CAMBRIDGE
International Education

Cambridge IGCSE™

MUSIC **0410/11**

Paper 1 Listening **October/November 2024**

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 2024 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 descriptions 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).
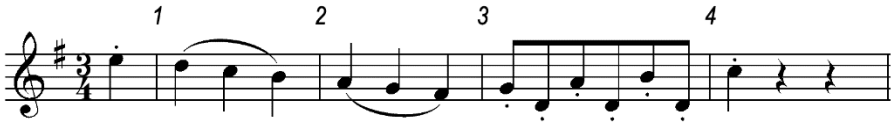
GENERIC MARKING PRINCIPLE 6:

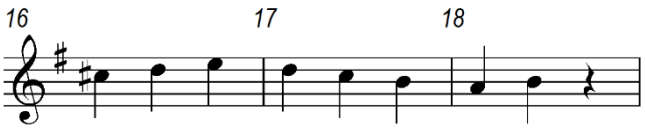
Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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Question	Answer	Marks
1	Repetition/(descending) sequence	**1**
2	Soprano	**1**
3	It is (slightly) slower [1] and quieter [1]. It begins in a different key [1] and modulates to a minor key [1]. The vocal part is more melismatic [1] and has a wider range/goes higher/has more leaps [1]. There is more chromaticism [1].	**3**
4	Three beats in a bar [1], (relatively) fast tempo/one in a bar feel [1], one chord per bar [1], mix of legato and staccato articulation [1], um-cha-cha accompaniment / accented first beat [1].	**3**
5	An ascending leap and then movement mostly by leap	**1**
6(a)	March	**1**
6(b)	Four beats in a bar [1], prominent brass/percussion [1], snare/side drum introduction [1], triadic melodies/fanfare [1], dotted rhythms [1], steady beat/tempo [1], at marching tempo [1].	**3**
7(a)	Jazz	**1**
7(b)	Use of the blues scale [1], trumpets/saxes [1] and a rhythm section/double bass [1]. There is a walking bass [1], an improvised/solo section [1], swung rhythms [1] and slides/falls [1].	**2**
8	Oud	**1**
9	More instruments join [1], the texture becomes heterophonic [1] and the tempo becomes more metrical/regular [1]. It sounds less improvised [1].	**2**
10(a)	Arab tradition (accept any appropriate country)	**1**
10(b)	Heterophonic texture [1], use of quarter tones [1], ornamentation/decoration/tremolo [1] and short phrases [1] with a narrow range [1].	**2**
11	Dizi	**1**
12	It is metered [1], many instruments play [1] in octaves [1] with a bass line [1]. There are balanced/question and answer phrases [1] and more instruments/the dizi join in for the answering phrases [1]. The first and third /question phrases are the same [1]. It uses the pentatonic scale [1] and is in a quadruple metre [1].	**4**
13	China	**1**
14(a)	Bateria	**1**
14(b)	Cavaquinho	**1**
14(c)	Ostinato rhythms [1] creating a polyrhythmic texture [1]. Fast (tempo) [1]. 8 bar phrases [1]. 2/4 time [1]. Catchy melody [1]. Syncopation [1]. Singing in unison/octaves [1]. Constant semiquavers [1].	**3**
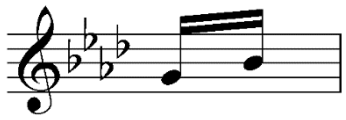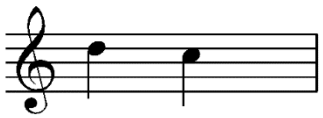
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>15(a)</td><td>Paradinha (accept percussion <u>break</u>)</td><td>1</td></tr>
<tr><td>15(b)</td><td>It is a repinique [1].
It is a two-headed drum [1], which is tuned to a very high pitch [1]. It is played with one wooden stick and one hand [1].</td><td>2</td></tr>
<tr><td>15(c)</td><td>It is a call and response [1] section. The bateria responses are in unison [1] but are not the same as the call [1].</td><td>2</td></tr>
<tr><td>16</td><td>String quartet</td><td>1</td></tr>
<tr><td>17</td><td>

Most elements correct = 2
Some elements correct = 1</td><td>2</td></tr>
<tr><td>18</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>19</td><td>Minor [1] third [1] (third must be correct to get the mark for minor)</td><td>2</td></tr>
<tr><td>20</td><td>55–57: the melody is accompanied by <u>sustained</u> chords/one chord per bar/pedal note [1] NOT melody and accompaniment/homophonic
58–60: the melody is played in octaves (accept unison/monophonic) [1]</td><td>2</td></tr>
<tr><td>21a)</td><td>G minor [1]. Perfect [1].</td><td>2</td></tr>
<tr><td>21(b)</td><td>Tonic minor [1]</td><td>1</td></tr>
<tr><td>22</td><td>3/4/triple time/moderately fast tempo/ternary/ABA structure/contrasting middle section/middle section in different key/return of opening theme/Da Capo</td><td>1</td></tr>
<tr><td>23(a)</td><td>Classical</td><td>1</td></tr>
<tr><td>23(b)</td><td>Haydn</td><td>1</td></tr>
<tr><td>24(a)</td><td>Development</td><td>1</td></tr>
<tr><td>24(b)</td><td>The opening motif is a <u>third</u> higher [1]. There then follows a version of the motif with a descending minor second/semitone [1].</td><td>2</td></tr>
</table>

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Question	Answer	Marks
25	There is use of a short motif [1], in imitation between wind and strings [1] as an ascending sequence [1]. There are diminished seventh chords [1] which move up [1] in semitones [1] with a crescendo/piu f/to ff [1].	**3**
26(a)	2nd subject	**1**
26(b)	Horns	**1**
27	Andante con moto	**1**
28	It is the introduction (to Theme B Variation 2) [1]. It is a dominant seventh [1]. There are pp/string/quavers (on beats 3 and 1) [1].	**2**
29	 One mark per note	**2**
30	There are (11) bars with just woodwind (from bar 9) [1]. (From bar 24^3) it is full orchestra/tutti [1].	**2**
31	Double variation (with coda)	**1**
32	Dominant pedal	**1**
33	Initially it is in F major [1]. Bar 15 reverses the rhythm of the bar 2 melody (i.e. quavers then minim, rather than minim then quavers) [1]. It is played as an ascending sequence in bar 16 [1] in imitation [1] with the bass instruments [1]. In bar 17 the minim is replaced by an ascending sequence of the four quaver pattern [1].	**2**
34	C major [1]. Relatively long note values [1]. Dotted rhythm [1] Distinctive descending fourth [1]. Tutti orchestration/brass play melody [1]	**3**
35(a)	Walter's wooing	**1**
35(b)	Oboe	**1**
36	Three themes are combined [1]: in addition to the printed love theme, bass instruments play the Mastersingers' theme [1] and other instruments play the Mastersingers' march in diminution [1]. This creates a contrapuntal/polyphonic texture [1].	**2**
37	 One mark per note	**2**
38(a)	The Guild (of Mastersingers)	**1**

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Question	Answer	Marks
38(b)	On the first repetition/second playing the Apprentice Mastersingers' theme is added in the accompaniment [1] which makes the texture seem busier/fuller [1]. On the second repetition/third playing the theme is extended [1] with an ascending sequence [1] and it is played very loudly/ff [1].	**3**

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