CAMBRIDGE
International Education

Cambridge IGCSE™

MUSIC **0410/12**

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.

Cambridge International is publishing the mark schemes for the May/June 2024 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 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).
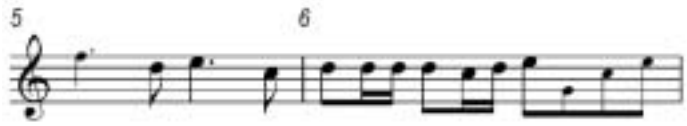
GENERIC MARKING PRINCIPLE 6:

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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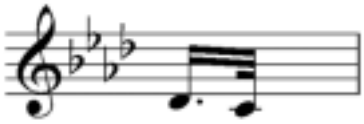
Question	Answer	Marks
1	An ascending interval followed by a descending scale	**1**
2	Recitative	**1**
3	Bass (accept baritone)	**1**
4	Andante / Moderato / Andantino	**1**
5	The chorus / many voices (represent a group of soldiers / warriors) [1]. It is loud [1]. The music is faster [1] and higher / has 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	Recorder (accept wooden flute / baroque flute)	**1**
8	Imperfect	**1**
9	The rhythm is dotted / *notes inégales*	**1**
10	Sonata	**1**
11(a)	Use of harpsichord (and cello) / (basso) continuo [1]. Ornamentation / trills [1]. Terraced dynamics [1]. The music is varied on the repeats [1]. Imitation between melody and bass [1]. Use of sequences [1]. It is a gavotte [1].	**3**
11(b)	Handel	**1**
12(a)	Sarangi	**1**
12(b)	It is a bowed string instrument	**1**
13(a)	India	**1**
13(b)	Texture of melody and drone [1] Rhythmically free in the first passage [1] Metrical in the second passage (accept explained ref. to tala) [1] A tabla plays [1] The music is improvised [1]	**3**
14	Dizi	**1**
15	The melody is doubled / played by all instruments in octaves [1] and played heterophonically (accept a description) [1].	**2**
16	The opening section is at a slow / moderate tempo / the second part is much faster [1]. The metre is quadruple / duple [1].	**2**
17	China	**1**

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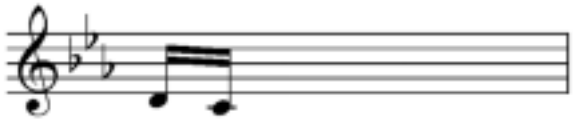
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>18</td><td>Cavaquinho [1] (plays strummed chords)
(Guitar) plays a (walking) bass line / low countermelody [1]
Pandeiro [1] plays a repetitive / rhythmic / ostinato accompaniment / maintains the pulse [1]</td><td>4</td></tr>
<tr><td>19</td><td>It is a rondo [1]. ABACA [1]. Each section is 16 bars long / the sections / phrases are of equal length [1]. The B and C sections are in contrasting keys (relative minor then subdominant) [1].</td><td>2</td></tr>
<tr><td>20</td><td>In a simple key / G major [1]. Rondo episodes in contrasting keys (relative minor then subdominant) Note – only credit if not mentioned in Q19 [1]. 2/4 time [1]. Constant semiquaver movement [1]. Use of bandolim as a solo instrument [1].</td><td>3</td></tr>
<tr><td>21</td><td>Choro circle [1]. A small / informal gathering of (amateur) musicians [1].</td><td>1</td></tr>
<tr><td>22</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>23(a)</td><td>Brass</td><td>1</td></tr>
<tr><td>23(b)</td><td>Staccato / accented / marcato</td><td>1</td></tr>
<tr><td>24</td><td>Dominant</td><td>1</td></tr>
<tr><td>25</td><td>The melody is the same [1] but played lower / a descending sequence [1] and played by oboe / not clarinet [1].</td><td>3</td></tr>
<tr><td>26</td><td>Perfect [1] Fourth [1] (fourth must be correct to get the mark for perfect)</td><td>2</td></tr>
<tr><td>27(a)</td><td>‘New’ classical music [1] i.e. music written in the modern era to sound old [1]</td><td>1</td></tr>
<tr><td>27(b)</td><td>Extended passages of diatonic melody / harmony [1] contrasting with dissonant passages [1]. Regular phrase lengths [1]. Frequent changes of instrumentation [1] and heavy use of brass [1]. Abrupt modulations [1] to unrelated/distant keys [1]. Sudden changes in / wide range of dynamics / mood / character [1].</td><td>3</td></tr>
<tr><td>28</td><td>Poulenc</td><td>1</td></tr>
</table>

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Question	Answer	Marks
29	(Bars 1 – 5 / the opening): It has been rescored / tutti / there are more instruments (accept named instruments) [1]. (Bar 6 onwards): The melody is not just in octaves / there are harmony notes (in the flutes/oboes) [1]. The clarinets and an oboe continue to play [1]. The bassoons have a more melodic role [1]. The first violins take more of the melodic material [1]. The violas play pizzicato with the cellos/basses [1] who are all pizzicato [1].	**3**
30(a)	Oboe	**1**
30(b)	Adagio	**1**
31(a)	Transition	**1**
31(b)	It does not need to modulate	**1**
32	Vienna	**1**
33	 One mark per note	**2**
34(a)	Key: A flat (major) Cadence: perfect	**2**
34(b)	Submediant	**1**
35	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**
36(a)	The guild (of mastersingers)	**1**
36(b)	It is bar 2 of the opening / mastersingers theme [1] but extended / varied / developed [1]	**2**
36(c)	They play a countermelody [1] which moves in contrary motion [1] and includes suspensions [1].	**2**
37	Ascending sequence	**1**
38	Unending melody refers to phrases which are never resolved / completed [1]. In this extract it is shown by extension of themes [1], overlapping phrases [1] leading to contrapuntal textures [1], avoidance of cadences [1], and use of devices such as sequence [1].	**2**
39	A variation of the Spring motif (violins) [1] played as an ascending sequence [1] accompanied by a descending and ascending chromatic scale (cellos) [1]	**2**

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Question	Answer	Marks
40	 One mark per note	**2**
41	The derision motif is presented simultaneously with the Apprentices' theme. This creates a contrapuntal texture like a double fugato with further imitative entries (e.g. moving from cellos, to violas to violins). The woodwind and strings swap roles in bar 23. A good understanding of both themes and texture [3] Some understanding of themes and/or texture [2] One valid point [1]	**3**
42	Development	**1**

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