **(a)** What key is the music in at the beginning of the extract?

..... [1]

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

..... [1]

29 Describe the texture of the music in bars 21–39.

.....

.....

.....

..... [3]

30 Which harmonic feature is heard in bars 40–49?

- ☐ Circle of fifths
- ☐ Dominant pedal
- ☐ Phrygian cadence
- ☐ Tonic pedal [1]

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31 Briefly explain the circumstances surrounding the creation of the Brandenburg Concertos.

.....

.....

..... [2]

Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **32** to **35**.

32 On the stave below, write the first two notes of the viola part in bar 1 in the treble clef.



[2]

33 What theme is played by the cello at the beginning of the extract?

..... [1]

34 Explain what the term suspension means, with reference to bars 3–5.

.....

.....

..... [2]

35 Describe the writing for the solo violin in the music which follows the printed extract.

.....

.....

.....

..... [3]

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Haydn: *Symphony No. 100*

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 **36** to **38**.

36 **(a)** Which part of the Exposition begins at bar 1?

..... [1]

(b) Describe in detail how the music from bar 1 contrasts with what immediately precedes it in the movement (before the recorded extract).

.....

.....

..... [2]

37 **(a)** Which part of the Exposition begins at bar 16?

..... [1]

(b) What is the purpose of this section?

.....

..... [1]

38 **(a)** On which chord does this extract end?

..... [1]

(b) Explain precisely what is played next in the movement (immediately after the recorded extract).

.....

.....

..... [2]

Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **39** to **43**.

39 What is the tempo marking of the movement from which this extract is taken?

..... [1]

40 **(a)** Which section of the movement begins at the start of the extract?

..... [1]

(b) How does Haydn create a 'Military' feel at the start of this section?

.....

..... [1]

41 Name the chord outlined in bars 9–12.

..... [1]

42 **(a)** From where in the movement is the melody which is used in bars 15–20 taken?

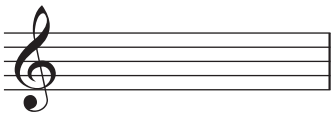
..... [1]

(b) How is the melody accompanied?

.....

..... [1]

43 On the stave below, write the last two notes of the viola part in bar 22 in the treble clef.



[2]

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