



Cambridge IGCSE™

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MUSIC

0410/11

Paper 1 Listening

May/June 2025

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.



SECTION A [16 marks]

You will hear two examples of music, selected from the Baroque, Classical or Romantic periods or since 1900.

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 printed below. Read through Questions 1 to 4.

- 1 *To wander alone when the moon faintly beaming*
- 2 *With glimmering lustre darts through the dark shade*
- 3 *Where owls seek for covert, and night-birds' complaining*
- 4 *Adds sound to the horror that darkens the glade,*
- 5 *Adds sound to the horror that darkens the glade, that darkens, that darkens the glade.*

1 (a) How many beats are there in each bar?

.....

[1]

(b) Suggest a suitable **Italian** tempo marking.

.....

[1]

2 Describe the piano accompaniment in lines 1 and 2.

.....
.....
.....

[2]

3 What musical features suggest darkness and horror in lines 3 and 4?

.....
.....
.....
.....

[3]

4 Identify a feature of the music that shows it was written in the Classical period.

.....
.....

[1]





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Music A2

You will hear an extract for instruments. Look at the skeleton score and read through Questions 5 to 8.

A musical score for 'The Star-Spangled Banner' in G clef, 2/4 time, and B-flat major. The score is divided into eight measures, numbered 1 through 8. Measure 1 starts with a half note followed by a quarter note. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 continue the eighth-note patterns. Measures 6 and 7 show eighth-note patterns. Measure 8 concludes with a half note followed by a quarter note.

Extract continues ...

5 (a) What is the key of the printed melody?

[1]

(b) How is the printed melody performed?

- by clarinet and oboe in unison
- by first and second violins in octaves
- by flute and oboe in octaves
- by violas and cellos in unison

[1]

6 Describe the accompaniment in bars 1–6.

[2]

[2]

7 Describe the music which follows the printed passage, explaining how it is different from bars 1–8.

[3]

[3]





8 Who composed this music?

- Debussy
- Haydn
- Tchaikovsky
- 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 instruments and voices. Read through Questions **9** to **11**.

9 Name the tuned instrument heard at the start of the extract.

.....

[1]

10 Describe the music of the extract.

.....
.....
.....
.....
.....

[4]

11 Where does this music come from?

.....

[1]

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**Music B2**

You will hear an extract for instruments. Look at the skeleton score and read through Questions **12** to **14**.

Extract continues ...

12 How is the printed melody accompanied?

.....
.....
.....

[2]

13 How is the music which follows the printed passage different?

.....
.....
.....

[2]

14 (a) Where does this music come from?

.....

[1]

(b) Give a reason for your answer. Do **not** repeat any information already given in your answers.

.....
.....

[1]




Music B3 (World Focus: Chinese music)

You will hear three passages from a piece of Jiangnan sizhu music, separated by short gaps. The music of the first passage is printed. Look at the skeleton score and read through Questions 15 to 17.

First passage:

15 (a) Identify and comment on the scale that is used for the melody in the first passage.

.....
.....
.....

[2]

(b) Describe the texture of the music in this passage.

.....
.....
.....

[2]

16 What other features of all three passages are typical of Jiangnan Sizhu music? Do **not** repeat any information already given in your answers.

.....
.....
.....
.....
.....

[4]

17 Briefly describe the context in which Jiangnan Sizhu music is typically performed.

.....
.....
.....
.....

[2]





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

18 Name the bracketed interval in bar 5.

.....

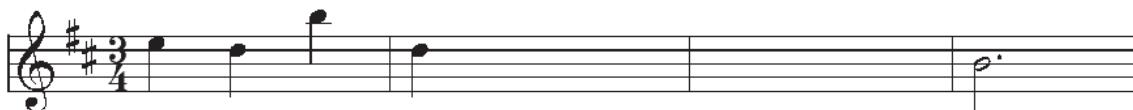
[2]

19 Compare the music of bars 9–14 with bars 1–6, noting similarities and differences.

.....
.....
.....
.....

[3]

20 The melody is incomplete in bars 22–23. Fill in the missing notes on the stave below. The rhythm has been given to help you. [3]



21 After bar 36, the extract continues with a new melody. Describe **three** ways in which the music in this new section contrasts with bars 29–36.

.....
.....
.....
.....

[3]





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

- March
- Minuet
- Oratorio
- Waltz

[1]

(b) Give a reason for your answer.

.....
.....

[1]

23 (a) When was this music written?

- Baroque
- Classical
- Romantic
- Since 1900

[1]

(b) Give reasons for your answer.

.....
.....
.....

[2]





SECTION D [16 marks]

Set Work

Answer all the questions on **one** set work:

either Beethoven: *Symphony No. 5* (Questions **24** to **30**)

or Haydn: *Trumpet Concerto* (Questions **31** to **37**).

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) What section of the movement is this extract taken from?

.....

[1]

(b) How does the key of this section relate to the key of the movement as a whole?

.....

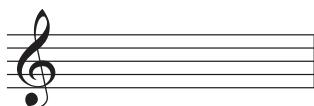
[1]

25 Explain Beethoven's use of melodic material in the extract, including references to which instruments are playing.

.....
.....
.....
.....
.....

[4]

26 On the stave below, write the bracketed notes of the viola part in bars 11–12 in the treble clef. [2]



**Music D2**

Look at the skeleton score, which you will find in the separate insert, and read through Questions 27 to 30.

27 What features of the music in bars 1–21 contribute to a march-like feel?

.....
.....
.....
.....

[3]

28 (a) Give the precise name of the part of the exposition heard from bar 26.

..... [1]

(b) Describe one way in which this contrasts with the music at the start of the extract.

.....
.....

[1]

29 (a) What section of the exposition begins at bar 34?

..... [1]

(b) What is the purpose of this section?

.....
.....

[1]

30 In which year did the first performance of this symphony take place?

1770
 1792
 1808
 1827

[1]





Haydn: *Trumpet Concerto*

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 **31** to **33**.

31 Explain precisely what is played in bars 4²–5¹.

.....
.....
.....

[2]

32 (a) What section of the solo exposition begins in bar 24?

.....

[1]

(b) What key is it in?

.....

[1]

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

.....

[1]

33 (a) What was different about the construction of the trumpet Haydn wrote this concerto for, compared with other trumpets at this time?

.....
.....

[1]

(b) Explain why the solo part in bars 1–12 could only be played on this new trumpet.

.....
.....
.....

[2]



**Music D4**

Look at the skeleton score, which you will find in the separate insert, and read through Questions 34 to 37.

34 What do the violas play in bars 1–8?

Alberti bass

Dominant pedal

Main melody

Tonic pedal

[1]

35 (a) What section of the orchestral exposition starts in bar 27?

.....

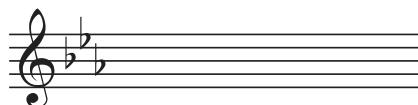
[1]

(b) Explain how the motif from bar 27 is used in bars 29–38.

.....
.....
.....
.....

[3]

36 On the stave below, write the two bracketed notes of the trumpet part in bar 67 at sounding pitch. The key signature has been given. [2]



37 Which trumpeter was this concerto written for?

.....

[1]





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