

**Cambridge IGCSE™**CANDIDATE
NAMECENTRE
NUMBER

--	--	--	--	--

CANDIDATE
NUMBER

--	--	--	--

MUSIC**0410/13**

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 piano. The words are printed below. Read through Questions 1 to 4.

[Piano introduction]

- 1 *The earth hath voice,*
- 2 *The earth hath voice,*
- 3 *The earth hath voice,*
- 4 *And speech is in the sea.*

- 1 Which of the following best describes the melodic shape of the words 'The earth' in line 1?

- ☐ Ascending fifth, falling step
- ☐ Ascending fifth, rising step
- ☐ Ascending octave, falling step
- ☐ Ascending octave, rising step

[1]

- 2 Compare the three settings of 'The earth hath voice' in lines 1, 2 and 3, describing similarities and differences.

.....

.....

.....

..... [3]

- 3 How does the music suggest the sea at the end of line 4?

.....

.....

..... [2]





4 (a) When was this music written?

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

[1]

(b) Give a reason for your answer.

.....

..... [1]



Music A2

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

1 2 3 4

Instrument? 3 3 4

5 6 7 8

3 3 8

9 10 11 12

Changes?

13 14 15 16

Extract continues ...

5 What instrument plays the printed melody in bars 1–8?

.....

[1]

6 When the opening melody is repeated in bars 9–16 what is different?

.....

.....

.....

..... [3]



- 7 (a) When the extract continues after the printed score, which **two** bars of the printed music is it based on?

Bars and [1]

- (b) How is this melody accompanied?

- ☐ Alberti bass
☐ Drum roll
☐ Pedal
☐ Pizzicato strings

[1]

- 8 (a) Identify a feature of the music that shows it was written in the Romantic period.

.....
..... [1]

- (b) Who composed it?

- ☐ Bach
☐ Gershwin
☐ Mozart
☐ Tchaikovsky

[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 9 to 11.

- 9 (a) Describe the music played by the melody instrument in the first part of the extract (until the entry of a new instrument towards the end of the extract).

.....

.....

..... [2]

- (b) How is it accompanied?

..... [1]

- 10 How does the music of the melody instrument change when the new instrument enters?

.....

.....

..... [2]

- 11 Where does this music come from?

..... [1]



Music B2

You will hear two passages from an instrumental piece separated by a short gap. The two passages are different versions of the printed score. Look at the skeleton score below and read through Questions 12 to 14.

12 Name the instrument heard in the two passages.

.....

[1]

13 Two different versions of the printed score are heard. Describe each version.

Version 1	
Version 2	

[4]

14 Where does this music come from?

.....

[1]





Music B3 (World Focus: Chinese music)

You will hear two passages of Jiangnan sizhu ensemble music separated by a short gap. Read through Questions **15** to **18**.

15 Name one of the instruments heard and state how it is played.

Instrument:

How it is played:

[2]

16 (a) Name the texture in the first passage.

.....

[1]

(b) Why is music in this texture never played the same way in each performance?

.....

..... [1]

17 Comment on the metre and tempo of the two passages.

.....

.....

.....

..... [3]

18 Briefly describe some of the ways Chinese music has been notated and taught.

.....

.....

.....

..... [3]





BLANK PAGE



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 25. Answer the questions in this booklet.

- 19 (a) Name the key and cadence in bars 7–8.

Key:

Cadence:

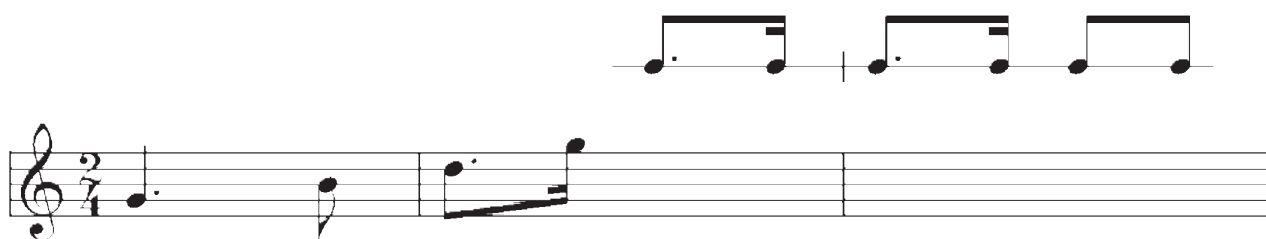
[2]

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

.....

[1]

- 20 The melody is incomplete in bars 13–14. Fill in the missing notes on the stave below. The rhythm has been given to help you.



[3]

- 21 Name the bracketed interval in bar 29.

.....

[2]

- 22 Which of the following is heard in the accompaniment in bars 33–40?

- ☐ Clarinet triplets
- ☐ Cymbal crashes
- ☐ Flute trills
- ☐ Snare drum rolls

[1]



23 Name the compositional device used in bars 45–48.

.....

[1]

24 How does the music change when the extract continues (after the printed music)?

.....
.....
..... [2]

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

- ☐ March
- ☐ Minuet
- ☐ Oratorio
- ☐ Waltz

[1]

(b) Give reasons for your answer.

.....
.....
.....
..... [3]



SECTION D [16 marks]

Set Work

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

either Beethoven: *Symphony No. 5* (Questions **26** to **32**)

or Haydn: *Trumpet Concerto* (Questions **33** to **41**).

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 **26** to **28**.

- 26** How is the statement of the theme in bars 1–12 different from when it was first heard in the movement (before the recorded extract)?

.....

.....

..... [2]

- 27** The movement's opening theme is played in bars 19–22. Describe what is played in bars 23–30.

.....

.....

.....

..... [3]

- 28** Starting from bar 37, how does Beethoven build towards a climax?

.....

.....

.....

..... [3]



Music D2

Look at the skeleton score, which you will find in the separate insert, and read through Questions 29 to 32.

- 29 (a) What is the key at the start of the extract?

..... [1]

- (b) What part of the exposition is heard here?

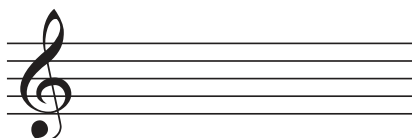
..... [1]

- 30 How is the music in bars 0⁴–2³ used in bars 2⁴–11?

.....

 [3]

- 31 On the stave below, write the viola part in bar 20 in the treble clef.



[2]

- 32 Name the chord at bar 36.

..... [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 **33** to **36**.

33 (a) What is the key at the beginning of the extract?

..... [1]

(b) What is the relationship of this key to the tonic key of the concerto as a whole?

..... [1]

34 Compare bars 5–8 with bars 1–4, commenting precisely on similarities and differences.

.....

 [3]

35 Comment on the tonality in bars 11–16.

.....

 [2]

36 In which venue in Vienna was this concerto first performed?

- ☐ Burgtheater
☐ Mehlgrube
☐ Musikverein
☐ The State Opera

[1]



Music D4

Look at the skeleton score, which you will find in the separate insert, and read through Questions 37 to 41.

- 37 Describe the trumpet writing in bars 11–14.

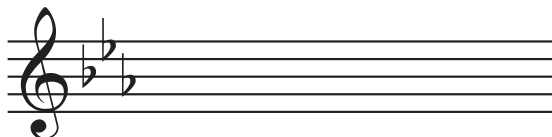
.....
 [1]

- 38 Explain why the trumpet part in bars 29–33 could only have been played on the new instrument Haydn wrote this concerto for.

.....

 [2]

- 39 On the staff below, write the trumpet part in bar 40 at sounding pitch. The key signature has been given.



[2]

- 40 What instrumental effect do the strings use in the passage from bars 67–71?

- ☐ Double stopping
☐ Glissando
☐ Pizzicato
☐ Tremolo

[1]

- 41 Describe the structure of this movement as a whole, and explain how the recorded extract fits into the structure.

.....

 [2]





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.

