



Cambridge IGCSE™ (9–1)

CANDIDATE
NAME
CENTRE
NUMBER

--	--	--	--	--

CANDIDATE
NUMBER

--	--	--	--

MUSIC**0978/12**

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 **20** 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 accompaniment. The words are printed below. Read through Questions 1 to 5.

[Piano introduction]

Verse 1

- 1 *Blow, blow, thou winter wind,*
- 2 *Thou art not so unkind*
- 3 *As man's ingratitude;*
- 4 *Thy tooth is not so keen,*
- 5 *Because thou art not seen,*
- 6 *Although thy breath be rude.*

Chorus

- 7 *Heigh-ho! sing, heigh-ho! unto the green holly:*
- 8 *Most friendship is feigning, most loving mere folly:*
- 9 *Then, heigh-ho, the holly!*
- 10 *This life is most jolly.*

Verse 2

- 11 *Freeze, freeze, thou bitter sky,*
- 12 *That dost not bite so nigh*
- 13 *As benefits forgot:*
- 14 *Though thou the waters warp,*
- 15 *Thy sting is not so sharp*
- 16 *As friend remembered not.*

- 1 Describe the music of the piano introduction.

.....

.....

..... [2]

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

- ☐ Starts with an ascending octave, then moves in leaps
- ☐ Starts with an ascending octave, then moves by step
- ☐ Starts with an ascending fifth, then moves in leaps
- ☐ Starts with an ascending fifth, then moves by step

[1]





3 In what ways is the music of the chorus different from verse 1?

.....

.....

..... [2]

4 Compare the music of verse 2 with verse 1.

.....

.....

..... [2]

5 What style of music has influenced this piece?

- ☐ Impressionism
- ☐ Jazz
- ☐ Minimalism
- ☐ Neo-classicism

[1]



Music A2

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

Extract continues ...

6 What is the key of the printed melody?

.....

[1]

7 Describe the accompaniment in bars 1–6.

.....

 [2]

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

.....

 [3]

9 (a) When was this music written?

- ☐ Baroque
☐ Classical
☐ Romantic
☐ Since 1900

[1]





(b) Who composed it?

☐

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 voices and instruments. Read through Questions **10** and **11**.

10 Name the melody instrument which plays before the voices start singing.

..... [1]

11 (a) Where does this music come from?

..... [1]

(b) What features of the **vocal** music heard in this extract are typical of this part of the world?

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

(c) What features of the **instrumental** music are typical of this part of the world?

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



Music B2

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



Extract continues ...

12 (a) What instrument plays the printed melody?

..... [1]

(b) How is it accompanied?

.....

 [2]

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

.....

 [2]

14 Where does this music come from?

..... [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) Name the woodwind instrument which plays the melody in the first passage.

..... [1]

- (b) Identify and comment on the scale that is used for this melody.

.....

 [2]

- (c) 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.

.....

 [3]





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

.....

.....

..... [2]





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 **25**. Answer the questions in this booklet.

18 Suggest a suitable **Italian** tempo marking for this music.

.....

[1]

19 What compositional device is used in bar 11 and bar 68?

.....

[1]

20 (a) What key is the music in at bar 25?

.....

[1]

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

☐

Dominant

☐

Relative minor

☐

Sub-dominant

☐

Tonic minor

[1]

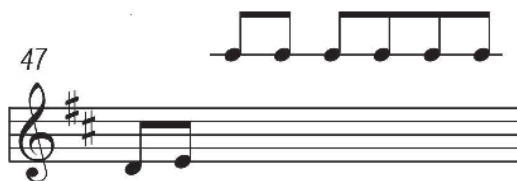
21 What instrument plays the melody in bars 27³–34?

.....

[1]



- 22 The melody is incomplete in bar 47. Fill in the missing notes on the staff below. The rhythm has been given to help you.



[3]

- 23 Name the bracketed interval in bar 53.

.....

[2]

- 24 Briefly explain the structure of the extract, referring to bar numbers.

.....

 [2]

- 25 (a) When was this music written?

- ☐ Baroque
☐ Classical
☐ Romantic
☐ Since 1900

[1]

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

.....

 [2]

- (c) Who composed it?

- ☐ Brahms
☐ Mozart
☐ Purcell
☐ Stravinsky

[1]





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 39).

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 29.

- 26 Bars 0³–27 repeat the opening theme of the movement. How has Beethoven changed the music of the opening theme in:

(a) bars 0³–9²?

.....

.....

..... [2]

(b) bars 9³–19¹?

.....

.....

..... [2]

- 27 (a) What is the structure of this movement as a whole?

.....

..... [1]

(b) From where in the movement is this extract taken?

..... [1]

- 28 Name the key at bar 28.

..... [1]





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

☐ 1770

☐ 1792

☐ 1808

☐ 1827

[1]





Music D2

Look at the skeleton score, which you will find in the separate insert, and read through Questions 30 to 32.

- 30 (a) What section of the movement is the printed music from?

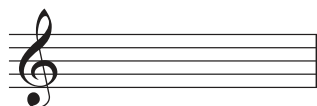
..... [1]

- (b) How does this music prepare for what is heard next?

.....

 [3]

- 31 On the staff below, write the bracketed notes of the viola part in bar 18 in the treble clef.



[2]

- 32 (a) What thematic material is heard after the printed music?

..... [1]

- (b) What key is it in?

..... [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 35.

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

.....

.....

..... [2]

34 (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]

35 (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 36 to 39.

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

- ☐ Alberti bass
☐ Dominant pedal
☐ Main melody
☐ Tonic pedal
- [1]

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

..... [1]

(b) Explain how the motif from bars 27–28 is used in bars 29–38.

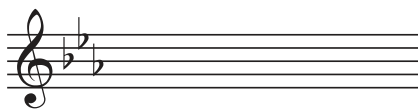
.....

.....

.....

..... [3]

38 On the staff below, write the two bracketed notes of the trumpet part in bar 67 at sounding pitch. The key signature has been given.



[2]

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

- ☐ Codetta
☐ Development
☐ Recapitulation
☐ Transition
- [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.

