Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **May/June 2023**

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 2023 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:
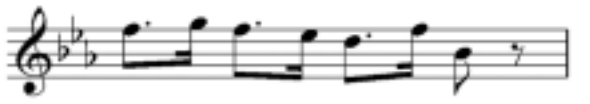
Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.
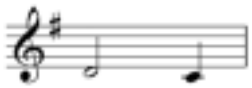
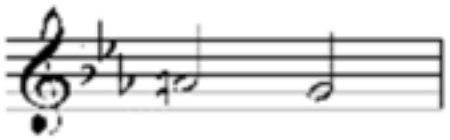
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Question	Answer	Marks
1(a)	3	**1**
1(b)	Andante / Moderato	**1**
2	It starts with ascending leaps then moves mostly by step	**1**
3	(Descending) sequence NOT ascending sequence	**1**
4(a)	It is minor	**1**
4(b)	Imperfect	**1**
5	Use of ornamentation [1], suspensions [1], presence of harpsichord [1]	**2**
6	Horns play a repeated / syncopated figure (accept call and response) [1] in harmony [1] after the trumpet. Strings play legato phrases [1]. Occasional syncopated chords / notes from the wind section [1]. Ref. to occasional / off-beat cymbal [1].	**2**
7(a)	Clarinet	**1**
7(b)	(The first bar of each phrase (bars 1, 5 and 9)) is imitated (accept any description or call and response) (by flutes) [1]. (Flute and piccolo) play a different / staccato answering phrase / motif (after the second bar of each phrase) [1]. There is a descending / stepwise / legato motif played by oboe and clarinet [1]. The imitative / answering phrases / descending motifs are played in octaves [1]. Strings play staccato chords [1] on every beat/crotchet [1] (accept ref. to a regular rhythmic figure for [1]). The horns stop playing the syncopated figure [1].	**2**
8(a)	Jazz	**1**
8(b)	Swung (quavers / rhythm) [1]. Blues scale / blue notes [1]. 12-bar blues chord pattern [1]. Muted trumpet solo [1]. Syncopation [1]. Comping (accept description) [1]. Extended chords [1].	**2**
9	It is mostly stepwise [1] and very repetitive [1] in a minor tonality [1]. It has a range of an octave [1]. It is increasingly decorated as it continues [1].	**2**
10(a)	Oud	**1**
10(b)	The other instruments play a syncopated [1] ostinato pattern [1] which is based on a two-note [1] motif from the first half of the extract [1].	**2**
11	Arab tradition / Middle East (accept any appropriate country)	**1**
12	D minor	**1**
13	Bandoneon / accordion	**1**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14</td><td>It is a <u>varied</u> repeat of the melody, now played by a guitar with a new violin countermelody (accept the music becomes polyphonic / it is a duet) and a more prominent plucked <u>bass line</u>. The accordion/bandoneon stops playing.

A detailed description = 3
A fairly detailed description = 2
A reference to a similarity or a difference = 1
No information = 0</td><td>3</td></tr>
<tr><td>15</td><td>Argentina / South America / Latin America</td><td>1</td></tr>
<tr><td>16(a)</td><td>Sitar</td><td>1</td></tr>
<tr><td>16(b)</td><td>Alap</td><td>1</td></tr>
<tr><td>16(c)</td><td>It is slow [1] and non-metric/has no sense of pulse [1]. It is freely improvised [1], exploring the notes of the rāg [1] and is accompanied only by the drone/tambūrā [1].</td><td>3</td></tr>
<tr><td>17(a)</td><td>Tablā</td><td>1</td></tr>
<tr><td>17(b)</td><td>Time cycle / tāla / metrical cycle (accept tāl, taal)</td><td>1</td></tr>
<tr><td>17(c)</td><td>It is now playing a fixed composition / gat [1] and is elaborated with ornamentation/melodic expansion/improvisation [1]. It is at a higher pitch [1].</td><td>2</td></tr>
<tr><td>18</td><td>Via the guru-shishya / teacher-disciple system / within the family from parent to child / through oral and aural repetition and practice</td><td>1</td></tr>
<tr><td>19</td><td>E flat (major)</td><td>1</td></tr>
<tr><td>20</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>21</td><td>The music / fanfare played by the brass / trumpets in bar 10 is repeated [1] exactly in bars 12 and 14.
The rhythm of the answering phrase / bar 11 is the same (in bars 13 and 15) [1].
In bar 13 the melodic shape is also the same [1] but the music is minor [1].
In bar 15 the melodic shape is different / ascending / stepwise (rather than in leaps) [1] and is in a (different) major key [1].
The texture changes from monophonic to homophonic each time [1].</td><td>3</td></tr>
</table>

Question	Answer	Marks
22	It is the same melodic shape initially [1] but is played an octave higher (by the violins) OR is doubled an octave higher (by the flutes) [1]. The melody changes in the second half and the shape is initially ascending / not descending [1]. It uses a chromatic scale [1] and it ends on a perfect cadence / not imperfect [1].	**3**
23	Minor [1] third [1] (third must be correct to get the mark for minor)	**2**
24	March	**1**
25(a)	Romantic	**1**
25(b)	Very large orchestra / use of heavy brass section / piccolo / range of orchestral percussion instruments [1]. Melodic use of brass / brass used alone [1]. Lyrical second theme [1].	**2**
26(a)	Link	**1**
26(b)	A dominant pedal / pedal D [1] to prepare for the return of (the a theme in) the tonic [1]	**2**
27	 One mark per note	**2**
28	It contains elements of the first and second statements [1]. The violas now double the melody [1] an octave lower and the flute [1] an octave higher. There is a rocking quaver accompaniment [1]. The oboe link is added [1]. Rising quavers are added in the accompaniment [1]. The theme is extended [1]	**3**
29(a)	Transition (accept bridge)	**1**
29(b)	To modulate (to the dominant)	**1**
30(a)	Cellos and basses	**1**
30(b)	In imitation [1] between the cellos/basses and 1st violins [1], then the 1st violins alone [1] without the octave jump [1] and then in imitation between the cellos / basses and 2nd violins [1].	**2**
31	The development (accept Section C) [1]. It is the second part of the second subject / pairs of descending crotchets [1] with bars of rest in between [1], *p* or *pp* [1].	**2**
32	London	**1**
33	 One mark per note	**2**

Question	Answer	Marks
34	The key is now D flat (major) / not F (major) [1]. The theme is played by horn [1] and harmonised by bassoons / not upper strings [1]. The note in the middle / bar 3 / bar 8 is elongated [1].	**2**
35(a)	Well marked	**1**
35(b)	E minor	**1**
36	Some of the instruments repeat the same music a quaver later than the others (accept syncopated as part of a fuller answer – not just the word) [1] which makes them sound like they are playing out of time with each other / sounds unsettling [1]	**1**
37	University of Breslau	**1**
38(a)	Der Landesvater	**1**
38(b)	C (major)	**1**
39	The melody is played by the (second) violins [1]. The violas play in harmony / sixths with the melody [1]. The (first) violins play an inverted pedal [1] which is doubled by the horns [1]. The cellos play a pizzicato / broken chord accompaniment [1]. A stepwise bass line is played by double basses and bassoons [1].	**3**
40(a)	27 to 29	**1**
40(b)	The rhythm has been changed to triplets [1] and it is played by wind instruments (rather than violins) / is passed around different instruments [1] who double in thirds / sixths (rather than mainly octaves) [1]. Bars 31–32 are an octave lower [1].	**2**

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