Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/12**

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).
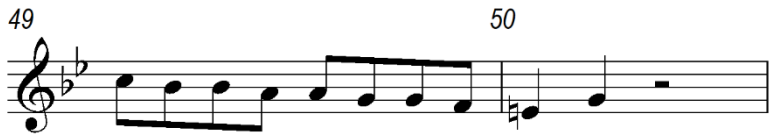
GENERIC MARKING PRINCIPLE 6:

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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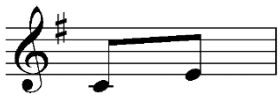
Question	Answer	Marks
1	Vivace / Allegro / Allegretto / Allegro moderato / Alla Marcia	**1**
2	Ascends and descends in steps of a semitone	**1**
3	Fanfares [1]. Prominent use of 'military instruments' / trumpets / drums / percussion / brass [1]. March-like music [1]. Dissonant / angular melodic intervals / fragmented melodies [1]. Dissonant harmonies [1]. Staccato / accented / ff playing / sudden/big dynamic changes [1]. High-pitched singing (representing screaming) [1].	**3**
4	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**
5	Twentieth Century	**1**
6	(Descending) sequence	**1**
7	(Strings) play repeated / notes / quavers [1] in unison [1], initially outlining a circle of fifths [1]. The bass instruments / continuo drop out [1].	**2**
8	Concerto	**1**
9(a)	Baroque	**1**
9(b)	Harpsichord / continuo [1]. Terraced dynamics [1]. Much use of sequence [1]. Ritornello structure [1]. Small orchestra / only strings [1]. Wooden flute [1]. Ornamentation [1]	**2**
9(c)	Vivaldi	**1**
10	Balafon / xylophone	**1**
11	They always sing the same answering phrase / repeat [1] but the solo singer's phrases change pitch [1]. The group of singers have a shorter phrase [1] which they sing in harmony [1] and more legato [1].	**2**
12(a)	Africa	**1**
12(b)	Accompanying instruments are drums / percussion [1]. Polyrhythmic introduction [1] building up in layers / the instruments enter one by one [1], with ostinato / repetitive / cyclic patterns [1]. Call and response [1]. Parallel harmony [1].	**2**
13(a)	Pan-pipes	**1**
13(b)	(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**
14	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**

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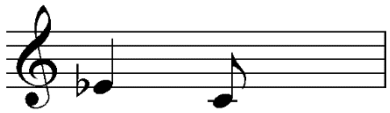
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>15</td><td>Latin / South America</td><td>1</td></tr>
<tr><td>16(a)</td><td>Algoza / satārā</td><td>1</td></tr>
<tr><td>16(b)</td><td>It is constructed from two (joined) wooden flutes [1]. One of these plays the melody [1] and the second longer flute [1] plays the drone [1]. Circular breathing is used (to create a continuous sound) [1].</td><td>3</td></tr>
<tr><td>17(a)</td><td>Dholak</td><td>1</td></tr>
<tr><td>17(b)</td><td>There is a variety of open and closed sounds / higher and lower pitched sounds [1]. (The right hand / higher-pitched drum head) performs more elaborate patterns [1] and (the left hand / lower-pitched drum head) keeps the basic rhythmic pattern / metrical cycle [1].</td><td>2</td></tr>
<tr><td>18(a)</td><td>Laṅgās and Māṅganiyārs 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].</td><td>2</td></tr>
<tr><td>18(b)</td><td>Many groups perform for tourists at hotels / desert safari camps [1]. Some have become concert performers [1].</td><td>1</td></tr>
<tr><td>19</td><td>Staccato</td><td>1</td></tr>
<tr><td>20</td><td>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].</td><td>2</td></tr>
<tr><td>21</td><td>(Cello plays) repeated quavers / alternating notes / a rocking pattern / as a bass line [1] and (the clarinet / piano play an ascending) arpeggio [1].</td><td>2</td></tr>
<tr><td>22</td><td>Minor [1] Third [1] (third must be correct to get the mark for minor)</td><td>2</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 (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>24a</td><td>Key: F (major) [1]
Cadence: Perfect [1]</td><td>2</td></tr>
<tr><td>24b</td><td>Dominant</td><td>1</td></tr>
</table>

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Question	Answer	Marks
25	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].	**2**
26	Beethoven	**1**
27	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]	**3**
28(a)	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].	**2**
28(b)	Hemiola	**1**
29	Minuet / Menuetto [1] Moderato [1]	**2**
30	Codetta	**1**
31	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].	**2**
32	 One mark per note	**2**
33	(Alternation of) tonic and dominant chords / I and V / G and D major chords	**1**
34(a)	Military	**1**
34(b)	Turkish instruments or at least two of triangle/cymbals/(bass) drum	**1**
35	(Must include similarity for full marks) It is based on the opening / first theme [1] but is now in C major / not in C minor [1]. The time signature has changed to common time [1]. (Almost) the full orchestra now plays / it is ff / much louder / was previously much quieter [1].	**3**
36(a)	(The main melody instruments) play crotchets / on the beat [1] but (the bass line) is syncopated / off-beat [1], creating a weaker sense of metre [1].	**2**
36(b)	12	**1**
37	(Another version of) the first theme [1] but legato / softly / strings only / more lyrical [1].	**2**
38	The recapitulation	**1**

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Question	Answer	Marks
39	 One mark per note	**2**
40(a)	Gaudeamus igitur	**1**
40(b)	Coda	**1**
40(c)	There are demisemiquaver / scales [1] and syncopated notes [1] played by the violins, and a cross rhythm / triplets [1] in the violas. Brass and wind homophonic accompaniment / chords [1]. Full percussion [1].	**2**
41	Plagal / IV-I	**1**

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