Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/12**

Paper 1 Listening **May/June 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.

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This document consists of **6** printed pages.

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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	Soprano	**1**
2	Adagio / largo / lento / grave	**1**
3	A rising chromatic scale / melody [1] Which reaches the highest point at the climax [1] The introduction of further voices / instruments / thickening of texture [1] Crescendo [1] Decreasing note values / more notes [1] Full choir and orchestra / ff trumpets / timpani at the climax [1] Major key (at the climax) [1]	**4**
4(a)	Classical	**1**
4(b)	Haydn	**1**
5	Horns play a repeated / syncopated figure (accept call and response) [1] in harmony [1] after the trumpet. Strings play legato phrases [1]. Occasional syncopated chords / notes from the wind section [1]. Ref. to occasional / off-beat cymbal [1].	**2**
6	The melody is played by clarinet [1]. The first bar of each phrase (bars 1, 5 and 9) is imitated (accept any description or call and response) by flutes [1]. Flute and piccolo play a different / staccato answering phrase / motif (after the second bar of each phrase) [1]. There is a descending / stepwise / legato motif played by oboe and clarinet [1]. The imitative / answering phrases / descending motifs are played in octaves [1]. Strings play staccato chords [1] on every beat/crotchet [1] (accept ref. to a regular rhythmic figure for [1]). The horns stop playing the syncopated figure [1].	**3**
7(a)	Jazz	**1**
7(b)	Swung (quavers / rhythm) [1]. Blues scale / blue notes [1]. 12-bar blues chord pattern [1]. Muted trumpet solo [1]. Syncopation [1]. Comping (accept description) [1]. Extended chords [1].	**2**
8	The melody is played heterophonically [1] in octaves [1] and there is a simple / repetitive bass line [1].	**2**
9(a)	Oud	**1**
9(b)	The other instruments play a syncopated [1] ostinato pattern [1] which is based on a two-note [1] motif from the first half of the extract [1].	**2**
10	Arab tradition / Middle East (accept any appropriate country)	**1**
11	Glissando	**1**
12	Shakuhachi	**1**

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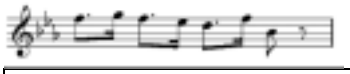
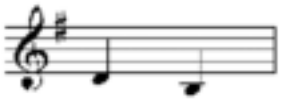
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>13</td><td>Bars 5–8: There is a low bass note followed by two higher spread / arpeggiated chords [1]
Bars 9–12: There is a semiquaver / ascending and descending / arpeggio / and a two-note / simple bass line [1].
Bars 13–16: It plays the (original) main melody (with arpeggiated chords, and the second phrase an octave lower than the first) [1]

If descriptions are not quite detailed enough to award [1] in more than one box but there are still some accurate elements, award [1] (which can be in addition to [1] awarded for a full answer in one box.</td><td>3</td></tr>
<tr><td>14</td><td>Japan</td><td>1</td></tr>
<tr><td>15</td><td>Sarōd</td><td>1</td></tr>
<tr><td>16(a)</td><td>Alap</td><td>1</td></tr>
<tr><td>16(b)</td><td>The music is slow / non-metric / has no pulse [1] and freely improvised [1]. The soloist defines / explores the notes of the rāg [1]. It is accompanied by the tambūrā / drone [1].</td><td>2</td></tr>
<tr><td>17(a)</td><td>Gat</td><td>1</td></tr>
<tr><td>17(b)</td><td>The tablā [1] plays the tāla / metrical cycle / the music is more metrical / there is a pulse [1].</td><td>2</td></tr>
<tr><td>18(a)</td><td>Jhāla</td><td>1</td></tr>
<tr><td>18(b)</td><td>The soloist speeds up / the music is fast [1], the music is much more complex / virtuosic [1] and there is much use of fast repeated notes / striking of the drone strings [1].</td><td>2</td></tr>
<tr><td>19</td><td>E flat (major)</td><td>1</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>The music / fanfare played by the brass / trumpets in bar 10 is repeated [1] exactly in bars 12 and 14.
The rhythm of the answering phrase / bar 11 is the same (in bars 13 and 15) [1].
In bar 13 the melodic shape is also the same [1] but the music is minor [1].
In bar 15 the melodic shape is different / ascending / stepwise (rather than in leaps) [1] and is in a (different) major key [1].
The texture changes from monophonic to homophonic each time [1].</td><td>3</td></tr>
</table>

Question	Answer	Marks
22	Perfect [1] Fifth [1] (fifth must be correct to get the mark for perfect)	**2**
23	It is the same melody / melodic shape [1] but is played in a minor key / relative minor / lower [1]. The phrase has been shortened from 5 bars to 4 bars [1].	**3**
24	March	**1**
25(a)	Romantic	**1**
25(b)	Very large orchestra / use of heavy brass section / piccolo / range of orchestral percussion instruments [1]. Melodic use of brass / brass used alone [1]. Lyrical second theme [1].	**2**
26	There are new ideas [1]. Use of the rising quaver motif [1], including in inversion [1] and imitation [1]. The opening figure is used [1], but with a rising fifth instead of repeated notes [1].	**3**
27	It is a minuet and trio [1], which is ternary [1]. This is the end of the minuet [1], where the opening material returns / a [1] and the start of the trio [1], the first section / c [1].	**2**
28	Sweetly	**1**
29	 One mark per note	**2**
30(a)	Transition (accept bridge)	**1**
30(b)	To modulate (to the dominant)	**1**
31(a)	Cellos <u>and</u> basses	**1**
31(b)	In imitation [1] between the cellos/basses and 1st violins [1], then the 1st violins alone [1] without the octave jump [1] and then in imitation between the cellos / basses and 2nd violins [1].	**2**
32	The development (accept Section C) [1]. It is the second part of the second subject / pairs of descending crotchets [1] with bars of rest in between [1], *p* or *pp* [1].	**2**
33	1794	**1**
34(a)	Der Landesvater	**1**
34(b)	E (major)	**1**
34(c)	Second subject (first theme)	**1**
34(d)	The second subject would usually be in the dominant [1]. E major is the ‘wrong’ key initially [1] but in bar 13 the theme is repeated in G major / the dominant [1].	**2**

Question	Answer	Marks
35	(Ascending) sequence	**1**
36	Clarinet, Oboe, Flute	**1**
37	The second theme of the second subject / Fuchslied / Fox's Song / bassoon melody	**1**
38	The whole orchestra plays [1] at a ff dynamic [1]. The sextuplets are now groups of 5 or 7 notes [1]. (Accept it is the recapitulation but omits the opening 16 bars [1]). The time signature is now C (not cut common time) [1]	**2**
39	One mark per note	**2**
40	The strings play the repeated three-note fragment (from the start of the passage) in unison [1]. The wind and horns answer in inversion (twice) [1]. The answering figure is then played repeatedly (in imitation) [1] and rises in pitch [1].	**2**
41	It is a stopped note / gestopft / the hand is put into the bell of the instrument [1]. This flattens the note by a semitone / allows the (natural) horns to play a note they couldn't otherwise play (but is needed by Brahms) [1].	**2**

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