



Cambridge IGCSE™

MUSIC

0410/11

Paper 1 Listening

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MARK SCHEME

Maximum Mark: 70

Published

This mark scheme contains the instructions and marking guidance that our examiners used to mark candidate responses for this component.

Before they start marking, examiners complete a standardisation process. They review a range of candidate responses and discuss the mark scheme in detail to agree which answers can and cannot be accepted. Examiners award marks where it is clear that candidate responses have met the requirements of the mark scheme. These requirements may vary between different components or different versions of the same component, depending on the exact requirements of the question and the candidate responses seen during the standardisation process.

Sometimes, our mark schemes may allow marks to be awarded to responses which contain elements that are factually incorrect or for content not covered by the syllabus. We do this in response to the demands of a specific question to support candidates and make sure that our assessments are fair. However, these allowances should not be used as a guide for teaching and learning.

We cannot discuss the mark scheme with schools, and we recommend that schools read the mark scheme together with the assessment material and the Principal Examiner Report for Teachers.

This document consists of 7 printed pages.

General marking principles

All examiners must apply these marking principles when marking candidate responses.

1	Examiners must award marks for each response in line with: - the specific content defined in the mark scheme - the specific skills defined in the mark scheme or in the level descriptions - the standard of response required as exemplified by the standardisation scripts.
2	Examiners must award whole marks (not half marks, or other fractions).
3	Examiners must award marks positively . This means that: - marks are not deducted for errors or omissions - marks are awarded for correct/valid answers as defined in the mark scheme and also for other valid answers which go beyond the scope of the syllabus and mark scheme referring to your team leader as appropriate - the quality of spelling, punctuation and grammar are judged only when the mark scheme indicates that these features are specifically assessed in the question. However, the meaning of all responses must be unambiguous.
4	Examiners must consistently apply the requirements of the mark scheme and any rules for what to do when candidates have not followed instructions correctly.
5	Examiners must use the full range of marks defined in the mark scheme, unless limited by the quality of the candidate responses seen.
6	Examiners must award marks according to the mark scheme and must not award marks with grade thresholds or grade descriptions in mind.

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
	Omission
	Benefit of the doubt
	Incorrect point
	Used to show that blank pages have been seen and any creditworthy material has been awarded
	Indicates a correct statement has been noted, but it depends on the total marks available in the mark scheme whether credit has been given
	Too vague

Question	Answer	Marks
1	126 BPM	1
2	It is played as an ostinato [1] And functions as a melodic hook [1] The three-quaver pattern causes a cross rhythm / syncopation [1] Initially it is very prominent [1] But is then filtered to become part of the accompaniment [1]	2
3	Build: Increasing volume [1] (Sliding) ascending pitch / riser [1] Rhythm gets more complex / shorter note values (accept drums get faster) [1] Vocal pitch ascends [1] Ref. to voice filtering before the drop [1] Brief silence as the instruments drop out [1] Drop: Powerful beat / driving rhythm [1] Full drums [1] Louder bass [1] Four to the floor [1]	3
4	It is the same melody [1] But lower/in a different key [1] Now played by the strings/orchestra/violin(s) (instead of the trumpet) [1] but the basso continuo / harpsichord still accompany [1] It includes some imitation / polyphony [1] It begins halfway through the bar [1]	3
5(a)	Key: B minor [1] Cadence: Perfect [1]	2
5(b)	Relative minor	1
6	Use of harpsichord/(basso) continuo [1] Use of ornamentation (at cadences) [1] Polyphonic/contrapuntal/imitative texture [1] Orchestra of just strings [1] do not accept string dominated or small orchestra Circle of fifths [1] Very high trumpet playing [1] Suspensions [1] Do not accept sequences, terraced dynamics	4
7	Tenor	1
8	The piano repeats / imitates each phrase of the vocal melody	1
9	Begins with an ascending fourth, then moves mainly by step	1

Question	Answer	Marks
10	'Fanfare' / rising interval in piano introduction [1] Dance-like melody / rhythms [1] Staccato/short notes [1] Major key (lines 1 – 4) [1] Minor chord on 'Cold' (line 3) [1] Lively tempo [1] 'Cuckoo' interval / minor third [1] Ref. to drone-like passage in LH (pastoral) [1] Melisma on 'play' [1] Um-cha piano accompaniment [1] Piano plays 'piping' melody [1] Bird-song figures in voice [1]	4
11	Andante	1
12	 One mark per note.	2
13	Horns (and clarinets) play homophonically / the melody is harmonised [1] Strings play triplet quavers / short (accept faster) notes [1] In thirds [1] Moving stepwise [1] Over a narrow range [1] Trills [1] The triplets are almost continuous, but stop quite strikingly twice (bar 12, and bars 15–16) [1] Do not accept quiet	3
14	Diminished seventh	1
15	(Only) strings play [1] Triplet quavers [1] stepwise / taken from the previous passage [1] In a polyphonic / contrapuntal / imitative texture [1] Minor [1] Starting with a distinctive descending interval (tritone) [1]	2
16	It is in a different / higher key / the melody is higher [1] It is faster [1] and louder [1] Tutti (accept ref. to prominent high flute / piccolo / violin / addition of timpani / more instruments) [1] An answering phrase has been added in the brass [1] Texture is now predominantly homorhythmic / thicker [1] Melody played by violins [1] Accept homophonic / reference to no longer having string part	4

Question	Answer	Marks
17	Legato / lyrical melody [1] Long phrases [1] Chromatic harmony [1] Full / large orchestra [1] Melodic use of brass [1] Use of piccolo / triangle [1] Tertiary key relationship [1] Wide contrast of dynamics [1]	3
18	Strings	1
19	High pitch [1] which gets higher [1] as the theme continues, ascending intervals [1], which increase in size [1], woodwind runs [1], wide spacing of texture [1] accept longer note values (for vast sky) [1]	3
20		1
21	The brass (accept trumpet / horns) play (the melody) [1] in imitation [1] (do not accept call and response), which suddenly stops [1]. There is a cymbal (crash) [1] at the start. Do not accept louder / full orchestra	2
22	Scales (accept repeated/ascending steps, do not accept descending steps) [1] played by the trumpets/horns/brass [1] and a (short) drum roll [1].	2
23	Minor [1] third [1] (mark for minor only if third is correct)	2
24		1
25	Repetition	1
26	Binary (accept AB / AABB / AA ¹ / AA ¹ AA ¹)	1
27	First variation: use of triplets (accept shorter note lengths) [1], chromatic [1] decoration (accept ornamentation / added notes) [1] Second variation: major key [1], simplified melody [1] played by horns [1], melodic material shared between instruments (accept call and response between brass and strings) [1] [Maximum 2 marks per variation]	3
28	Mozart	1
29	It is pentatonic [1] (But the C# / seventh degree and G / fourth degree) are used as leading/passing notes/tones [1]	2
30	It is heterophonic / different versions of the same melody [1] and in octaves [1].	2

Question	Answer	Marks
31	It is played by a clapper (the ban) and a woodblock (the bangzi) [1] The ban marks the strong beat [1] The clapper and woodblock alternate each beat [1] Because this is the fastest section of the piece (accept it is fast) [1] The percussionist controls the tempo (accept descriptions of this) [1]	2
32	Dizi – Yangqin – Erhu	1
33	Candidates are not required to cover all the features listed in the question to obtain full marks. Points may include, but are not limited to: • There is a very large orchestra • It is at a fast tempo • It is loud • It is in a minor key • There is some dissonance • There are some awkward intervals • There is a string ostinato in short note values • The low brass play a repeated pedal note with a crescendo • The upper brass play the main melody in octaves, with an awkward interval • Woodwind/xylophone interjections • Everything moves up a semitone, then another semitone • There are cymbal crashes 6: a description with good detail and understanding of context 4–5: a generally good description, with some understanding of context 2–3: some valid observations but without understanding of context 1: one or two points made	6