Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/12**

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:
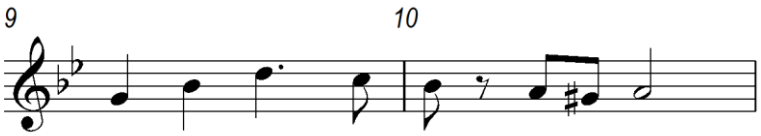
Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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Question	Answer	Marks
1	Starts with a descending step followed by an ascending leap.	**1**
2	They sing in canon / imitation [1]. The lower voices sing an octave lower [1] and one bar later [1].	**2**
3	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. Short note lengths / staccato [1]. Clear beat indicates footsteps [1]. Diminuendo shows the runner fading into the distance [1].	**3**
4(a)	Twentieth Century.	**1**
4(b)	Extended vocal techniques (ref. to wordless sounds etc.) [1]. Minimalist / layering technique [1]. Angular melody [1]. Ostinato [1] 5/4 / irregular time signature [1].	**1**
5	Allegro / Allegretto / Presto / Vivace.	**1**
6	Harpsichord [1] and Cello / viol / violone [1].	**2**
7	Imperfect.	**1**
8(a)	Baroque.	**1**
8(b)	Imitative / contrapuntal / polyphonic texture [1]. Terraced dynamics [1]. Ornamentation / trills / mordents [1]. Many passages decorated with passing notes etc. [1]. (Basso) continuo accompaniment [1]. Use of sequences [1].	**3**
9(a)	Rabab [1].	**1**
9(b)	It is a <u>bowed</u> string instrument [1].	**1**
10	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**
11	North Africa / Egypt / Arab tradition.	**1**
12	Pentatonic.	**1**
13	The melody is played heterophonically [1] in octaves [1]. The phrases are echoed / imitated / the other instruments play in unison [1] while the first instruments hold a long note [1].	**2**
14	The music starts at a moderate pace. Initially, it increases in tempo a little, then there is suddenly a much faster section, followed by a significant rallentando. The tempo is not constant. 2 – a full, accurate description. 1 – some correct elements.	**2**
15	China.	**1**
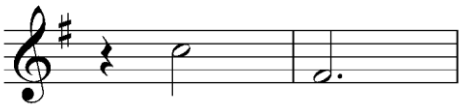
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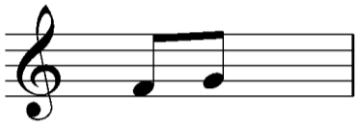
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>16(a)</td><td>Syncopated melody played by the horn section in unison / short melodic riff.
Call and response between (improvised) solo sax and horn section.
Ostinato shèkèrè part and polyrhythmic drums (emphasising the pulse).
Rhythmic electric guitar part (playing seventh / ninth chords).

3 – a comprehensive answer addressing all three layers.
2 – several correct observations.
1 – one or two valid points.</td><td>3</td></tr>
<tr><td>16(b)</td><td>Saxophone.</td><td>1</td></tr>
<tr><td>17</td><td>Short / simple [1] and repetitive melody [1]. Call and response / lead singer and chorus [1]. Pentatonic scale [1]. Blues inflection in the singing [1].</td><td>3</td></tr>
<tr><td>18(a)</td><td>Highlife / soul / funk (accept jazz).</td><td>1</td></tr>
<tr><td>18(b)</td><td>(Fela) Kuti.</td><td>1</td></tr>
<tr><td>18(c)</td><td>Nigeria.</td><td>1</td></tr>
<tr><td>19</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>20</td><td>(Descending) sequence.</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>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>23(a)</td><td>E flat (major).</td><td>1</td></tr>
<tr><td>23(b)</td><td>Subdominant.</td><td>1</td></tr>
<tr><td>24(a)</td><td>March.</td><td>1</td></tr>
<tr><td>24(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>
</table>

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Question	Answer	Marks
25(a)	Romantic.	**1**
25(b)	Strauss.	**1**
26	The (violin / recorder) melody from the beginning of the movement.	**1**
27(a)	Concertino.	**1**
27(b)	The violin plays what was once the continuo part [1]. There is now no continuo / accompaniment [1] and the recorder parts have swapped [1].	**2**
28	The recorder plays unaccompanied virtuosic semiquavers / cadenza.	**1**
29(a)	 One mark per note.	**2**
29(b)	Phrygian / Imperfect.	**1**
30(a)	E minor.	**1**
30(b)	Relative minor.	**1**
31	5.	**1**
32	Only the recorders and continuo play / there is no solo violin or ripieno [1]. There is much imitation [1] between the recorder parts, and a three-part contrapuntal texture [1] is created with the bass line / harpsichord. The bass line then has the fugue subject [1].	**2**
33	Ritornello (4) / subject in (solo and 1st) violins / in C major.	**1**
34	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**
35(a)	The first subject.	**1**
35(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**
36(a)	Transition.	**1**

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