Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **May/June 2022**

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 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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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.

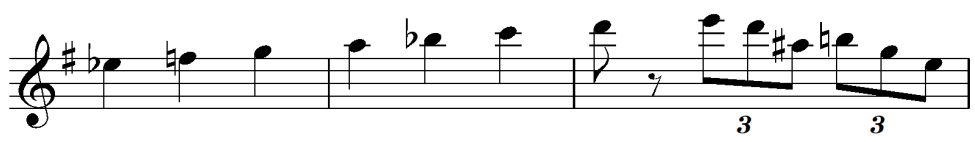
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Question	Answer	Marks
1	2 or 4	**1**
2	Rallentando (Rall.) / Ritardando / Ritenuto / (Rit) / Rubato	**1**
3	(The RH) plays broken chords [1] and the (left hand) plays octaves / (accept single notes / sustained notes / at the beginning of the bar) [1]. The RH is faster moving / plays in quavers [1]. The bassline rises chromatically during line 6 [1]. Allow Alberti bass [1].	**2**
4	The tempo is faster [1]. It modulates [1]. No rubato [1]. The melody rises during the passage [1]. Shorter phrases / gaps between phrases [1]. Staccato / detached singing [1]. Busier piano part / shorter note lengths / triplets [1]. Crescendo / gets louder [1]. Dominant pedal [1]. More chromatic harmony / diminished sevenths [1]. Piano writing is higher / voice is within the piano texture [1].	**3**
5	Romantic	**1**
6	Pizz. / Pizzicato / Plucked	**1**
7	Key: E major [1] Cadence: Perfect [1]	**2**
8	It begins in a minor key [1] with similar accompaniment [1] and the rhythm from bars 4^3-6 [1]. The melody goes lower / the accompaniment is above the melody [1]. The opening melody / key returns later [1] but is modified to end in the tonic [1]. There is similar use of terraced dynamics [1].	**3**
9(a)	Minuet	**1**
9(b)	Triple time / moderately fast / regular phrases	**1**
10(a)	Sarangi	**1**
10(b)	Bowed	**1**
10(c)	With a (tambura) drone	**1**
11(a)	India	**1**
11(b)	Free rhythm / unmetered at the start [1]. Pitch bending / sliding / meend / ornamentation [1], reference to raga beyond naming the word [1], tabla (enter later in the extract) [1] when there is a clearer sense of pulse [1].	**2**
12	The melody is an octave lower [1] and is played by violins (accept strings) / not played by trumpets (accept brass) [1]. It is played in unison / not harmonised [1]. It is more legato / less staccato [1]. The trumpets add stab chords [1] (accept any description) in a descending scale [1] shape.	**2**
13	Violins (strings) play ascending arpeggios (accept broken chords) [1]. Trumpets play occasional (staccato) notes / interjections [1]. There is a syncopated (clave rhythm) [1] walking / broken chord bass line [1] and repeated / strummed chords [1] on guitar.	**3**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14</td><td>Latin America / South America</td><td>1</td></tr>
<tr><td>15</td><td>After a brief opening flourish (accept any description) [1] the kora settles into an ostinato pattern [1] with a steady / repeated rhythm [1]. The back of the kora is knocked percussively / konkon technique is used [1]. The vocal phrases descend [1] to sustained long notes [1]. The singing is syllabic [1].</td><td>4</td></tr>
<tr><td>16(a)</td><td>Birimintingo</td><td>1</td></tr>
<tr><td>16(b)</td><td>It is fast [1], improvised [1] and virtuosic [1]. Runs / sequential phrases [1].</td><td>2</td></tr>
<tr><td>17</td><td>Jeli praise-singers are hereditary music specialists. They are born into the tradition; boys inherit their father’s craft as a profession while young women marry within their fathers’ occupational group. Female jeli do not play melodic instruments, but are highly trained singers.

In the past, the jeli served a specific patron (e.g. a royal family, an important official, a wealthy merchant). They served their patron by singing praises in their honour. Since colonial times, the tradition has changed. Few families can afford their own jeli, so anyone with wealth may become patrons. Jelilu today perform at weddings, political events and naming ceremonies. They are gifted with money by the person praised.

3 – a clear understanding, explaining both the tradition and how it has changed (it is not necessary to cover all of the points in the description above)
2 – several correct points made, but perhaps not addressing both aspects equally
1 – one or two relevant points</td><td>3</td></tr>
<tr><td>18(a)</td><td>Flute</td><td>1</td></tr>
<tr><td>18(b)</td><td>It starts an octave lower [1] and is played by strings / violins / orchestra OR the soloist doesn’t play [1] It has smoother articulation [1] and no acciaccaturas [1]</td><td>2</td></tr>
<tr><td>19</td><td>(Descending) sequence</td><td>1</td></tr>
<tr><td>20</td><td>

<table><tr><td>Entirely or almost completely correct (including missing one accidental)</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>21</td><td>Perfect [1] fifth [1] (mark for perfect only if fifth is correct)</td><td>2</td></tr>
</table>

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Question	Answer	Marks
22	The chord sequence is the same / the accompanying pattern / texture is similar [1] but the flute part sounds improvised / has much shorter (accept faster) notes / semiquavers / is more complex / virtuosic / has a wider range / goes higher [1].	**2**
23(a)	Waltz	**1**
23(b)	3/4 time signature / triple time [1] Fast tempo / one in a bar feel [1] Mix of legato and staccato articulation [1] Lyrical melody [1] One chord per bar [1]	**2**
24	Presence of harpsichord [1] Orchestra of strings only [1] Tonal [1] Regular phrasing [1] Jazz influence [1] Section which sounds improvised [1] Added-note chords [1] Syncopation [1] Modulation to distant keys [1]	**2**
25	It uses triple-stopping [1] and then double-stopping [1]. The violin plays in parallel sixths [1] and the writing is sequential [1] and makes use of suspensions [1].	**2**
26	They play a three-part [1] canon [1], one quaver apart [1].	**2**
27(a)	Ritornello (4)	**1**
27(b)	It uses a passage from the middle of the original ritornello / does not use the beginning or ending of the original ritornello	**1**
28	A concerto for two contrasting groups [1] – a small number of soloists / concertino [1] and a larger accompanying group / ripieno [1].	**2**
29	 One mark per note	**2**
30	It begins with a subject [1]. The answer [1] (bar 5), is accompanied by a countersubject [1]. There is a further entry of the subject in bar 11 [1] and of the answer in bar 15 [1]. In this case, the fugue answers are tonal [1]. The voices/parts/instruments enter one-by-one / it begins monophonically and becomes polyphonic [1].	**3**
31(a)	Middle section / Episode (1)	**1**
31(b)	Only the concertino / soloists play [1]. The violin has continuous quavers / broken chords / scales / a sequence [1], and the recorders play the opening of the fugue subject [1] at a two-bar interval / in stretto [1]. The texture is contrapuntal [1].	**2**
32(a)	Introduction	**1**
32(b)	Adagio	**1**
33	Bassoon	**1**
34	(Double-) Dotted rhythm	**1**

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Question	Answer	Marks
35	The opening seven notes [1] outline the start of the first subject [1] and the falling second (in the bassoon) [1] appears in the (new) second subject [1].	**2**
36	It is the first full orchestral tutti [1] with a (rapid) crescendo / it becomes *ff* [1] in G minor [1] leading to C minor chords [1].	**2**
37(a)	C minor	**1**
37(b)	Tonic minor	**1**
38	 One mark per note	**2**
39	This is the B / second section [1] The structure of the movement is <u>ABA Coda</u> [1]	**2**
40	It uses 'Turkish' instruments [1], which are triangle, bass drum and cymbals [1] (at least two must be named for the mark) and there is a fanfare [1] in the second movement.	**2**