Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **October/November 2021**

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 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

© UCLES 2021

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).
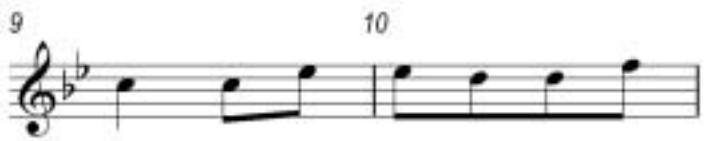
GENERIC MARKING PRINCIPLE 6:

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.

© UCLES 2021

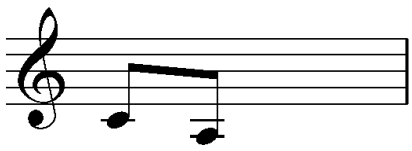
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1</td><td>4 (accept 2)</td><td>1</td></tr>
<tr><td>2</td><td>An ascending interval followed by notes mostly moving in leaps</td><td>1</td></tr>
<tr><td>3</td><td>In line 7, the singer mostly uses one note/sings higher [1]. Ref. to half-speaking for ‘Hi baby’ [1]. There is an additional guitar solo in the accompaniment [1].</td><td>2</td></tr>
<tr><td>4(a)</td><td>Jazz</td><td>1</td></tr>
<tr><td>4(b)</td><td>Swung rhythms/syncopation [1]. Drum kit/jazz band instrumentation (not just trumpets/brass – fuller description needed) [1]. Blue notes [1] Walking bass [1]. ‘Stab’ chords [1]. Improvised (guitar) solo [1].</td><td>3</td></tr>
<tr><td>5</td><td>
<table>
<tr><th></th><th>Theme</th><th>Accompaniment</th></tr>
<tr><td>1st playing</td><td>The theme is played by the violins, doubled in octaves.</td><td>All instruments play the same rhythm to harmonise the melody. The tonality is minor to begin with, but changes to major at the end.</td></tr>
<tr><td>2nd playing</td><td>It is played two octaves lower/by cellos/doubled an octave lower still by double basses [1].</td><td>There are longer/held notes [1] rather than a homorhythmic texture [1]. The tonality remains in a major key [1]. Accept violins play an octave lower [1]. There is an unexpected loud chord at the end [1].</td></tr>
<tr><td>3rd playing</td><td>The theme is played by violins/at the original octave [1]. The theme is changed at the end/shortened [1].</td><td>The double basses are not playing (accept only the upper strings/violins are heard) [1]. The tonality is <u>minor</u> [1]. The texture returns to being homorhythmic [1]. It ends with an imperfect cadence [1].</td></tr>
</table>
3 marks for each playing, max 2 marks for accompaniment each time.
</td><td>6</td></tr>
<tr><td>6(a)</td><td>Romantic</td><td>1</td></tr>
<tr><td>6(b)</td><td>Tchaikovsky</td><td>1</td></tr>
<tr><td>7</td><td>Repetitive/ostinato [1]
A (low) bass line [1] followed by (higher) broken chords [1]
It is minor [1]</td><td>2</td></tr>
</table>
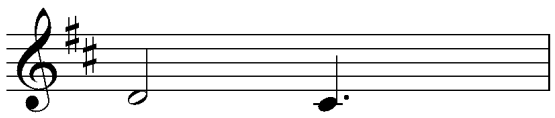
© UCLES 2021

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>8(a)</td><td>Panpipe</td><td>1</td></tr>
<tr><td>8(b)</td><td>Octave/8th</td><td>1</td></tr>
<tr><td>9</td><td>Charango</td><td>1</td></tr>
<tr><td>10</td><td>South America</td><td>1</td></tr>
<tr><td>11</td><td>Free/unmetered</td><td>1</td></tr>
<tr><td>12</td><td>Pentatonic</td><td>1</td></tr>
<tr><td>13</td><td>First half is two-part texture (accept duet)/polyphonic [1]. In the second half, the two shakuhachis play in unison [1] and there is an accompaniment [1] by string instruments OR it is melody and accompaniment [1]. There is also a regular drum beat/a two note pattern on a metallic instrument [1].</td><td>3</td></tr>
<tr><td>14</td><td>Japan</td><td>1</td></tr>
<tr><td>15(a)</td><td>Rhythm/electric guitar</td><td>1</td></tr>
<tr><td>15(b)</td><td>Staccato/short [1] Off-beat chords/chords on beats 2 and 4 [1] in pairs/as quavers/semiquavers [1]</td><td>2</td></tr>
<tr><td>16</td><td>Ostinato</td><td>1</td></tr>
<tr><td>17</td><td>They sing a countermelody/overlapping/another melody [1] with different but related words [1] and sing in <u>harmony</u> (wordlessly) between the two lines [1] at a high pitch/falsetto [1].</td><td>2</td></tr>
<tr><td>18</td><td>It is slow/relaxed tempo [1]
It is in 4/4/quadruple [1]</td><td>2</td></tr>
<tr><td>19(a)</td><td>Jamaica</td><td>1</td></tr>
<tr><td>19(b)</td><td>Ska [1], rocksteady [1], mento (accept Jamaican folk music/European/African music) [1] American jazz/rhythm and blues [1]</td><td>1</td></tr>
<tr><td>20</td><td>B flat (major)</td><td>1</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 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>Repetition</td><td>1</td></tr>
</table>

© UCLES 2021

Question	Answer	Marks
23	Perfect [1] fourth [1] (fourth must be correct to get the mark for perfect)	**2**
24(a)	The (right hand) melody is largely the same [1]. Tempo/harmony/cadences are the same [1]. A semiquaver pattern [1] based mostly on scales [1] has been added (to the left hand).	**3**
24(b)	The melody is still the same [1] but it is in the left hand/bass [1] and is harmonised/played in chords [1]. A trill [1], broken chord/arpeggio [1] and then scales [1] have been added in the right hand.	**3**
25(a)	Classical	**1**
25(b)	Regular/balanced phrases [1]. Simple/diatonic harmony [1]. Homophonic texture/melody and accompaniment [1].	**2**
26	Key: G minor [1] Cadence: Perfect [1]	**2**
27	There is added decoration/there is a scale/stepwise movement between the G and B flat/the B flat in bar 5 is repeated/there is an added appoggiatura/B flat at the start of bar 6/the A in bar 6 is repeated [1]. It is what Mozart would have done [1].	**2**
28	There are no triplet quavers	**1**
29(a)	Development	**1**
29(b)	Recapitulation	**1**
30	Andante	**1**
31	Upbeat/three quavers are added [1] Only the second half of the melody is played [1] by the violins [1], which the wind (1st oboe/1st bassoon) repeat [1]. The piano then plays the second half of the melody [1] and extends it [1] with much chromaticism [1]	**3**
32(a)	G (major)/dominant	**1**
32(b)	Sonata rondo/ABACABA [1] This is the (first) B section/2nd subject (in the Exposition) [1]	**2**
33	 One mark per note Candidates may add a natural before the C, but this is not required for the mark for that note.	**2**
34(a)	It was the first subject	**1**

Question	Answer	Marks
34(b)	It is tutti/whole orchestra/was previously wind [1] and played fortissimo/loud/was previously piano/quiet [1]	**2**
35	It has the same melodic shape as the first subject (mediant falling to dominant via supertonic and tonic) [1]. Also credit accurate references to the descending nature of the opening theme (bars 1 and 2) [1].	**1**
36	It is E^7 [1] which is the dominant of the dominant [1], preparing for the dominant second subject/modulation to A major [1]. (Award [1] for reference to dominant seventh without any accurate reference to key or context)	**2**
37	As quavers (alternating pitches)	**1**
38	Transition/bridge	**1**
39	Bars 1–4 are in G major [1], bars 5–8 are in G minor [1], which is a modal shift [1]	**2**
40(a)	Second subject/theme	**1**
40(b)	Dominant pedal	**1**
41	 One mark per note	**2**
42(a)	Recapitulation	**1**
42(b)	It is played by violins/not woodwind [1]. There is no pizzicato accompaniment [1]	**1**

© UCLES 2021