Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **October/November 2023**

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 2023 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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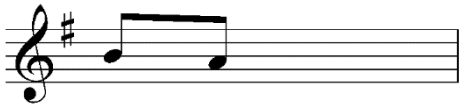
Question	Answer	Marks
1	Ascends and descends in steps of a semitone	**1**
2	Fanfares [1]. Prominent use of 'military instruments' / trumpets / drums / percussion / brass [1]. March-like music [1]. Dissonant / angular melodic intervals / fragmented melodies [1]. Dissonant harmonies [1]. Staccato / accented / ff playing / sudden/big dynamic changes [1]. High-pitched singing (representing screaming) [1].	**3**
3	A descending scale [1] is played as an ascending sequence [1]. Each scale is repeated / imitated [1] with different orchestration / trumpets on the repeat [1]. There is a drum / timpani roll [1].	**2**
4	Chorus	**1**
5	Twentieth Century	**1**
6	Repetition	**1**
7	AABBA	**1**
8(a)	Waltz	**1**
8(b)	Triple time [1] Fast tempo [1] Um-cha-cha accompaniment [1] Strong first beat of the bar [1] One chord per bar [1] Regular phrase lengths [1] Clear melodic sections [1] Prominent melody [1]	**3**
9(a)	Romantic	**1**
9(b)	Large orchestra / significant use of brass/percussion	**1**
10	**First Solo Voice** The voice sings heterophonically (with the rabab) [1], accompanied by percussion [1]. There are four phrases [1], all of which are the same [1], separated by an interjection from the instrumental ensemble [1]. The instruments play the last (four) notes of the vocal melody. [1] The melody line has decoration/ornamentation [1] **Second Solo Voice** The second voice repeats the music of the first voice [1] (credit any points not awarded for the first solo voice). **Group of Voices** They sing two phrases [1] in unison [1] which are different [1] and at a lower pitch [1] Maximum three marks per section.	**4**
11(a)	Arab tradition	**1**

Question	Answer	Marks
11(b)	Use of quarter tone intervals (/ maqam) [1] Melody using a small range of notes [1] Highly rhythmic [1] Rabab / nay [1] Heterophonic texture [1]	**1**
12	(A solo voice) sings the melody from the end of bar 9 [1] but in general without the anacrusis / upbeat / with changed rhythms [1]. The same passage of melody is then harmonised [1] by other voices.	**2**
13	The first part of the melody is omitted / the panpipes play from the end of bar 9 [1]. (The melody is then repeated from the end of bar 9) with another instrument [1] doubling an octave higher [1] and a middle part [1] in longer note lengths [1].	**2**
14(a)	Latin / South America	**1**
14(b)	Pan-pipes / syncopation / guitar(s)	**1**
15	It is made from (hard)wood / with a gourd chamber / with animal skin [1]. It has three main / fretted strings [1], tuned to the tonic, fifth and octave [1] and there are sympathetic strings [1]. It is sounded with a bow [1]. It is held in the lap / upright / vertically / sitting on the floor [1]. Left hand fingers press down with the nails [1]	**3**
16	The music starts non-metrical [1] then there is a pulse [1], then it is metric [1]. The dholak/khadtāl join [1]. There is a drone [1]. Bowed lutes are used to accompany singers [1].	**4**
17(a)	Laṅgās and Māṅgaṇiyārs musicians were traditionally employed under patronage from the wealthy classes [1] to perform for maṅgal / joyous and auspicious occasions e.g. birthdays, religious celebrations, ritual feasts and marriage ceremonies [1].	**2**
17(b)	Many groups perform for tourists at hotels / desert safari camps [1]. Some have become concert performers [1].	**1**
18	It is played contrapuntally / overlapping / not in unison [1] one bar apart [1] and is extended in an ascending shape / doesn't immediately descend [1]. The piano doesn't play the motif [1]. The other two instruments are no longer in unison [1]. The final note is extended [1].	**2**
19	Ascending / major / semiquaver scale (must have scale and one other word for the mark)	**1**
20	(Cello plays) repeated quavers / alternating notes / a rocking pattern / as a bass line [1] and (the clarinet / piano play an ascending) arpeggio [1].	**2**
21	Major [1] third [1] (third must be correct to get the mark for major)	**2**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>22</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 (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(a)</td><td>Key: F (major) [1]
Cadence: Perfect [1]</td><td>2</td></tr>
<tr><td>23(b)</td><td>Dominant</td><td>1</td></tr>
<tr><td>24</td><td>Award maximum one mark per period:
Classical: Generally regular phrase lengths [1]. Melodic material is generally motivic [1]. Typical piano textures include broken octaves / chords [1].
Romantic: Solo use of clarinet [1]. Mediant / unexpected / unusual key change / relationship at bar 39 [1]. Rubato in the performance [1].</td><td>2</td></tr>
<tr><td>25</td><td>Beethoven</td><td>1</td></tr>
<tr><td>26</td><td>It is now piano / quiet [1] and reorchestrated [1]. The brass/timpani drop out [1], the (1st) violin melody is doubled by the bassoon (as well as the flute) [1], there is just string accompaniment [1] with rocking quavers [1] and oboes add a scalic interjection / linking motif [1]. Bar 3 is staccato but bar 11 is slurred/legato [1]</td><td>3</td></tr>
<tr><td>27(a)</td><td>It is heard in imitation [1], reduced to two beats [1] and heard on every beat of the bar [1] instead of just the third. (The violins/oboes use it as) an ascending sequence [1] and (the bassoons/cellos/basses) use it as a decorated pedal [1].</td><td>2</td></tr>
<tr><td>27(b)</td><td>Hemiola</td><td>1</td></tr>
<tr><td>28</td><td>Minuet / Menuetto [1] Moderato [1]</td><td>2</td></tr>
<tr><td>29</td><td>Codetta</td><td>1</td></tr>
<tr><td>30</td><td>It is now played by the wind / rather than the strings [1], an octave higher [1] with imitation (between flute and 1st oboe) [1], sustained horns [1] and timpani [1].</td><td>2</td></tr>
<tr><td>31</td><td>
One mark per note</td><td>2</td></tr>
</table>

Question	Answer	Marks
32	(Alternation of) tonic and dominant chords / I and V / G and D major chords	**1**
33(a)	Military	**1**
33(b)	Turkish instruments or at least two of triangle/cymbals/(bass) drum	**1**
34	The full orchestra suddenly plays / tutti / *ff* / (very) loudly [1]. The main theme is in the bass [1] and the higher instruments play it in inversion [1]. It is reharmonised [1] with hints of B major [1].	**3**
35(a)	 One mark per note	**2**
35(b)	Triplets (in the violas and horns) are played against normal / duplet quavers [1] to create a cross-rhythm [1]	**2**
36	Fuchslied / Fox's Song	**1**
37	It is played in C minor / not C major [1]. In bar 5 the theme is repeated [1] a semitone higher / in C# minor [1]. The upper strings play semiquavers [1] / (first) violins play in an extremely high register [1] / (second) violins play broken chords [1]	**3**
38	Groups of three descending crotchets [1] cross the bar lines [1] making the metre uncertain / feel like triple time [1]	**2**
39	Dominant pedal	**1**
40	He had been offered an honorary / doctorate from the University of Breslau [1] and wrote Academic Festival Overture as his thank you response [1].	**2**

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