

**Cambridge IGCSE™**CANDIDATE
NAMECENTRE
NUMBER

--	--	--	--	--

CANDIDATE
NUMBER

--	--	--	--

MUSIC**0410/12**

Paper 1 Listening

October/November 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 voices and instruments. The words are printed below. Read through Questions 1 to 5.

[Introduction]

- 1 *Turn thee, youth, to joy and love;*
- 2 *Why, ah why this fond delay?*
- 3 *Turn thee, youth, to joy and love;*
- 4 *Why, ah why this fond delay?*
- 5 *Haste these blissful meads to rove;*
- 6 *Gentle youth, oh! haste away, oh! haste away.*

- 7 *Why, ah why this fond delay?*
- 8 *Gentle youth, oh! haste away.*

- 9 *Haste away, gentle youth, oh! haste away*

10 *[Choir]*

11 *[Choir]*

- 12 *Turn thee, youth, to joy and love;*
- 13 *Why, ah why this fond delay?*
- 14 *Haste these blissful meads to rove;*
- 15 *Turn to joy;*
- 16 *Turn to joy;*
- 17 *Turn to love;*
- 18 *Turn to love;*
- 19 *Why, ah why this fond delay?*
- 20 *Why, ah why this fond delay?*

- 1 What type of voice sings in lines 1–6?

.....

[1]

- 2 How is the music of lines 3–4 different from lines 1–2?

.....

..... [1]



3 Which **two** features are heard in line 9? Tick **two** boxes.

- ☐ Ascending sequence
- ☐ Contrary motion
- ☐ Descending sequence
- ☐ Ground bass
- ☐ Melisma
- ☐ Ostinato

[2]

4 Describe the music in lines 15–18.

.....

.....

.....

..... [2]

5 (a) When was this music written?

- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Since 1900

[1]

(b) Who composed it?

- ☐ Bartók
- ☐ Handel
- ☐ Mozart
- ☐ Schumann

[1]



Music A2

You will hear an extract for instruments. Look at the skeleton score and read through Questions 6 to 10.

1 2 3 4 5 6

Lower instruments?

7 8 9 10 11 12 13

Marking? Describe Allegro molto

14 15 16 17 18 19 20

Extract continues ...

6 What do the lower instruments play in bars 1²–5?

.....

.....

..... [2]

7 Which of the following markings would be appropriate in bar 7?

- ☐ Accelerando (accel.)
- ☐ Diminuendo (dim.)
- ☐ Pizzicato (pizz.)
- ☐ Rallentando (rall.)

[1]

8 Describe the music of bars 9³–20, referring to the music which is **not** printed in addition to the music which is.

.....

.....

.....

..... [3]



9 Which type of piece is the extract taken from?

- ☐ Concerto
- ☐ Sonata
- ☐ Symphony
- ☐ Waltz

[1]

10 When was this music written?

- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Since 1900

[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 **11** and **12**.

11 (a) Name the melody instrument at the beginning of the extract.

.....

[1]

(b) Which of the following effects is used by this instrument?

☐

Arco

☐

Pitch bending

☐

Roll

☐

Tremolo

[1]

12 (a) Where does this music come from?

.....

[1]

(b) Give reasons for your answer.

.....

.....

.....

..... [3]



Music B2

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

1 Introduction 8

9 10 11 12

13 14 15 16

Extract continues ...

13 (a) After the eight-bar introduction, what instrument plays the printed melody?

..... [1]

(b) Describe the accompaniment to the printed melody.

.....

 [2]

14 Describe **two** ways in which the music which is heard as the extract continues makes a contrast with bars 9–16.

.....

 [2]

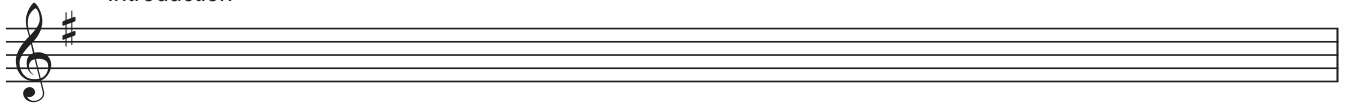
15 Where does this music come from?

..... [1]



Music B3 (World Focus: Chinese music)

You will hear two passages from a piece of Guangdong music, separated by a short gap. Look at the skeleton score and read through Questions 16 to 19.

Introduction

Extract continues ...

16 Describe the texture of the music in the first passage.

.....

.....

..... [2]

17 Complete the table below, to show the two most prominent melody instruments heard in the extract and how the sound is produced on each.

Instrument	Sound
.....	It is a bowed string instrument (similar to an erhu).
Yangqin	

[3]



18 What other features of the complete extract are typical of Guangdong music? Do **not** repeat any information already given in your answers.

.....

.....

.....

.....

..... [4]

19 Which of the following places is commonly associated with Guangdong music?

- ☐ Beijing
- ☐ Hong Kong
- ☐ Nanjing
- ☐ Shanghai

[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 **20** to **27**. Answer the questions in this booklet.

20 Comment on the way bars 5–7 are performed compared with bars 1–4.

.....

.....

..... [2]

21 Name the key and cadence in bar 11.

Key:

Cadence:

[2]

22 Describe the accompaniment to the melody in bars 21–27.

.....

.....

.....

..... [2]

23 Name the bracketed interval in bar 29.

.....

[2]

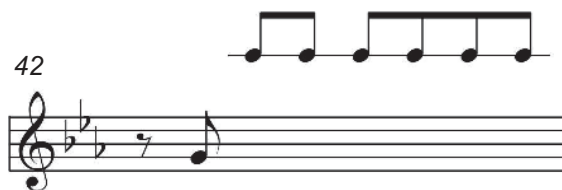
24 What compositional device is used in bars 36–37?

.....

[1]



- 25 The melody is incomplete in bar 42. Fill in the missing notes on the staff below. The rhythm has been given to help you.



[3]

- 26 This piece is a trio for violin, piano and what other instrument?

.....

[1]

- 27 (a) When was this music written?

- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Since 1900

[1]

- (b) Give **two** 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 **28** to **33**)

or Haydn: *Trumpet Concerto* (Questions **34** to **42**).

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 **28** to **30**.

- 28 (a)** Name the instrument that plays the printed music in bars 1–8.

..... [1]

- (b)** How does this music relate to music heard in a previous movement?

.....

 [2]

- 29** From bar 27 the main theme from the start of the movement (before the recorded extract) is heard.

- (a)** Which instruments play the printed music in bars 27–30?

..... [1]

- (b)** What is the key of the theme here?

..... [1]

- 30** When bars 1–8 of the extract are repeated from bar 61, how has the music changed?

.....

 [3]



Music D2

Look at the skeleton score, which you will find in the separate insert, and read through questions **31** to **33**.

31 (a) What section of the movement is this extract from?

..... [1]

(b) Name precisely the theme heard at the start of the extract.

..... [1]

(c) In which order do the instruments appear playing the theme?

☐ Bassoon – clarinet – horn – flute

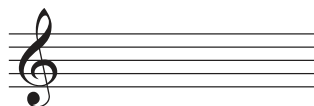
☐ Bassoon – flute – horn – clarinet

☐ Bassoon – horn – clarinet – flute

☐ Bassoon – horn – flute – clarinet

[1]

32 On the stave below, write the bracketed notes of the viola part in bar 18 in the treble clef.



[2]

33 How does Beethoven increase excitement from bar 20?

.....

 [3]





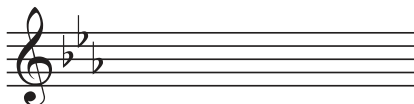
Haydn: *Trumpet Concerto*

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 34 to 38.

- 34 On the staff below, write the trumpet part in bar 14 at sounding pitch. The key signature has been given.



[2]

- 35 Explain precisely what is played in bars 18–21.

.....

.....

.....

..... [3]

- 36 What section of the first movement is this?

- ☐ Development
- ☐ Recapitulation of first subject
- ☐ Recapitulation of second subject
- ☐ Solo exposition

[1]

- 37 What is heard next in the movement (after the recorded extract)?

.....

[1]

- 38 When was this concerto first performed?

- ☐ 1762
- ☐ 1766
- ☐ 1800
- ☐ 1809

[1]



Music D4

Look at the skeleton score, which you will find in the separate insert, and read through Questions 39 to 42.

39 What section of the movement is played at the beginning of the extract?

- ☐ First subject
- ☐ Introduction
- ☐ Second subject
- ☐ Transition

[1]

40 Comment on Haydn's writing for the trumpet in bars 7–19.

.....

.....

.....

..... [3]

41 What chord is heard in bars 43–45?

..... [1]

42 (a) What section of the movement begins in bar 63?

..... [1]

(b) What key is it in?

..... [1]

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

..... [1]





Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

