Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **May/June 2020**

MARK SCHEME

Maximum Mark: 70

Published

Students did not sit exam papers in the June 2020 series due to the Covid-19 global pandemic.

This mark scheme is published to support teachers and students and should be read together with the question paper. It shows the requirements of the exam. The answer column of the mark scheme shows the proposed basis on which Examiners would award marks for this exam. Where appropriate, this column also provides the most likely acceptable alternative responses expected from students. Examiners usually review the mark scheme after they have seen student responses and update the mark scheme if appropriate. In the June series, Examiners were unable to consider the acceptability of alternative responses, as there were no student responses to consider.

Mark schemes should usually be read together with the Principal Examiner Report for Teachers. However, because students did not sit exam papers, there is no Principal Examiner Report for Teachers for the June 2020 series.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the June 2020 series for most Cambridge IGCSE™ and Cambridge International A & 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	Strings	**1**
2	Lower / different chord [1] Slower [1] Regular time signatures [1] Quieter [1]	**2**
3	Instruments double the vocal line / instruments repeat the vocal pitches / voice repeats the instrumental pitches	**1**
4(a)	Minimalism	**1**
4(b)	Use of repetition / ostinato [1] Slow harmonic change [1] Layers [1] Small amount of melodic material [1]	**2**
4(c)	Reich	**1**
5	Clarinet	**1**
6	Homophonic / melody and accompaniment	**1**
7	Louder / full orchestra plays [1] Melody is shorter / only 8 bars / end of melody is not repeated [1] F natural in bar 3 [1]	**2**
8(a)	March	**1**
8(b)	Quadruple metre [1] Clear beat / no rubato [1] Use of dotted rhythms [1] Use of woodwind alone (in first section) [1] sounds like a wind band [1] Prominent percussion / cymbal / triangle / drums / timpani / bass drum [1]	**3**
9(a)	Sitar	**1**
9(b)	Plucked / strummed	**1**
10	Tabla	**1**
11(a)	India	**1**
11(b)	Small group of instruments [1] Pitch bending / ornaments / embellishments / sliding [1] Unmetered at the start of the extract [1] followed by a more metered section [1] Presence of a drone [1]	**2**
12(a)	Bandoneon	**1**
12(b)	(Descending) sequence	**1**

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Question	Answer	Marks
13	Melody now played by the piano [1] in octaves / an octave higher [1] Rhythm has been changed e.g. use of triplets, rubato etc. [1] Chords are played on the bandoneon [1] The final note is changed / lower / C [1]	**2**
14(a)	Latin America / Argentina	**1**
14(b)	Use of syncopation [1] It is a tango [1]	**1**
15(a)	Ud	**1**
15(b)	Taqsim	**1**
15(c)	It is a solo [1] in free rhythm [1] Improvising [1] to establish the mood / mode / maqam of the performance [1]	**2**
16(a)	Heterophonic	**1**
16(b)	An unmetered [1] improvisation [1] known as layali [1] Melisma [1]	**2**
17	Nay [1] an end-blown / flute / made from hollow reed [1]	**2**
18	Concert hall / opera house / radio / tv / film	**1**
19	Repetition	**1**
20	It begins as a solo / monophonic / a single line [1] then there is imitation / it is in thirds / polyphonic / contrapuntal [1] in two parts [1]	**2**
21	Major [1] sixth [1] (mark for major only if sixth is correct)	**2**
22(a)	Key: B flat major [1] Cadence: Perfect [1]	**2**
22(b)	Dominant	**1**
23	 Entirely or almost completely correct 3 A reasonable attempt but with too many errors for full marks 2 A few correct notes OR general shape reproduced 1 Little melodic accuracy 0	**3**
24(a)	Minuet	**1**
24(b)	Triple Metre / ¾ time [1] Moderate tempo [1] Binary / rounded binary form [1]	**1**

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Question	Answer	Marks
24(c)	Trio	**1**
25	Regular / Balanced phrases [1] diatonic harmony [1] Homophonic texture [1]	**2**
26(a)	Recapitulation	**1**
26(b)	(Solo) 2nd subject	**1**
26(c)	It is a fifth lower / in the tonic / not in the dominant [1] Oboes play the melody (instead of the flute) [1] There is an antiphonal effect between the piano and wind / the piano echoes the woodwind [1]	**2**
27	 One mark per note	**2**
28(a)	Suspensions	**1**
28(b)	Bar 1 of the march theme / 1st subject / opening theme Accept an appropriate bar from the extract e.g. 8 or 10.	**1**
29	A rising chromatic scale	**1**
30	Key: C major [1] Cadence: Perfect [1]	**2**
31(a)	Oboe, bassoon, flute	**1**
31(b)	Each phrase ends on the dominant / 5th /G.	**1**
32	Dominant seventh	**1**
33	A cadenza-like passage / Eingang / lead-in	**1**
34	Mozart	**1**
35	Dominant pedal	**1**
36	E minor	**1**
37	 One mark per note	**2**
38	This section is a tutti [1]. The upper instruments play the descending chromatic melody [1] accompanied by sustained notes in the brass [1]. They are answered by a rising chromatic melody in the trombones / bass instruments [1]	**3**
39	A circle of fifths	**1**

Question	Answer	Marks
40	Andantino	**1**
41	Cor anglais	**1**
42(a)	Ranz des vaches / call to the cows / pastoral scene (accept similar description)	**1**
42(b)	Cor anglais represents an alpine horn [1]. Slow harmonic rhythm [1]. Sustained chords / major chords / drone [1]	**2**
43	A countermelody [1] which is ornamented [1] with repeated notes / broken chords / scales [1] representing birdsong [1]	**2**
44	1829	**1**

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