



# Cambridge IGCSE™

CANDIDATE NAME



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**MUSIC**

**0410/11**

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 **4**.

*[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** How many beats are there in each bar?

.....

[1]

**2** What type of voice sings in lines 1–6?

.....

[1]





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3 Describe the music in lines 15–18.

.....

.....

.....

..... [2]

4 (a) When was this music written?

- Baroque
- Classical
- Romantic
- Since 1900

[1]

(b) Give reasons for your answer.

.....

.....

..... [2]

(c) 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 5 to 9.

1 2 3 4 5 6

Lower instruments?

7 8 9 10 11 12 13

Allegro molto

Device? Describe

14 15 16 17 18 19 20

Extract continues ...

5 What do the lower instruments play in bars 1<sup>2</sup>–5?

.....

.....

..... [2]

6 Name the compositional device heard in the melody in bars 6–8.

..... [1]

7 Describe the music of bars 9<sup>3</sup>–20, referring to the music which is **not** printed in addition to the music which is.

.....

.....

.....

..... [3]





8 Which type of piece is the extract taken from?

- Concerto
- Sonata
- Symphony
- Waltz

[1]

9 When was this music written?

- Baroque
- Classical
- Romantic
- Since 1900

[1]



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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 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 **10** to **11**.

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

<b>Version 1</b>	<p>.....</p> <p>.....</p> <p>.....</p>
<b>Version 2</b>	<p>.....</p> <p>.....</p> <p>.....</p>

[4]

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

.....

[1]

**(b)** Give a reason for your answer.

.....

..... [1]





**Music B2**

You will hear an extract for instruments. Read through Questions 12 to 14.

12 (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]

(c) What is played by the accompanying instrument at the beginning of the extract?

.....

[1]

13 (a) Which instrument enters later in the extract?

.....

[1]

(b) How does the music change for the entry of this instrument?

.....

..... [1]

14 Where does this music come from?

.....

[1]



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**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 (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]  
.....

16 Name the **two** instruments heard.

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

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

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

18 Briefly describe the performance contexts for this music, including how it has changed more recently.

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

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

**19** Name the bracketed interval in bars 3–4.

..... [2]

**20 (a)** Name the key and cadence in bars 7–8.

Key: .....

Cadence: .....

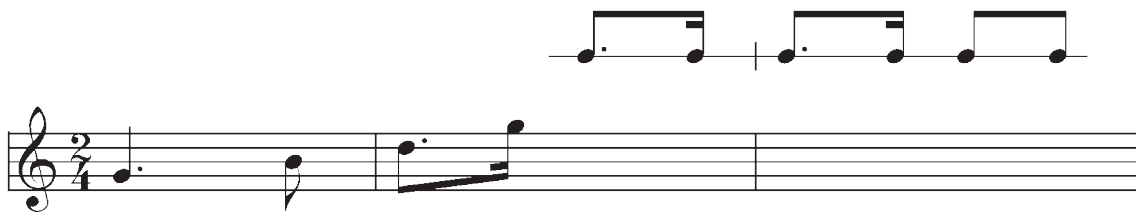
[2]

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

.....

[1]

**21** The melody is incomplete in bars 13–14. Fill in the missing notes on the staff below. The rhythm has been given to help you.



[3]

**22** Which of the following is heard in bars 30–32?

Ascending major scale

Ascending minor scale

Descending major scale

Descending minor scale

[1]

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

.....

[1]





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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 (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]

**27** 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]

**28** 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 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 0<sup>4</sup>–2<sup>3</sup> used in bars 2<sup>4</sup>–11?

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

[3]

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



[2]

32 In bar 25 the oboe part is marked *dolce*. What does this mean?

.....

[1]



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**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 37.

33 Explain precisely what is played in bars 18–21.

.....

.....

.....

..... [3]

34 What section of the first movement is this?

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

[1]

35 On the staff below, write the trumpet part in bar 23 at sounding pitch. The key signature has been given.



[2]

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

..... [1]

37 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 38 to 41.

**38** What section of the movement is played at the beginning of the extract?

- First subject
- Introduction
- Second subject
- Transition

[1]

**39** Comment on Haydn’s writing for the trumpet in bars 7–19.

.....

.....

.....

..... [3]

**40** What chord is heard in bars 43–45?

..... [1]

**41 (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]



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