Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

8507689906

MUSIC **0410/12**

Paper 1 Listening **October/November 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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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 choir and orchestra. The words are printed below. Read through questions **1** to **5**.

[Orchestral introduction]
1 *Beat! beat! drums! – Blow! bugles! blow!*
2 *Through the windows – through the doors, burst like a ruthless force,*
3 *Into the solemn church, and scatter the congregation,*
4 *Into the school where the scholar is studying;*
5 *Leave not the bridegroom quiet,*
6 *No happiness must he have now with his bride,*
7 *Nor the peaceful farmer any peace,*
8 *Ploughing his field, or gathering in his grain,*
9 *So fierce you whirr and pound you drums – so shrill you bugles blow.*
[Orchestra]

1 Suggest a suitable **Italian** tempo marking.

..... [1]

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

- ☐ Ascends and descends in steps of a semitone
- ☐ Ascends and descends in steps of a tone
- ☐ Ascends in steps of a semitone
- ☐ Descends in steps of a tone

[1]

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3 The words describe the violence of war. How does the music of the introduction and lines 1–9 reflect this?

.....

.....

.....

..... [3]

4 Describe the orchestral music which follows line 9.

.....

.....

..... [2]

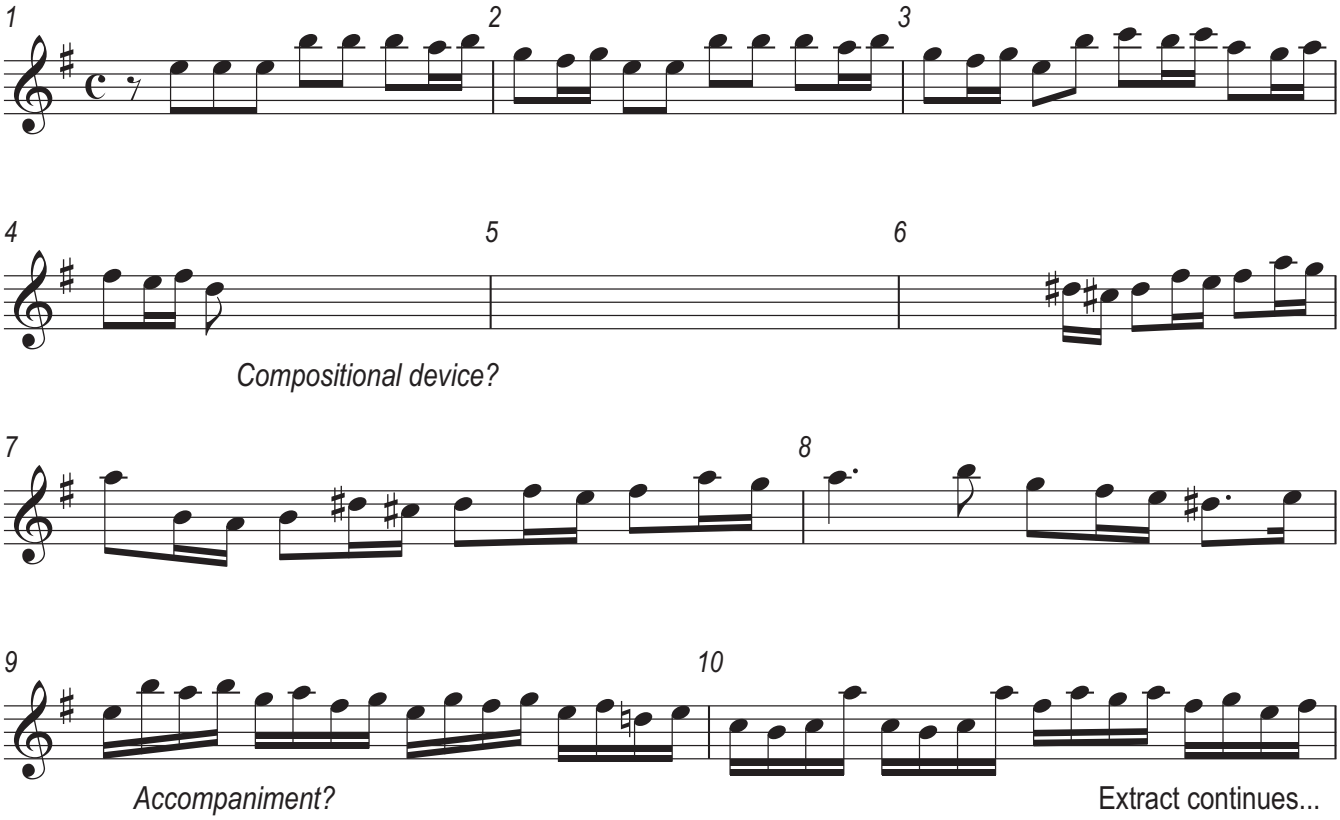
5 When was this music written?

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

[1]

Music A2

You will hear an extract for instruments. Look at the skeleton score and read through questions **6** to **9**.



6 What compositional device is used in bars 3^2–6^1?

..... [1]

7 Describe the accompaniment to the section of melody which begins in bar 9.

.....

.....

..... [2]

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8 What type of piece is this?

- ☐ Concerto
- ☐ March
- ☐ Sonata
- ☐ Symphony

[1]

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

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

[1]

(b) Give **two** reasons for your answer. Do not repeat any information already given.

.....

.....

..... [2]

(c) Who composed it?

- ☐ Debussy
- ☐ Mendelssohn
- ☐ Mozart
- ☐ Vivaldi

[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 voices and instruments. Read through questions **10** to **12**.

10 What is the first instrument you hear?

..... [1]

11 Apart from the different melody, in what ways is the music of the group of singers different from the main solo singer?

.....

.....

..... [2]

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

..... [1]

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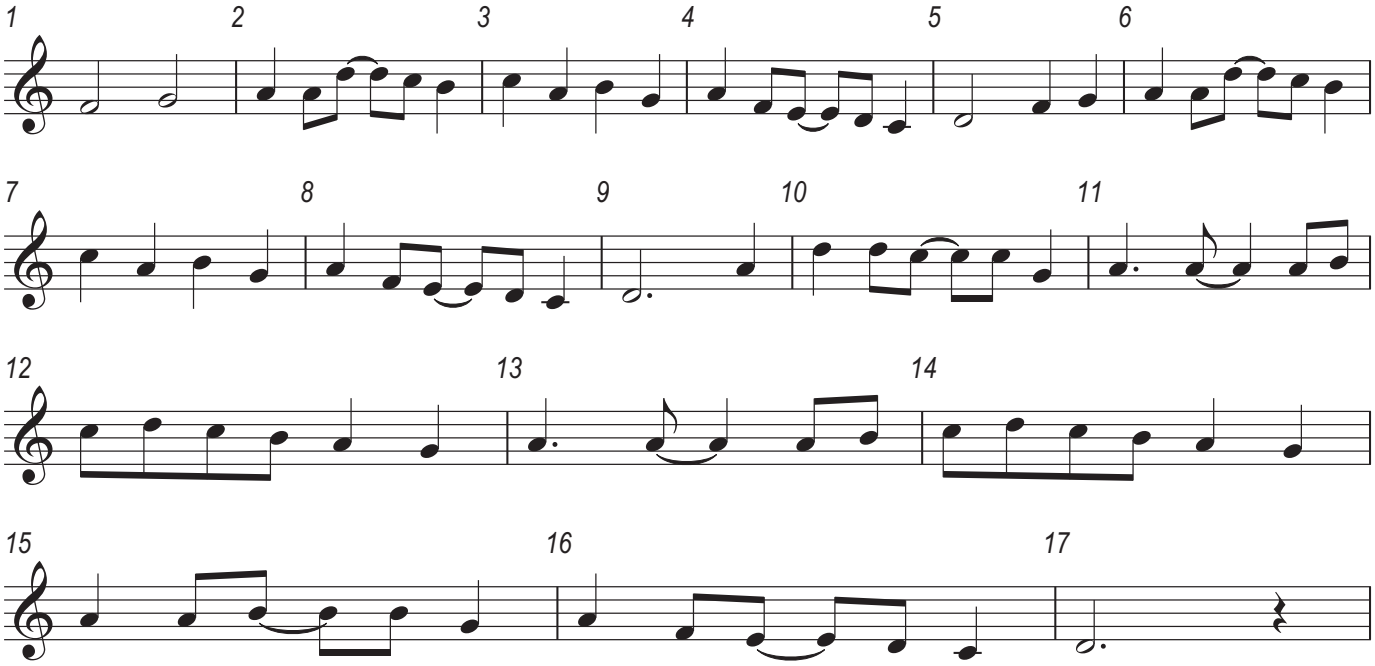
.....

.....

..... [2]

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Music B2

You will hear an extract for voices and instruments. Look at the skeleton score and read through questions **13** to **15**.



Extract continues...

13 **(a)** What instrument plays the printed melody?

.....

[1]

(b) Describe how this melody is used by the voices when they enter.

.....

.....

..... [2]

14 After the voices have sung, the instrumental melody is heard again. How is the music different this time?

.....

.....

..... [2]

15 Where does this music come from?

.....

[1]

Music B3 (World Focus: Indian Music)

You will hear two passages from a piece of folk music from Rajasthan, separated by a short gap. Read through questions **16** to **18**.

16 **(a)** What instrument plays the first passage?

..... [1]

(b) Describe how the music of the first passage is related to the construction and playing techniques of this instrument.

.....

.....

.....

..... [3]

17 **(a)** What new instrument is heard in the second passage?

..... [1]

(b) Explain what features of the music played by this instrument are typical of this style.

.....

.....

..... [2]

18 **(a)** Describe the traditional performance contexts for Laṅgās and Māṅgaṇiyārs musicians.

.....

.....

..... [2]

(b) How has this changed more recently?

.....

..... [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 **19** to **26**. Answer the questions in this booklet.

19 What term describes the articulation in bars 2^4–4?

..... [1]

20 The motif which begins the extract (marked with a bracket) is used again in bars 13–17. In what ways is the motif used differently here?

.....

.....

..... [2]

21 Describe the accompaniment to the melody in bars 27^4–31^2.

.....

.....

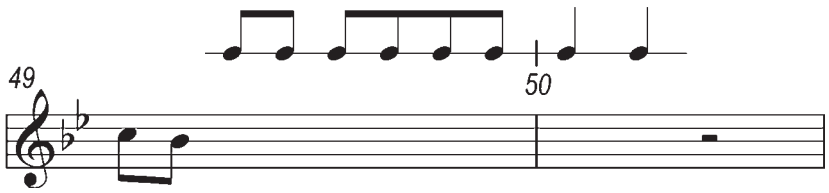
..... [2]

22 Name the bracketed interval in bar 43.

.... [2]

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23 The melody is incomplete in bars 49–50. Fill in the missing notes on the stave below. The rhythm has been given to help you. (The same melody is heard an octave higher in bars 57–58).



[3]

24 **(a)** Name the key and cadence in bars 62–63.

Key: .....

Cadence: .....

[2]

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

..... [1]

25 This piece was composed at the end of the Classical period and the beginning of the Romantic period. Describe **one** feature of the music from **each** of these periods which is characteristic of the style.

Classical: .....

.....

Romantic: .....

.....

[2]

26 Who composed this music?

- ☐ Beethoven
- ☐ Gershwin
- ☐ Handel
- ☐ Wagner

[1]

SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:
either Haydn: *Symphony No. 100* (questions **27** to **34**)
or Brahms: *Academic Festival Overture* (questions **35** 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 **27** to **29**.

27 Describe in detail how the music changes when the melody from the start of the extract is heard again in bars 8–16.

.....

.....

.....

..... [3]

28 **(a)** How is the opening motif used in bars 28–35?

.....

.....

..... [2]

(b) What rhythmic effect is heard here?

- ☐ Hemiola
- ☐ Off-beat
- ☐ Polyrhythm
- ☐ Syncopation

[1]

29 What is the title and tempo marking of this movement?

.....

..... [2]

Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **30** to **34**.

30 What part of the exposition (before the recorded music) is very similar to the music from bar 13?

..... [1]

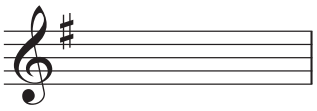
31 Bars 40–47 are identical to the opening eight bars of the movement. What changes are made in bars 48–53?

.....

.....

..... [2]

32 On the stave below, write the first two notes of the viola part in bar 55 in the treble clef.



[2]

33 Describe the harmony in bars 62–70.

.....

..... [1]

34 **(a)** What is this symphony commonly known as?

..... [1]

(b) What aspect of this movement contributed to it being given this name?

.....

..... [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 **35** to **37**.

35 How is the music at the start of the extract related to music from earlier in the overture (before the recorded extract)? Refer to similarities and differences in your answer.

.....

.....

.....

..... [3]

36 **(a)** Describe in detail the rhythmic effect which is heard in bar 4.

.....

..... [2]

(b) In which bar is a similar effect heard?

- ☐ 8
- ☐ 12
- ☐ 16
- ☐ 20

[1]

37 What is played next in the overture (immediately after the recorded extract)?

.....

.....

..... [2]

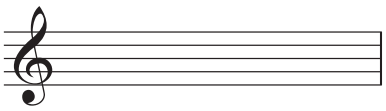
Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **38** to **41**.

38 Bars 1–20 are part of which section of the overture?

..... [1]

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



[2]

40 **(a)** What is the name of the song which is used as the theme which begins in bar 21?

..... [1]

(b) Which section of the overture begins at this point?

..... [1]

(c) Describe the accompaniment to this theme in bars 21–24.

.....

..... [2]

41 What cadence is heard repeatedly from bars 38^{3}–41?

..... [1]

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