Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/12**

Paper 1 Listening **October/November 2020**

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 October/November 2020 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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[Turn over

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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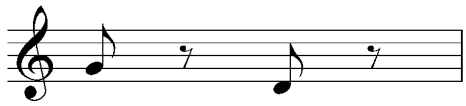
Question	Answer	Marks
1	Starts with a descending interval then moves in leaps	**1**
2	2 or 4	**1**
3	AABA	**1**
4	It is in a different key / lower [1]. The voices sing together more [1] and add an answering phrase / spoken phrase [1]. More off beat brass ('stabs') are added [1]. The orchestration is thicker (particularly in the second half) [1]. There are variations of the main melody / melody fragments by adding extra rests [1] Voices sing in harmonies at the end/last three lines [1].	**2**
5(a)	Musical	**1**
5(b)	Mix of orchestral and jazz band instruments [1]. Use of saxophones / drum kit [1]. Pizzicato Bass [1] Syncopation [1]. 32 bar song structure / AABA if clearly understood to be the typical song form [1]. Change of key between verses [1]. Accept reference to tap dancing [1]. Mixture of speech and song [1]	**2**
6	Allegro / vivace	**1**
7	Violin	**1**
8(a)	5 and 9	**1**
8(b)	They play the same music / in imitation [1] but lower [1]. It is fugal (accept canon) [1].	**2**
9(a)	Baroque	**1**
9(b)	Use of harpsichord / continuo [1]. Polyphonic / contrapuntal / imitative texture [1]. Suspensions [1]. Terraced dynamics [1]. Sequences [1]. No vibrato [1].	**2**
10	The passage is repeated louder [1] and with many more instruments [1]. It is decorated (e.g. bar 4) [1] It is then played softly [1] and then loudly again [1]. At the end it is played much more slowly [1] and without the dotted rhythm [1]. It is played heterophonically [1]. (Award one or two marks for answers which contain some correct information but are not convincing with the chronology. Maximum two marks for dynamics.)	**4**
11(a)	Gamelan	**1**
11(b)	Indonesia / Bali	**1**

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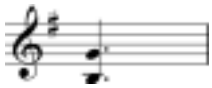
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>12</td><td>
<table>
<tr><th>Family</th><th>Music</th></tr>
<tr><td>Wind</td><td>(Reed instruments / Hichirikis) play the (main) melody [1] and (the sho) holds background chords [1]. (Accept any reasonable description of the flute part – occasionally come together in octaves / heterophonic, but quite different variants) [1].</td></tr>
<tr><td>String</td><td>Occasional plucked [1] rising notes / arpeggios [1].</td></tr>
</table>
Maximum 2 marks for any one section.
</td><td>3</td></tr>
<tr><td>13(a)</td><td>Japan</td><td>1</td></tr>
<tr><td>13(b)</td><td>High pitched [1]. Through composed [1]. No chordal harmonies [1]. Slow / free metre [1]. Heterophonic [1].</td><td>2</td></tr>
<tr><td>14(a)</td><td>Mawwal</td><td>1</td></tr>
<tr><td>14(b)</td><td>Ref: to ‘rough’ / high-pitched / nasal tone quality / crying intonation / plaintive / sad [1]. The rhythm is free [1]. Instruments (an accordion / flute / bowed instrument) answer the singer [1]. Sometimes, the flute and bowed instrument also shadow the singer in the background [1].</td><td>3</td></tr>
<tr><td>15</td><td>It is faster [1] and metred [1]. The melody is repetitive [1]. It is accompanied by the darbuka [1] and a trumpet / reference to Western instruments is also heard [1]</td><td>3</td></tr>
<tr><td>16</td><td>Folk / the people</td><td>1</td></tr>
<tr><td>17(a)</td><td>1970s</td><td>1</td></tr>
<tr><td>17(b)</td><td>Via cassette recorders / boom boxes</td><td>1</td></tr>
<tr><td>18</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>19</td><td>Chromatic</td><td>1</td></tr>
<tr><td>20(a)</td><td>D minor</td><td>1</td></tr>
<tr><td>20(b)</td><td>Relative minor</td><td>1</td></tr>
<tr><td>20(c)</td><td>Imperfect</td><td>1</td></tr>
</table>

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Question	Answer	Marks
21	It is legato / not staccato [1]. The note lengths are longer (there are no semiquavers) [1]. The LH is generally higher [1] and briefly takes the melody [1]. 2 part texture / no LH chords [1]	**2**
22	Minor [1] sixth [1]. (Sixth must be right to get the mark for minor)	**2**
23	EITHER: Rondo / ABACA A: 1–16, B: 17–28, A: 29–36, C: 37–74, A: 75–90 OR: Ternary / ABA A: 1–36, B: 37–74, A: 75–90 One mark for structure, one mark for correct bar numbers Accept some flexibility around bars 66–74 but other numbers expected to be correct.	**2**
24(a)	Classical	**1**
24(b)	Simple / diatonic / functional harmony [1]. Broken chord bass / Alberti bass [1]. Regular / balanced / even phrase lengths [1]. Melody based on scales / arpeggios / broken chords [1]. Homophonic / melody and accompaniment texture [1].	**2**
25(a)	Recapitulation	**1**
25(b)	Horn call / falling thirds.	**1**
26	The march theme is in the bass / cellos and violas / lower strings [1] There is an added countermelody / (violin) tremolo [1] Chords other than tonic and dominant are used [1] Modulation [1]	**2**
27	 One mark per note	**2**
28	In imitation [1] In F major / subdominant [1]	**2**
29	Closing theme (of orchestral exposition)	**1**
30	Key: E minor Cadence: Imperfect	**2**
31	Development	**1**
32	Passagework / semiquavers / arpeggios / diminished sevenths	**1**
33	Circle of fifths	**1**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>34</td><td>Smaller range / only five octaves [1]
Softer / less sustained [1]
Lighter touch [1]
Extra pedal (to reinforce bass notes) [1]
Blended with the orchestral sound [1]
Wooden frame rather than cast iron frame [1]
Leather (rather than felt) hammers [1]
Knee levers [1]</td><td>2</td></tr>
<tr><td>35</td><td>It is for five solo cellos [1]. The first cellist plays as a soloist / monophonic [1] and is then answered by the other cellos / in harmony / homophonic [1].</td><td>2</td></tr>
<tr><td>36(a)</td><td>E minor</td><td>1</td></tr>
<tr><td>36(b)</td><td>It becomes major / E major / tonic major</td><td>1</td></tr>
<tr><td>37(a)</td><td>Timpani</td><td>1</td></tr>
<tr><td>37(b)</td><td>Thunder / the (impending) storm</td><td>1</td></tr>
<tr><td>38</td><td>The harmony / chords are different [1]
There is more use of minor / secondary triads [1]. Accept any specific differences (C sharp major instead of E major / F sharp minor instead of A major / C sharp minor instead of E major)</td><td>1</td></tr>
<tr><td>39</td><td>The Swiss landscape / sunrise</td><td>1</td></tr>
<tr><td>40</td><td><table><tr><th>Instrument</th><th>Music</th></tr><tr><td>Cor anglais [1]</td><td>The printed main melody</td></tr><tr><td>Flute</td><td>A countermelody (accept different melody) / scales / broken chords / repeated notes etc. [1]</td></tr><tr><td>Horns and bassoons</td><td>Sustained (accept held) chords / notes [1]</td></tr><tr><td>Strings</td><td><u>Pizzicato</u> quaver chords [1]</td></tr></table></td><td>4</td></tr>
<tr><td>41</td><td>
One mark per note</td><td>2</td></tr>
<tr><td>42</td><td>It alternates between tonic and dominant chords</td><td>1</td></tr>
<tr><td>43</td><td>(Trumpet) fanfare / final section / finale / galop / section four</td><td>1</td></tr>
</table>

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