CAMBRIDGE
International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **May/June 2024**

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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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 descriptions 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).
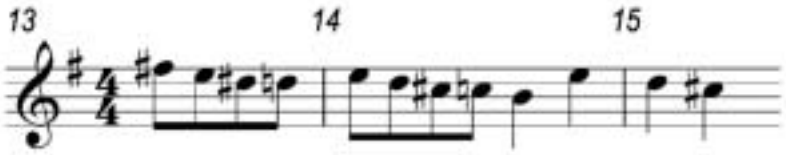
GENERIC MARKING PRINCIPLE 6:

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	Bass (accept baritone)	**1**
2	An ascending interval followed by a descending scale	**1**
3	Melisma (accept cadenza/arpeggio)	**1**
4	Aria	**1**
5	The chorus/many voices (represent a group of soldiers/warriors) [1]. It is loud [1]. The music is faster [1] and higher/has tenor voices [1] with a large rising interval [1] (representing raise/praise etc). Dotted rhythms [1] (representing praise/celebrate/military context). Use of horns/brass playing dotted/military rhythms.	**3**
6	Rossini	**1**
7	Allegretto/Allegro moderato/tempo di menuetto (accept Allegro)	**1**
8	Key: B flat (major) Cadence: Perfect	**2**
9	The strings play much quieter/become the accompaniment/the harpsichord becomes the main part/plays the melody [1] and the harpsichord/strings add decoration [1]	**2**
10(a)	Baroque	**1**
10(b)	Use of harpsichord/basso continuo [1]. Terraced dynamics [1]. Ornamentation/trills/decorated repeat of melody [1].	**2**
11	It begins with one instrument playing a syncopated pattern [1] then the other instruments enter one by one [1] playing ostinatos [1] and polyrhythms/cross rhythms [1] in short note values [1]. They are all percussion instruments/there are many drums (of different pitches) [1]. The balafon/silimba (accept marimba, xylophone) [1] plays a melody in triplets/compound time [1] which is repeated a number of times [1].	**3**
12	They use call and response [1]. There is a long call and a shorter response [1] and then the opposite [1]. There is a solo (accept male) and a group (accept males) [1]. The response is in unison [1]. There are repeated motifs [1]. Each vocal line has a relatively narrow range [1] and generally falls [1]. (The call and response) share some material [1]	**2**
13	Africa	**1**
14(a)	Sarangi	**1**
14(b)	It is a bowed string instrument	**1**
15(a)	India	**1**
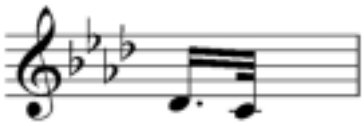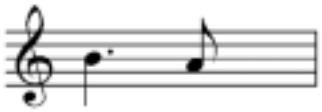
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>15(b)</td><td>Texture of melody and <u>drone</u> [1]
Rhythmically free in the first passage [1]
Metrical in the second passage (accept <u>explained</u> ref. to tala) [1]
A tabla plays[1]
The music is improvised [1]</td><td>3</td></tr>
<tr><td>16</td><td>Cavaquinho [1] (plays strummed chords)
(Guitar) plays a (walking) bass line/low countermelody [1]
Pandeiro [1] plays a repetitive/rhythmic/ostinato accompaniment/maintains the pulse [1]</td><td>4</td></tr>
<tr><td>17</td><td>ABACA</td><td>1</td></tr>
<tr><td>18</td><td>Rondo form [1] In a simple key/G major [1]. Each section is 16 bars long/the sections/phrases are of equal length [1]. Rondo episodes in contrasting keys (relative minor then subdominant) [1]. 2/4 time [1]. Constant semiquaver movement [1]. Use of bandolim as a solo instrument [1].</td><td>4</td></tr>
<tr><td>19</td><td>Choro circle [1]. A small/informal gathering of musicians [1].</td><td>1</td></tr>
<tr><td>20</td><td>Staccato (accept pizzicato/plucked)</td><td>1</td></tr>
<tr><td>21</td><td>(Ascending) sequence</td><td>1</td></tr>
<tr><td>22</td><td>Major [1] third [1] (mark for major only if third is correct)</td><td>2</td></tr>
<tr><td>23</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>24</td><td>Variation 1:
It is in a major/different key/it has modulated [1]. The (solo) piano enters [1] and the theme is heard (largely unaltered) [1], there are chromatic chords [1] and it is more legato/smoother [1].

Variation 2:
It is faster [1] and louder/the full orchestra plays [1] with a virtuosic/semiquaver/running/scalic/stepwise/descending and ascending piano part [1]. Fragments of the melody are heard (in the brass/trumpet/violins) [1].
Maximum 3 marks for any one variation.</td><td>4</td></tr>
<tr><td>25(a)</td><td>Music written in the 20th Century but in the style of the baroque or classical eras (accept any answer which demonstrates this understanding).</td><td>1</td></tr>
</table>

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Question	Answer	Marks
25(b)	Regular/balanced phrase lengths [1] Accept reference to small orchestration at the start or larger orchestra in variation 2 [1]. Tonal theme [1] with much chromaticism [1]. Some dissonance [1] and rapid modulations [1]. Theme and variation structure [1].	**3**
25(c)	Prokofiev	**1**
26(a)	Horns	**1**
26(b)	E flat (major)/relative major	**1**
27	It is piano/quiet [1], legato/dolce [1], entirely in crotchets [1] and mostly conjunct [1] accept higher [1].	**2**
28	There is an ascending sequence [1], increasing chromaticism (accept modulation) [1], the insistent opening motif rhythm in the bass [1], the four-bar phrase is reduced to two bars [1], repetition (of the two-bar phrase) [1], an ascending chromatic bass line [1], a crescendo [1] and the addition of more instruments [1].	**3**
29	Codetta	**1**
30	 One mark per note	**2**
31	Key: A flat (major) Cadence: perfect	**2**
32	The melody is harmonised in thirds/sixths [1] and the violas have triplet staccato semiquaver [1] broken chords [1] while the cellos/basses have a pizzicato bass line [1]. Accept violins join for the ends of phrases [1]. The whole orchestra joins in (at bar 29) [1], ff [1].	**3**
33	Vienna	**1**
34	 One mark per note	**2**
35(a)	Agitated, though always still rather broad	**1**
35(b)	Transition (accept bridge)	**1**
35(c)	To modulate (to the second subject)	**1**
36(a)	(Walther's) love	**1**

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Question	Answer	Marks
36(b)	E (major)	**1**
37	1862	**1**
38(a)	Mastersingers' march	**1**
38(b)	Brass only/no woodwind or harp [1]. No scales [1]. Walking bassline [1] (in lower strings), which is doubled an octave higher by first violins [1]. An offbeat [1] sextuplet semiquaver figure [1] in upper strings.	**3**
39	Dominant pedal [1] Trills [1]	**2**
40	It is an extended plagal cadence [1] with chord IV/F major heard from bar 27^2 – 30 [1] and C major from bar 31 to the end [1]. It is diatonic [1].	**2**

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