Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/12**

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.

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This document consists of **6** printed pages.

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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.
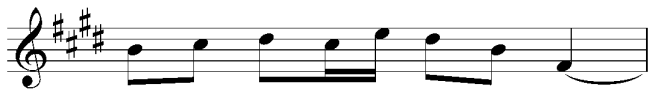
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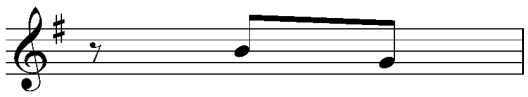
Question	Answer	Marks
1	Soprano	**1**
2	2 or 4	**1**
3	(The RH) plays broken chords [1] and the (left hand) plays octaves / (accept single notes / sustained notes / at the beginning of the bar) [1]. The RH is faster moving / plays in quavers [1]. The bassline rises chromatically during line 6 [1].	**2**
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	Schubert	**1**
6	Whole tone	**1**
7	The melody is repeated at a higher pitch (the first two times) / accept ascending sequence [1]. The triplet rhythm at the end is heard in diminution (accept any description) [1]. The string arpeggios [1] continue as an ostinato [1]. More instruments / layers (accept names / descriptions) join (as the repetitions progress) [1]. Gets louder / crescendos [1]. Brass interjections [1] which are the same (twice) but then change [1].	**3**
8a	Twentieth Century	**1**
8b	Large orchestra [1]. Heavy use of brass [1]. Ostinato [1]. Extremes of register [1]. Some dissonances (but NOT chromaticism as exclusively whole tone) [1]. Fragmented accompaniment figures [1].	**2**
8c	Debussy	**1**
9	Sho	**1**
10	Melody: Starts with a reed instrument [1] playing with much pitch bending (allow glissando / sliding) [1]. A flute takes over the melody [1]. The rhythm is very free [1]. It covers a wide range [1] and is generally high pitched [1]. Accompaniment: (Cluster) chords / long notes / drone [1] from sho. There is no accompaniment in the middle of the extract / the sho notes stop [1]. (Plucked) string notes at the end [1] (NB – may be written in the melody box). Percussion: Individual notes on a small drum [1] which generally get faster [1]	**4**
11	Japan	**1**
12	E minor	**1**
13	The melody is an <u>octave</u> 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**

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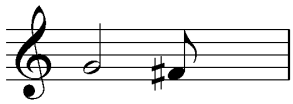
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14</td><td>Violins (strings) play ascending arpeggios (accept broken chords) [1]. Trumpets play occasional (staccato) notes / interjections [1]. There is a syncopated (clave rhythm) [1] walking / broken chord bass line [1] and repeated / strummed chords [1] on guitar.</td><td>2</td></tr>
<tr><td>15</td><td>Latin America / South America</td><td>1</td></tr>
<tr><td>16</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>17a</td><td>Birimintingo</td><td>1</td></tr>
<tr><td>17b</td><td>It is fast [1], improvised [1] and virtuosic [1]. Runs / sequential phrases [1].</td><td>2</td></tr>
<tr><td>18</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
1 – one or two relevant points</td><td>3</td></tr>
<tr><td>19</td><td>Moderato / Andante / Allegretto</td><td>1</td></tr>
<tr><td>20</td><td>(Violas) play repeated notes / quavers / chords / thirds [1]. Cellos imitate (accept repeat) the melody (as an answering phrase) [1].</td><td>2</td></tr>
<tr><td>21</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 (in context) 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>22</td><td>Violins add a countermelody / answering phrase / descant (accept a description) [1]. Double basses double the cellos [1]. There is a bass note at the start of the passage [1].</td><td>1</td></tr>
</table>

Question	Answer	Marks
23	(Ascending) sequence	**1**
24	Major [1] Sixth [1] (sixth must be correct to get the mark for major)	**2**
25	It is in a different key / modulates / G major rather than E major [1]. The music is detached / lighter / not legato [1]. It is homorhythmic (accept any description) [1]. The melody is disjunct / not step-wise / outlines the notes of chords etc [1].	**2**
26a	Romantic	**1**
26b	Lyrical / legato / expressive melody [1]. Chromatic lines [1]. Mediant / tertiary key relationship [1]. Melodic use of the cello / double bass [1].	**2**
26c	Dvořák	**1**
27	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**
28	They play a three-part [1] canon [1], one quaver apart [1].	**2**
29	 One mark per note	**2**
30a	Ritornello (4)	**1**
30b	It uses a passage from the middle of the original ritornello / does not use the beginning or ending of the original ritornello	**1**
31a	E minor	**1**
31b	Relative minor	**1**
32	The first two bars are played by everybody [1] with the concertino parts doubled [1] by the ripieno and the solo violin and first recorder doubling [1]. The next two bars are played only by the concertino [1] with the violin taking over the bass line [1]. This texture is then repeated [1].	**3**
33	Circle of fifths	**1**
34	A concerto for two contrasting groups [1] – a small number of soloists / concertino [1] and a larger / accompanying group / ripieno [1].	**2**
35a	Transition / bridge	**1**
35b	It is shorter [1], does not modulate to the dominant [1] and there is no opening melody / it is just the cadential figure [1].	**2**
36a	Interrupted	**1**
36b	E flat (major)	**1**

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Question	Answer	Marks
36c	Descending sequence [1] tonic pedal [1]	**2**
37	Coda	**1**
38a	C minor	**1**
38b	Tonic minor	**1**
39	 One mark per note	**2**
40	This is the B / second section [1] The structure of the movement is ABA Coda [1]	**2**
41	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**