CAMBRIDGE
International Education

Cambridge IGCSE™

MUSIC **0410/12**

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.

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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:

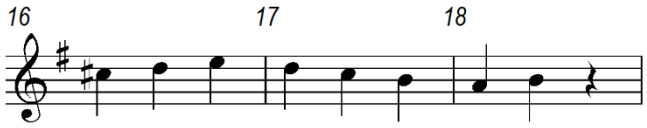
Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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Question	Answer	Marks
1	2 or 4	**1**
2	AABA	**1**
3	In 9–12 each line mainly consists of a single repeated pitch [1] rather than the rising and falling shape in 5–8 [1]. Only the male soloist sings in 9–12 [1]. The melody is doubled / an octave higher in 5–8 but not in 9–12 [1]. It is quieter / thinner texture / fewer instruments [1].	**3**
4(a)	Musical	**1**
4(b)	Allow [1] for a convincing understanding of orchestration – e.g. mixture of orchestral instruments with drum kit. Distinctive legato and unison string writing [1], jazz influence (e.g. clarinet / muted brass) in the instrumental section [1]. 32 bar song structure [1]. Rhythmic features such as syncopation [1].	**2**
5	Clarinet	**1**
6	The opening of the melody is the same [1] but played an octave higher [1] by violins [1]. The accompaniment is much fuller / not off-beat chords [1]. The clarinet plays a rising scale [1] then a descending arpeggio [1] followed by a countermelody [1]. The clarinet part covers a wider range of notes [1].	**3**
7	Concerto	**1**
8(a)	Romantic	**1**
8(b)	Virtuosic solo writing [1] covering a very wide register (for the clarinet) [1]. Lyrical / chromatic / legato melody lines [1]. A wide range of expressive dynamics [1]. Ref. to harmonic features such as diminished sevenths / Neapolitan chords [1].	**2**
9	A plucked string instrument plays a rising pattern (accept arpeggio) followed by a two-note descending motif (accept it is a monophonic texture). This is repeated / echoed. A similar passage is played an octave higher. There is then a glissando passage, followed by a low tremolo note. Above which a two-note motif is played. A repeated more metrical / rhythmic pattern leads into the melody. A detailed answer covering many (but not necessarily all of the above points) [3] A number of features described but in less detail [2] One or two correct observations [1]	**3**
10(a)	Shakuhachi	**1**
10(b)	Pentatonic	**1**
11	Japan	**1**
12(a)	Oud	**1**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>12(b)</td><td>It is plucked</td><td>1</td></tr>
<tr><td>13</td><td>The first half is a solo / more instruments join later [1]. It sounds improvised [1] and uses a repeated motif [1]. (The first half is in) fairly free time / (In the second half) the tempo becomes more metrical / regular [1]. The melody is played heterophonically [1].</td><td>3</td></tr>
<tr><td>14</td><td>Arab tradition (accept any appropriate country)</td><td>1</td></tr>
<tr><td>15(a)</td><td>Bateria</td><td>1</td></tr>
<tr><td>15(b)</td><td>Cavaquinho</td><td>1</td></tr>
<tr><td>15(c)</td><td>Ostinato rhythms [1] creating a polyrhythmic texture [1]. Fast tempo [1]. 8 bar phrases [1]. 2/4 (accept duple) time [1]. Catchy melody [1]. Syncopation [1]. Singing in unison / octaves [1]. Constant semiquavers [1]</td><td>3</td></tr>
<tr><td>16(a)</td><td>Paradinha (accept percussion break)</td><td>1</td></tr>
<tr><td>16(b)</td><td>It is a call and response [1] section. The repinique plays the call [1]. The bateria responses are in unison [1] but are not the same as the call [1].</td><td>2</td></tr>
<tr><td>17</td><td>Samba is performed in Carnival celebrations, including a parade in which participating groups wear extravagant costumes to mark this celebration. Sambistas dance through the city streets followed by batteries of deafening percussion. Samba schools compete for prizes based on their music performance, dance choreography and costumes. Each school’s performance is centred around a specific theme, typically one that promotes Brazilian identity and revolves around national, historical or political figures and events.

A good understanding of the context (which does not need to include of the detail above) [2]
Some knowledge [1]</td><td>2</td></tr>
<tr><td>18</td><td>String quartet</td><td>1</td></tr>
<tr><td>19</td><td>Major [1] Third [1] (third must be correct to get the mark for major)</td><td>2</td></tr>
<tr><td>20</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>21</td><td>Repetition</td><td>1</td></tr>
</table>

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Question	Answer	Marks
22	55–57: the melody is accompanied by sustained 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]	**2**
23(a)	G minor [1]. Perfect [1].	**2**
23(b)	Tonic minor	**1**
24	3/4 / triple time [1]. Moderate(ly fast) tempo [1]. ABA structure / contrasting middle section / middle section in different key / return of opening theme / Da Capo [1].	**3**
25	Haydn	**1**
26(a)	Development	**1**
26(b)	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].	**2**
27	There is use of a short motif [1], in imitation (between wind and strings) [1] as an <u>ascending sequence</u> [1]. There are diminished seventh chords [1] which move up [1] in semitones [1] with a crescendo / piu f / to ff [1].	**3**
28(a)	2nd subject	**1**
28(b)	Horns	**1**
29(a)	It is chromatic / there is a (descending) chromatic bass line [1] with many diminished seventh chords [1]. It ends on chord V in A flat major [1].	**2**
29(b0	To bring the music back to the tonic.	**1**
30	 One mark per note	**2**
31	It is a variation [1]. It takes the form of a *double*/has shorter note values/semiquavers are used [1]. There is added pizzicato/violin accompaniment [1] and added sustained (1st clarinet) notes [1]. The rest of the woodwind/oboes/2nd clarinet/bassoon join for the cadence [1].	**3**
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**

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Question	Answer	Marks
35(a)	Walter's wooing	**1**
35(b)	Oboe	**1**
36	 One mark per note	**2**
37	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**
38(a)	The Guild (of Mastersingers)	**1**
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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