Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **May/June 2021**

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 May/June 2021 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 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).
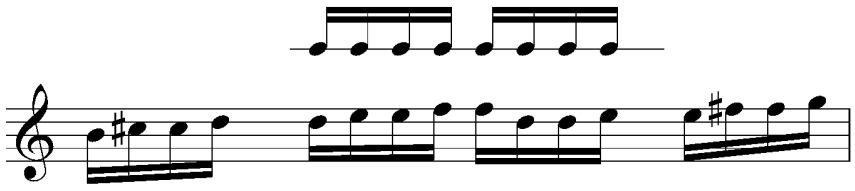
GENERIC MARKING PRINCIPLE 6:

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.
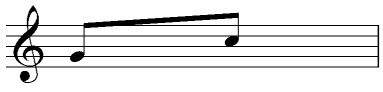
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Question	Answer	Marks
1	Ascending major scale	**1**
2	Soprano	**1**
3	4 (accept 2)	**1**
4	Repetition of the music from line 1	**1**
5	Flute(s)/horn	**1**
6	Melisma	**1**
7	Small orchestra [1] Balanced phrases [1] Diatonic/functional harmony [1] Melodies using scalic patterns [1] Homophonic/melody and accompaniment texture [1]	**2**
8	Piano	**1**
9	Homophonic/melody and accompaniment (accept piano duet)	**1**
10(a)	March	**1**
10(b)	Steady/regular beat/tempo/pulse [1] Walking pace [1] (accept moderately fast/Andante) (Mostly) duple time [1] (accept quadruple/four beats) Triadic/fanfare like melodies [1] (Occasional) dotted rhythms [1]	**2**
11(a)	Twentieth Century	**1**
11(b)	Bitonality/dissonance/wrong-note harmony/ostinato	**1**
11(c)	Stravinsky	**1**
12(a)	It begins with a solo/female/monophonic texture [1], answered by a (female) chorus/group [1] in parallel harmony [1]. The group always sing the same melodic shape [1]. It uses call and response [1] and is in a major key [1]	**2**
12(b)	Male voice(s)/tenor(s)/bass(es) sing [1] a wordless (bass) line [1] with detached notes [1] and a wide range [1]. The drum plays an ostinato/the males sing an ostinato [1] and the females continue/still call and response [1].	**3**
13	Africa	**1**
14(a)	Dizi or erhu	**1**
14(b)	Tambourine on beats 2 and 4/offbeat [1] Plucked/string offbeat chords [1] Plucked string bass line [1] Woodblock on every beat [1] (No marks for just naming instruments)	**2**
15(a)	China	**1**
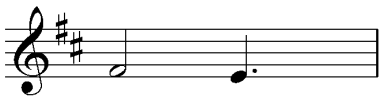
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>15(b)</td><td>Pentatonic scale [1]
Pitch bending/ornamentation [1]
4/4 time [1]
Repeated melodic phrases [1]</td><td>2</td></tr>
<tr><td>16</td><td>A solo voice/sings wordlessly/(three) stepwise notes/in an ascending shape [1]</td><td>1</td></tr>
<tr><td>17</td><td>Chord V</td><td>1</td></tr>
<tr><td>18</td><td><table><tr><td>Chorus</td><td>Verse
(accept solo)</td><td>Chorus</td><td>Instrumental</td><td>Chorus</td></tr></table>Completely correct [1]</td><td>1</td></tr>
<tr><td>19</td><td>(Penny) whistle (accept fife)</td><td>1</td></tr>
<tr><td>20</td><td>Duple metre (accept quadruple/4/4) [1]
Off-beat / syncopated rhythm [1]
Fast tempo [1]</td><td>3</td></tr>
<tr><td>21</td><td>Major</td><td>1</td></tr>
<tr><td>22(a)</td><td>Trinidad <u>and</u> Tobago</td><td>1</td></tr>
<tr><td>22(b)</td><td>Tents</td><td>1</td></tr>
<tr><td>23</td><td>Monophonic/unison/single melodic line</td><td>1</td></tr>
<tr><td>24</td><td>Oboe</td><td>1</td></tr>
<tr><td>25</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 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>26</td><td>Sequence</td><td>1</td></tr>
<tr><td>27</td><td>Perfect [1] fifth [1] (mark for perfect only if fifth is correct)</td><td>2</td></tr>
<tr><td>28(a)</td><td>Key: F (major) [1]
Cadence: Perfect [1]</td><td>2</td></tr>
</table>

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Question	Answer	Marks
28(b)	Relative (major)	**1**
29	Concerto	**1**
30(a)	Baroque	**1**
30(b)	Harpsichord/(basso) continuo [1] Use of ornamentation/decoration [1] Small orchestra/strings only [1] Diatonic harmony [1] (Mostly) continuously moving bass line [1]	**3**
31	With mutes/muted	**1**
32	2nd violins/violas: repeated notes/in triplet (quavers). Cellos/basses: outline the triad/play on beats 1, 2 and 3/pizzicato. A full description including both upper and lower strings [2] A partial description [1]	**2**
33(a)	17th/compound third/compound tenth	**1**
33(b)	In the Solo Exposition the leaps are larger/more than three octaves [1]. The Development begins with a rising tenth/possibly an inversion of the leaping theme [1]. In the Recapitulation the leaps ascend rather than descend [1]. Large/descending leaps are also heard at the end of the Recapitulation [1]. Credit answers which refer to inversion [1], larger leaps [1] and smaller intervals [1] without reference to where in the movement.	**2**
34	A (dominant) pedal/the note C	**1**
35	(Orchestral) ritornello	**1**
36(a)	It is now in the tonic/C major/it was originally in the dominant/G major [1] It is at a lower pitch [1] It is played by the piano (with string accompaniment)/it was originally played by woodwind and horns [1]	**2**
36(b)	Running passagework/scalic/semiquavers	**1**
37	 One mark per note	**2**
38(a)	C major 2nd inversion/Tonic 2nd inversion/Ic	**1**
38(b)	The cadenza	**1**
39	Vienna	**1**

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Question	Answer	Marks
40(a)	It is dominant seventh/A7 harmony [1] over a (dominant) pedal [1] preparing for the tonic/D major [1]	**2**
40(b)	Exposition (accept First subject)	**1**
41(a)	Marked/accented	**1**
41(b)	From the opening motif (in the double bass) (accept bar 1)	**1**
42	 One mark per note	**2**
43	Cross-rhythms/accept ref. to triplet (crotchets) against quavers	**1**
44	It is now in the tonic/D major OR not in the dominant/A major [1]. Fewer instruments accompany [1] and the dynamic is piano/not forte [1]. The theme is played only by first clarinets/not played by both clarinets [1].	**3**
45	It is the <u>first subject</u> in <u>augmentation</u>	**1**
46	A woodwind instrument with a brass mouthpiece (accept any suitable ref.) [1]. It would now be played by a contrabassoon (accept tuba) [1].	**2**
47	The music goes straight to the Coda/omits the second subject	**1**
48	Molto allegro e vivace	**1**

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