Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **May/June 2021**

MARK SCHEME

Maximum Mark: 70

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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

Cambridge International is publishing the mark schemes for the May/June 2021 series for most Cambridge IGCSE™, Cambridge International A and 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:
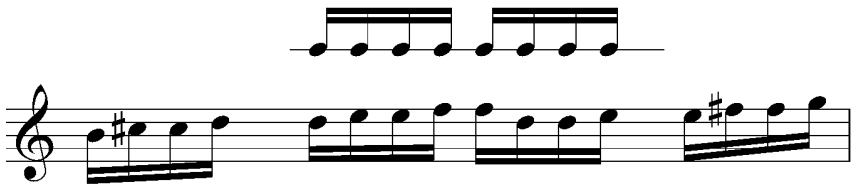
Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.
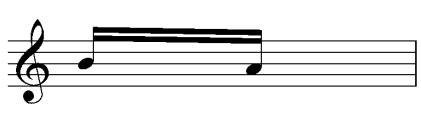
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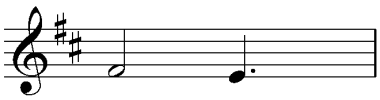
Question	Answer	Marks
1	Soprano	**1**
2	4 (accept 2)	**1**
3	Repetition of the music from line 1	**1**
4	Descending major scale	**1**
5	Flute(s) / horn	**1**
6	Melisma	**1**
7	Small orchestra [1] Balanced phrases [1] Diatonic / functional harmony [1] Melodies using scalic patterns [1] Homophonic / melody and accompaniment texture [1]	**2**
8(a)	Violin	**1**
8(b)	Legato	**1**
9	G minor	**1**
10(a)	The melody is played by piano [1] and the violin plays a counter melody / accompaniment [1]. A cello has been added playing the bass line [1] The piano and violin swap roles [1]	**2**
10(b)	The octave jump is repeated a tone higher / played in sequence [1] and is used again in the following bar [1]. The descending quaver pattern is not played / is delayed until after the repeated octave jumps etc [1]. There is an extra descending quaver sequence [1]. Allow [1] for a convincing but less detailed description, e.g. the leaps continue	**2**
11	Romantic	**1**
12(a)	Dizi [1] / Erhu [1] / Sheng [1]	**2**
12(b)	Pentatonic	**1**
13(a)	China	**1**
13(b)	Pitch bending / ornamentation [1] 4/4 time [1] Repeated melodic phrases [1] Woodblock marking the beat [1]	**2**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14</td><td>Instruments (strings and bandoneon) play a short phrase in unison / octaves followed by a piano cadenza / improvisation (accept any description). The piano plays in octaves and uses glissando. The other instruments interject during the cadenza.

2 – Some features accurately described
1 – A few features described</td><td>2</td></tr>
<tr><td>15</td><td>Very short / staccato chords [1] and a pizzicato / walking / stepwise bass line [1]</td><td>2</td></tr>
<tr><td>16</td><td>Bandoneon</td><td>1</td></tr>
<tr><td>17</td><td>Latin America / Argentina</td><td>1</td></tr>
<tr><td>18</td><td>Jah is the (Rastafarian) God.</td><td>1</td></tr>
<tr><td>19</td><td>They initially sing occasional answering phrases / interjections [1] in harmony [1], then provide wordless [1] harmonies.</td><td>2</td></tr>
<tr><td>20</td><td>Instrumentation: trumpets / trombones (brass) / electric guitar / bass guitar (guitars) / drum kit (accept max 2)
Rhythm etc: 4 beats per bar [1], relaxed tempo [1], emphasis on beats 2 and 4 (off beats) by the guitar chords / ref. to empty strong beats / one drop [1].</td><td>4</td></tr>
<tr><td>21(a)</td><td>Jamaica</td><td>1</td></tr>
<tr><td>21(b)</td><td>It was spread by the recording industry [1] and played via sound systems [1] which were mobile speaker systems transported on trucks / around town [1].</td><td>2</td></tr>
<tr><td>22</td><td>Monophonic / unison / single melodic line</td><td>1</td></tr>
<tr><td>23</td><td>Oboe</td><td>1</td></tr>
<tr><td>24</td><td>Major [1] sixth [1] (mark for major only if sixth is correct)</td><td>2</td></tr>
<tr><td>25</td><td>
<table><tr><td>Entirely or almost completely correct</td><td>3</td></tr><tr><td>A reasonable attempt but with too many errors for full marks</td><td>2</td></tr><tr><td>A few correct notes OR general shape reproduced</td><td>1</td></tr><tr><td>Little melodic accuracy</td><td>0</td></tr></table></td><td>3</td></tr>
<tr><td>26</td><td>Sequence</td><td>1</td></tr>
</table>

Question	Answer	Marks
27(a)	Key: F (major) [1] Cadence: Perfect [1]	**2**
27(b)	Relative (major)	**1**
28	Concerto	**1**
29(a)	Baroque	**1**
29(b)	Harpsichord / (basso) continuo [1] Use of ornamentation / decoration [1] Small orchestra / strings only [1] Diatonic harmony [1] (Mostly) continuously moving bass line [1]	**3**
30	With mutes / muted	**1**
31	2nd violins / violas: repeated notes / in triplet (quavers). Cellos / basses: outline the triad / play on beats 1, 2 and 3 / pizzicato. A full description including both upper and lower strings [2] A partial description [1]	**2**
32(a)	17th / compound third / compound tenth	**1**
32(b)	In the Solo Exposition the leaps are larger / more than three octaves [1]. The Development begins with a rising tenth / possibly an inversion of the leaping theme [1]. In the Recapitulation the leaps ascend rather than descend [1]. Large / descending leaps are also heard at the end of the Recapitulation [1]. Credit answers which refer to inversion [1], larger leaps [1] and smaller intervals [1] without reference to where in the movement.	**2**
33	(Orchestral) ritornello	**1**
34	Burgtheater	**1**
35	The violins play the melody [1] The wind/brass/timpani join for the cadences / end of phrases / play every two bars [1]	**2**
36	Ascending sequence	**1**
37(a)	Imperfect	**1**
37(b)	An Eingang / lead-in [1] A short improvisation [1] Trills / scalic passagework / a repeated melodic shape / descending sequence [1]	**2**
38	 One mark per note	**2**

Question	Answer	Marks
39(a)	It is dominant seventh / A7 harmony [1] over a (dominant) pedal [1] preparing for the tonic / D major [1].	**2**
39(b)	Exposition	**1**
40(a)	Marked / accented	**1**
40(b)	From the opening motif (in the double bass) (accept bar 1)	**1**
41	 One mark per note	**2**
42	Music which tells a story or sets a scene, without using words	**1**
43(a)	In the transition	**1**
43(b)	It is played by woodwind only / violins do not play the melody [1] and it is quiet / piano / it used to be loud [1]	**2**
44	Fanfares / rising fourths [1] from the end of the exposition [1].	**1**
45	A storm (on the horizon)	**1**
46(a)	A minor	**1**
46(b)	Dominant minor	**1**
47	Development	**1**

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