Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **October/November 2022**

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 2022 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).
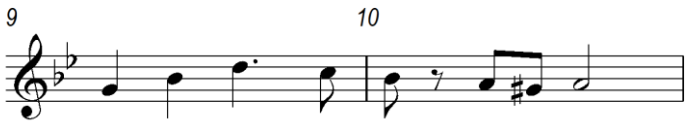
GENERIC MARKING PRINCIPLE 6:

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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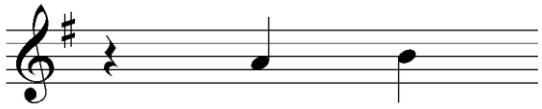
Question	Answer	Marks
1	2	**1**
2	Starts with a descending step followed by an ascending leap	**1**
3	They sing in canon / imitation [1]. The lower voices sing an octave lower / in different octaves [1] and one bar later [1].	**2**
4	Fast tempo [1]. Panting sounds / breath noises [1]. Ostinato / moto perpetuo feel [1]. Flat road is a long held note [1]. Phrases getting shorter / entries more frequent (line 5) [1] implies increasing momentum / a sprint to the finish etc [1]. Short note lengths / staccato [1]. Clear beat indicates footsteps [1]. Diminuendo shows the runner fading into the distance [1].	**3**
5	Twentieth Century	**1**
6	Repeated notes / quavers / melody is doubled in 3rds/6ths / pedal	**1**
7	Trill	**1**
8(a)	The tempo / chords / harmony are similar [1], the melody is incorporated into the semiquaver figuration [1]. The right hand has shorter note values / is faster moving / in semiquavers [1], the left hand now has crotchets / rests [1].	**2**
8(b)	The bass line / chord progression is the same [1], it is at a slower tempo [1], in a minor key [1] and there is use of syncopation / rests in the right hand [1].	**2**
9(a)	Classical	**1**
9(b)	Diatonic harmony / regular/balanced phrasing / homophonic	**1**
10	It is not constant; it starts at a moderate tempo, speeds up, then slows down (at least two elements for the mark).	**1**
11	It is heterophonic [1]. There is a nuclear theme [1] with slow-moving notes [1], a part with faster-moving notes / embellishments to the theme [1] and an interpunctuating part [1].	**3**
12(a)	Gamelan	**1**
12(b)	Indonesia / Java	**1**
13(a)	Rabab [1]	**1**
13(b)	It is a <u>bowed</u> string instrument [1]	**1**
14	The rabab plays a repetitive [1], ornamented melody [1] with a narrow pitch range [1]. This is then doubled by a solo voice [1] and call and response [1] follows with a group singing in unison [1]. An ostinato / repeated drum pattern accompanies [1].	**3**
15	North Africa / Egypt / Arab tradition	**1**

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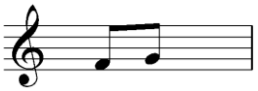
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>16</td><td>They play a (short melodic) riff [1] in unison [1] and syncopated [1] with a bright sound [1].</td><td>2</td></tr>
<tr><td>17</td><td></td><td>1</td></tr>
<tr><td>18</td><td>A group of voices sing a short / simple [1] repeated melody [1] in octaves [1]. The soloist’s part changes each time [1]. It is call and response / has a lead singer and chorus [1].</td><td>3</td></tr>
<tr><td>19</td><td>There is an improvised / solo [1] on (electric) keyboard / organ / piano [1] and polyrhythms (on the drums) [1].</td><td>2</td></tr>
<tr><td>20(a)</td><td>Fela Kuti</td><td>1</td></tr>
<tr><td>20(b)</td><td>Nigeria</td><td>1</td></tr>
<tr><td>21</td><td>Major [1] sixth [1] (sixth must be correct to get the mark for major)</td><td>2</td></tr>
<tr><td>22</td><td>

<table>
<tr><td>Entirely or almost completely correct (inc. missing the #)</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</td><td>(Descending) sequence</td><td>1</td></tr>
<tr><td>24</td><td>The violins play the melody an octave higher [1]. The accompanying brass play a different pattern / quavers / shorter notes [1]. It is louder [1].</td><td>2</td></tr>
<tr><td>25(a)</td><td>E flat (major)</td><td>1</td></tr>
<tr><td>25(b)</td><td>Subdominant</td><td>1</td></tr>
<tr><td>26(a)</td><td>March</td><td>1</td></tr>
<tr><td>26(b)</td><td>Duple time [1]. Regular / steady pulse [1]. March tempo / fairly fast.[1]. Prominent wind / brass / percussion [1]. Fanfare-like passages [1]. Dotted rhythms [1]. Regular phrase lengths [1]. Contrasting trio section [1] in the subdominant [1].</td><td>3</td></tr>
<tr><td>27(a)</td><td>Romantic</td><td>1</td></tr>
<tr><td>27(b)</td><td>Strauss</td><td>1</td></tr>
<tr><td>28(a)</td><td>E minor</td><td>1</td></tr>
</table>

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Question	Answer	Marks
28(b)	Relative minor	**1**
29	It is a (recorder) duet [1], with (the recorders) playing in imitation / canon [1]. It is initially accompanied by simple chordal quavers from ripieno and continuo [1]. From bar 29 / later only the two recorders and continuo are used [1].	**3**
30	Circle of fifths	**1**
31	Bach met the Margrave of Brandenburg in Berlin in 1719 while sourcing a new harpsichord for Cöthen. In 1721, Bach sent him a score of the six concertos, probably having been invited to do so. Bach may have seen this as an opportunity to gain employment. It is likely that Bach drew upon earlier compositions in creating the set. 2 – a good understanding with some detail 1 – some correct information	**2**
32	 One mark per note	**2**
33	The fugue subject	**1**
34	A suspension is where an initially consonant note is ‘suspended’ to the next strong beat where it clashes due to the harmony changing. It then falls by step to resolve. In this passage, the solo violin notes at the beginning of each bar are suspensions, causing dissonance with the recorder part / bass. 2 – a clear understanding of suspension and an accurate example from the passage, however described 1 – some creditable knowledge	**2**
35	Initially the violin plays quaver / broken chords / scales [1]. The music then becomes more virtuosic / the violin plays (scalic) semiquavers [1]; finally the technique of bariolage [1] is used. (However expressed, the answer should refer to the increasing stages of virtuosity to gain 2 or 3 marks).	**3**
36(a)	The first subject	**1**
36(b)	There is a change of time signature from to [1]. There is a change of tempo from Adagio to Allegro [1] There is a change in orchestration from tutti to just flutes and oboes [1]. There is a change from ff/f to p [1]	**2**
37(a)	Transition	**1**
37(b)	To modulate (to D major / the dominant)	**1**

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Question	Answer	Marks
38(a)	A7 / dominant seventh (in D major)	**1**
38(b)	The first subject [1] in the dominant / D major / played by the woodwind [1] instead of the expected second subject [1]	**2**
39	Allegretto	**1**
40(a)	Coda	**1**
40(b)	Trumpet fanfare / timpani roll	**1**
41	A flat (major)	**1**
42(a)	First bar of the movement	**1**
42(b)	In 3rds / 6ths / with a (dominant) pedal	**1**
43	 One mark per note	**2**

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