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Cambridge Assessment International Education

Cambridge IGCSE™

CANDIDATE NAME

CENTRE NUMBER

CANDIDATE NUMBER

6528712874

MUSIC **0410/13**

Paper 1 Listening **October/November 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 piano. The words are in French. Read through questions **1** to **4**.

The structure of the extract is:

Instrumental introduction
Verse 1
Instrumental interlude
Verse 2

1 What type of voice is heard?

..... [1]

2 Describe the ways in which the music of verse 2 contrasts with verse 1.

.....

.....

.....

..... [3]

3 Identify **three** features of the extract that suggest that it is a waltz.

.....

.....

.....

..... [3]

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4 When was this music written?

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

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Music A2

You will hear an extract for instruments. Read through questions **5** to **8**.

5 Name precisely the first instrument heard.

..... [1]

6 Which of the following best describes the shape of the opening melody?

- ☐ A descending leap and then movement mostly by leap
- ☐ A descending leap and then movement mostly by step
- ☐ An ascending leap and then movement mostly by leap
- ☐ An ascending leap and then movement mostly by step [1]

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

- ☐ March
- ☐ Minuet
- ☐ Sonata
- ☐ Theme and variations [1]

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

.....

.....

..... [2]

8 **(a)** What style is this music?

- ☐ Impressionism
- ☐ Jazz
- ☐ Minimalism
- ☐ Neoclassicism [1]

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

.....

.....

..... [2]

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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 **9** to **10**.

9 **(a)** Describe the music in the first part of the extract.

.....

.....

.....

..... [3]

(b) How does the music change for the second part of the extract?

.....

.....

..... [2]

10 Where does this music come from?

..... [1]

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Music B2

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

11 Describe in detail the texture of the music at the start of the extract.

.....

.....

.....

..... [3]

12 How does the music change during the extract?

.....

..... [1]

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

..... [1]

(b) What is the name of this type of ensemble?

..... [1]

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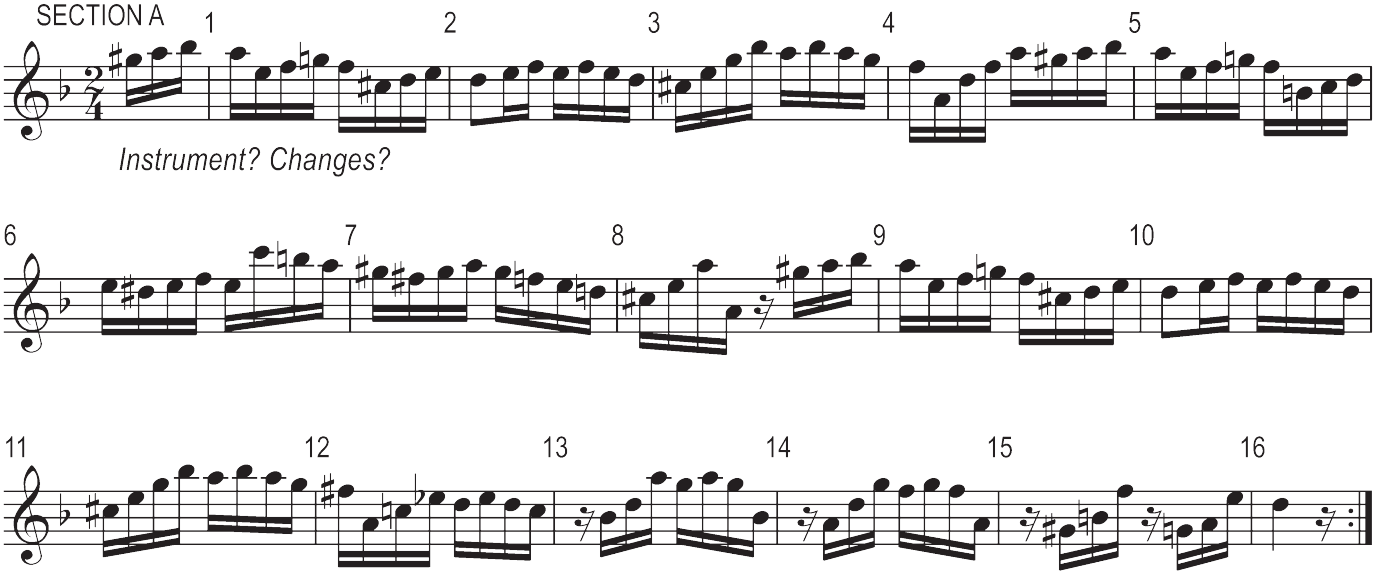
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Music B3 (World Focus: Latin American Music)

You will hear three short passages of choro music, separated by short gaps. Look at the skeleton scores and read through questions **14** to **16**.

The passages of music you will hear are:

1. *Section A (including the start of the repeat)*
2. *The start of Section B*
3. *The start of Section C*



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

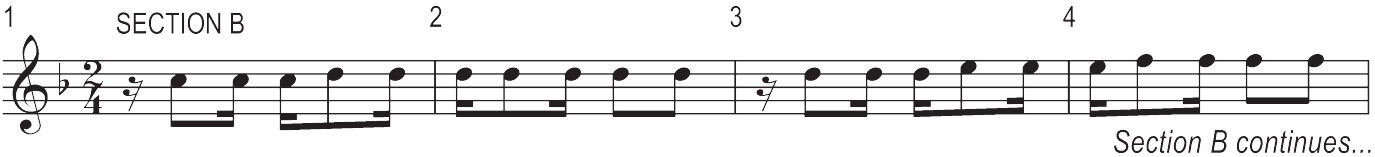
..... [1]

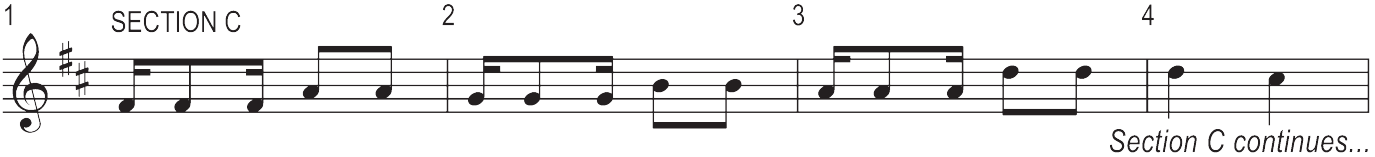
(b) How does the performer change the melody on the repeat?

.....

.....

..... [2]





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15 **(a)** What features of the harmony and tonality in the extract as a whole are typical of choro?

.....

.....

..... [2]

(b) What other features of the music are typical?

.....

.....

.....

..... [3]

16 **(a)** Describe a typical performance context for choro in the early days.

.....

..... [1]

(b) How has this changed now?

.....

..... [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.

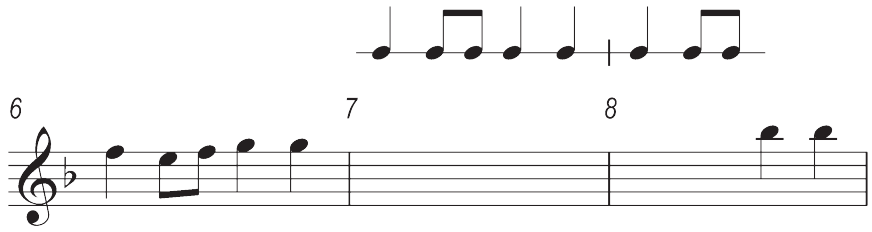
Music C1

You will hear an extract for instruments. Look at the skeleton score, which you will find in the separate insert, and read through questions **17** to **22**. Answer the questions in this booklet.

17 Name the bracketed interval in bar 3.

.... [2]

18 The melody is incomplete in bars 7–8. Fill in the missing notes on the stave below. The rhythm has been given to help you. (The same melody is heard in bars 17–18, 45–46 and 55–56).



[3]

19 How does the music in bars 23–28 contrast with bars 1–22?

.....

.....

..... [2]

20 **(a)** Name the key and cadence in bars 69–70.

Key: .....

Cadence: ..... [2]

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

..... [1]

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21 Bars 1–22 of the extract are section A. Identify the other sections in the printed extract with bar numbers.

.....

.....

..... [2]

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

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

(b) Give reasons for your answer.

.....

.....

..... [2]

(c) Who composed it?

- ☐ Brahms
- ☐ Haydn
- ☐ Stravinsky
- ☐ Telemann [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 **23** to **31**)
or Wagner: *The Mastersingers of Nuremburg*, Overture (questions **32** to **38**).

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 **23** to **26**.

23 Explain how the motif heard in bars 1–2 is used in bars 3–19.

.....

.....

.....

..... [3]

24 Name the cadence in bars 20–21.

..... [1]

25 **(a)** What part of the exposition is heard from bar 52?

..... [1]

(b) What is the purpose of this music?

.....

..... [1]

26 **(a)** What part of the exposition is heard next (after the recorded music)?

..... [1]

(b) What key is it in?

..... [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 **31**.

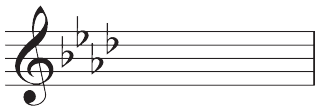
27 Describe the music of bars 0^3–4^1 and explain the function of these bars.

.....

.....

..... [2]

28 On the stave below, write the two notes of the clarinet part in bar 4 at sounding pitch. The key signature has been given.



[2]

29 Comment on Beethoven's use of the sections of instruments from bar 9 to the end of the extract.

.....

.....

..... [2]

30 Precisely name the form of this movement.

..... [1]

31 What is the tempo marking of this movement?

..... [1]

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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 **32** to **35**.

32 Comment on the orchestration of bars 1–6^3.

.....

.....

..... [2]

33 On the stave below, write the two notes of the clarinet part in bar 8 at sounding pitch.



[2]

34 Describe the music of bars 10^4–14^3.

.....

.....

.....

..... [3]

35 Where did the first performance of the overture take place?

- ☐ Berlin
- ☐ Leipzig
- ☐ Salzburg
- ☐ Vienna [1]

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Music D4

Look at the skeleton score, which you will find in the separate insert, and read through questions **36** to **38**.

36 **(a)** Explain what is meant by the term 'leitmotif'.

.....

..... [1]

(b) What does the leitmotif which is heard at the beginning of the extract represent?

..... [1]

37 Describe the ways in which Wagner builds excitement in bars 12–19.

.....

.....

.....

..... [3]

38 **(a)** What does the theme which is heard in bar 20 represent?

..... [1]

(b) How is this theme related to music heard earlier in the overture (before the recorded extract)?

.....

.....

..... [2]

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