Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/12**

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.

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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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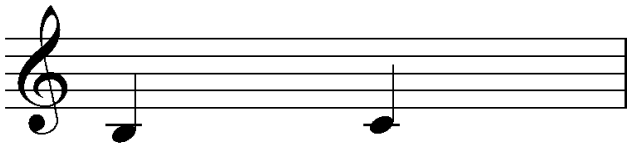
Question	Answer	Marks
1	The notes of a minor chord	**1**
2	In line 7, the singer mostly uses one note/sings higher [1]. Ref. to half-speaking for 'Hi baby' [1]. There is an additional guitar solo in the accompaniment [1].	**2**
3	They first play the music from the introduction [1] then play the music of line 1 [1] but harmonised [1] and an <u>octave</u> higher [1].	**2**
4(a)	Jazz	**1**
4(b)	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].	**2**
5(a)	Bassoon	**1**
5(b)	Ground bass	**1**
6	3	**1**
7	They play in canon (accept a less precise reference to copying/repetition/imitation) [1] two bars apart [1].	**2**
8(a)	Baroque	**1**
8(b)	Harpsichord/(Basso) continuo/Ornamentation/Trills	**1**
8(c)	Purcell	**1**
9	Shakuhachi(s)	**1**
10	Pentatonic	**1**
11	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].	**3**
12	Japan	**1**
13(a)	Sitar	**1**
13(b)	It plays fast [1] scalic notes [1] with lots of repetition of the same note/tremolo [1]. Later, small motifs are repeated [1] and the music ascends [1] (accept ref. to sequence). It finishes with repetition of the same note an octave higher [1] than the first note. It is improvised [1]. Pitch bending [1].	**3**
14(a)	India	**1**
14(b)	<u>Melody and drone</u> (and tabla/percussion)	**1**
15	Steel pans/steel drums	**1**

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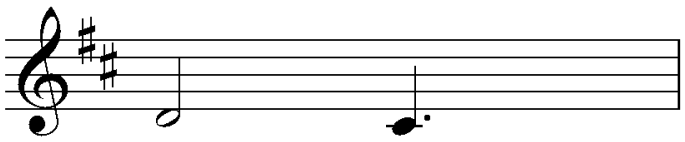
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>16</td><td>(Instrumental) introduction – verse – chorus – (instrumental) interlude
Comprehensive answer [2]
At least two correct sections in order [1]</td><td>2</td></tr>
<tr><td>17</td><td>The <u>verse</u> is sung by a <u>lead singer</u> [1]. The singing is often rushed with speech-like rhythms in the verse [1]. The <u>chorus</u> is sung by <u>backing singers</u> [1] alternating with the lead singer/call and response [1]</td><td>2</td></tr>
<tr><td>18</td><td>Syncopation [1]. Duple metre [1]. Fast [1] Simple harmonies [1] The chorus music is heard again in the instrumental interlude [1]. Use of trumpets/saxophones [1]</td><td>3</td></tr>
<tr><td>19</td><td>New songs were composed for Carnival [1] and were sung in calypso competitions/performed in front of a panel of judges [1]. These were sung in venues called tents. During the weeks preceding Carnival, calypsonians performed each night in four or five tents [1]. The best calypso of the year was crowned the Calypso Monarch [1].</td><td>2</td></tr>
<tr><td>20</td><td>B flat (major)</td><td>1</td></tr>
<tr><td>21</td><td>Minor [1] third [1] (third must be correct to get the mark for minor)</td><td>2</td></tr>
<tr><td>22</td><td>Imperfect</td><td>1</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(a)</td><td>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.</td><td>3</td></tr>
<tr><td>24(b)</td><td>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.</td><td>3</td></tr>
<tr><td>25(a)</td><td>Classical</td><td>1</td></tr>
<tr><td>25(b)</td><td>Regular/balanced phrases [1]. Simple/diatonic harmony [1]. Homophonic texture/melody and accompaniment [1].</td><td>2</td></tr>
<tr><td>26(a)</td><td>A flat (major)</td><td>1</td></tr>
<tr><td>26(b)</td><td>It is the relative major of the tonic minor</td><td>1</td></tr>
</table>

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Question	Answer	Marks
26(c)	It is played by the piano (rather than the 1st violins) [1]. There is no introductory bar [1]. The extra dotted rhythm at the end of bar 1 [1] means that the melody reaches a higher pitch [1]. There is an upbeat to the second phrase (bars 3–4) [1]. Bars 4–5 are more decorated [1]	**4**
27	(1st) oboe	**1**
28	Recapitulation	**1**
29	It is in A major [1] and is played by the piano [1] with an Alberti bass [1] accompaniment. The ending is developed/changed [1] and the woodwind play another changed version of the ending [1].	**3**
30	Circle of fifths [1]	**1**
31	 One mark per note	**2**
32(a)	Sonata-rondo form (accept ABACABA)	**1**
32(b)	Development (accept C)	**1**
33(a)	It was the first subject	**1**
33(b)	It is tutti/whole orchestra/was previously wind [1] and played fortissimo/loud/was previously piano/quiet [1]	**2**
34	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 – double bass motif) [1].	**1**
35	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**
36	As quavers (alternating pitches)	**1**
37	Transition/bridge	**1**
38	Bars 1–4 are in G major [1], bars 5–8 are in G minor [1], which is a modal shift [1]	**2**
39(a)	Second subject/theme	**1**
39(b)	Dominant pedal	**1**

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Question	Answer	Marks
40	 One mark per note	**2**
41(a)	Recapitulation	**1**
41(b)	It is played by violins/not woodwind [1]. There is no pizzicato accompaniment [1]	**1**