Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **May/June 2020**

MARK SCHEME

Maximum Mark: 70

Published

Students did not sit exam papers in the June 2020 series due to the Covid-19 global pandemic.

This mark scheme is published to support teachers and students and should be read together with the question paper. It shows the requirements of the exam. The answer column of the mark scheme shows the proposed basis on which Examiners would award marks for this exam. Where appropriate, this column also provides the most likely acceptable alternative responses expected from students. Examiners usually review the mark scheme after they have seen student responses and update the mark scheme if appropriate. In the June series, Examiners were unable to consider the acceptability of alternative responses, as there were no student responses to consider.

Mark schemes should usually be read together with the Principal Examiner Report for Teachers. However, because students did not sit exam papers, there is no Principal Examiner Report for Teachers for the June 2020 series.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the June 2020 series for most Cambridge IGCSE™ and Cambridge International A & AS Level components, and some Cambridge O Level components.

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[Turn over

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
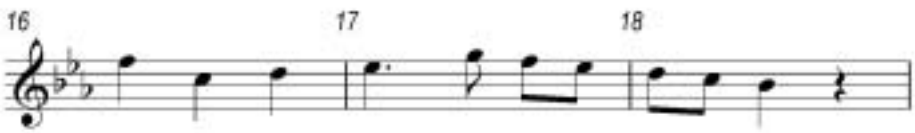
GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.
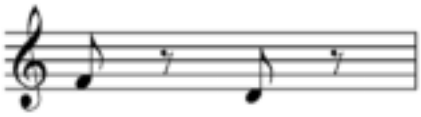
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Question	Answer	Marks
1	Ascending then descending arpeggio / Ascending 4 note motif / descending 3 note motif [1] Ostinato [1]	**2**
2	Soprano	**1**
3	On an echoing road (line 1): The second voice imitates (echoes) the first voice [1] Trotting in unison (line 2): The voices sing in unison [1] and regular rhythm to represent trotting [1] Now out of step (line 3): ref. to staggered entry Now as one again (line 4): singing in harmony / same rhythm.	**2**
4(a)	Twentieth Century.	**1**
4(b)	Chromatic / angular melody writing [1]. Some dissonance [1]. Ostinato accompaniment [1]. Irregular metre / 7/8 [1] ambiguous tonality [1].	**2**
5	G / G major	**1**
6	Clarinet	**1**
7	Homophonic / melody and accompaniment	**1**
8	Louder / full orchestra plays [1] Melody is shorter / only 8 bars / end of melody is not repeated [1] F natural in bar 3 [1]	**2**
9(a)	March	**1**
9(b)	Quadruple metre [1] Clear beat / no rubato [1] Use of dotted rhythms [1] Use of woodwind alone (in first section) [1] sounds like a wind band [1] Prominent percussion / cymbal / triangle / drums / timpani / bass drum [1]	**2**
10(a)	Bandoneon	**1**
10(b)	(Descending) sequence	**1**
11	Melody now played by the piano [1] in octaves / an octave higher [1] Rhythm has been changed e.g. use of triplets, rubato etc. [1] Chords are played on the bandoneon [1] The final note is changed / lower / C [1]	**2**
12(a)	Latin America / Argentina	**1**
12(b)	Use of syncopation [1] It is a tango [1]	**1**
13	It is played by percussion instruments (accept maximum 1 mark for a named instrument e.g. drums / shakers / balafon) [1]. They enter one by one [1] playing ostinato / repetitive rhythms [1] and creating polyrhythm [1]. Credit [1] for a description of the balafon part, e.g. 3 note repeated motif at first, followed by a higher melodic part.	**3**
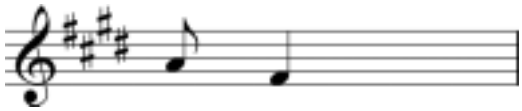
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Question	Answer	Marks
14(a)	Africa	**1**
14(b)	Call and response [1]. A solo singer sings answered by a group [1]. The response is in parallel harmony [1].	**2**
15	Repetitive / rhythmic accompaniment, accept rhythmic mode / Iqa' [1]. Heterophonic melody [1] using a mode/maqam / quarter-tones [1]. There are no chords / harmonies [1].	**3**
16(a)	Nay	**1**
16(b)	Taqsim	**1**
17	A voice is added [1] improvising [1], using syllables such as 'ya', 'li', 'la', etc [1]. The music is unmetered / the riqq has stopped playing [1]. Instruments shadow the vocals [1].	**2**
18	Takht music is usually in suite form / several pieces [1]. The use of composed music [1], improvised taqsim [1] and layali sections [1] is typical.	**2**
19	Concert hall / opera house / radio / TV / film	**1**
20	Staccato	**1**
21	It begins as a solo / monophonic / a single line [1] then there is imitation / it is in thirds / polyphonic / contrapuntal [1] in two parts [1]	**2**
22(a)	Key: B flat major [1] Cadence: Perfect [1]	**2**
22(b)	Dominant	**1**
23	 Entirely or almost completely correct 3 A reasonable attempt but with too many errors for full marks 2 A few correct notes OR general shape reproduced 1 Little melodic accuracy 0	**3**
24	Major [1] third [1] (mark for major only if third is correct)	**2**
25(a)	Minuet	**1**
25(b)	Triple Metre / 3/4 time [1] Moderate tempo [1] Binary / rounded binary form [1]	**1**
25(c)	Trio	**1**
26	Regular / balanced phrases [1]. Diatonic harmony [1]. Homophonic texture [1]	**2**

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Question	Answer	Marks
27	It is now in the tonic / not the dominant	**1**
28	(Orchestral / final) ritornello	**1**
29	 One mark per note	**2**
30(a)	Tonic / C major second inversion / Ic	**1**
30(b)	There is a cadenza [1] The orchestra stops / only the soloist plays [1] an improvised [1] solo based on some of the main themes [1] and including virtuosic display [1].	**3**
31(a)	Solo exposition	**1**
31(b)	There is an added piano (dominant) trill [1] The piano plays the answering phrase [1] There is added decoration in the answering phrase [1] The piano plays semiquavers under the wind fanfare [1]	**2**
32(a)	To modulate (to the dominant / G major)	**1**
32(b)	Transition / bridge (passage)	**1**
33(a)	G minor	**1**
33(b)	Dominant minor (Accept dominant if 33a is correct).	**1**
34	Mozart	**1**
35	Andantino	**1**
36	Cor anglais	**1**
37(a)	Ranz des vaches / call to the cows / pastoral scene (accept similar description)	**1**
37(b)	Cor anglais represents an alpine horn [1]. Slow harmonic rhythm [1]. Sustained chords / major chords / drone [1]	**2**
38	A countermelody [1] which is ornamented [1] with repeated notes / broken chords / scales [1] representing birdsong [1]	**2**
39	1829	**1**
40(a)	There is a trumpet fanfare [1] on an E major broken chord [1] which is imitated by the horns [1] and joined by the timpani on a dominant pedal [1].	**2**
40(b)	It represents the troops assembling	**1**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>41</td><td>
One mark per note</td><td>2</td></tr>
<tr><td>42</td><td>
<table>
<tr><th>Bars</th><th>Section</th><th>Key</th></tr>
<tr><td>1–17</td><td>Introduction</td><td>E major</td></tr>
<tr><td>18–34</td><td>A</td><td>E major</td></tr>
<tr><td>35–50</td><td>B</td><td>C# minor</td></tr>
<tr><td>51–58</td><td>Link</td><td></td></tr>
<tr><td>59–74</td><td>A</td><td>E major</td></tr>
</table>
Completely correct [3]
Mostly correct [2]
Some correct elements [1]

OR
Correct bar numbers [1]
Correct sections [1]
Correct keys [1]

Allow flexibility for upbeats.
</td><td>3</td></tr>
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