Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **May/June 2022**

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 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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

© UCLES 2022

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).

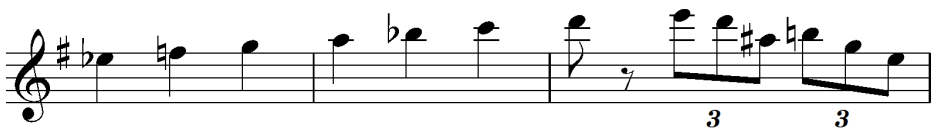
GENERIC MARKING PRINCIPLE 6:

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.

© UCLES 2022

Question	Answer	Marks
1(a)	Trumpet	**1**
1(b)	The trumpets play repeated notes / rhythms / melodic ideas [1] as part of a fanfare / triadic melody [1]. The snare drum plays a ruff / (quick) roll / grace notes [1] initially on the first beat of the bar [1] then more frequently [1]. Instruments gradually enter / more instruments join [1] in imitation [1].	**2**
2	3	**1**
3	The music is loud / there is a large chorus [1] It is in a major key [1] There are some high pitches [1]	**2**
4(a)	Chorus	**1**
4(b)	Romantic	**1**
5(a)	Key: E (major) [1] Cadence: Perfect [1]	**2**
5(b)	Dominant	**1**
6	It begins in a minor key [1] with similar accompaniment [1] and the rhythm from bars 4^3–6 [1]. The melody goes lower / the accompaniment is above the melody [1]. The opening melody / key returns later [1] but is modified to end in the tonic [1]. There is similar use of terraced dynamics [1].	**3**
7(a)	Minuet	**1**
7(b)	Triple time / moderately fast / regular phrases	**1**
8	A bass line [1] of single notes from a broken chord [1] and off-beat chords [1] and a broken chord pattern (accept arpeggio) [1] in shorter note values [1] with a repeated top note [1]. It is in a minor key [1].	**3**
9(a)	South America / Latin America	**1**
9(b)	Use of panpipes / zampona / quena / panflute [1] Homophonic texture [1] Melody using repetition [1] Charango [1]	**2**
10(a)	Sarangi	**1**
10(b)	Bowed	**1**
11(a)	India	**1**
11(b)	Free rhythm / unmetered [1] at the start. Pitch bending / sliding / meend / ornamentation [1], reference to raga beyond naming the word [1], presence of drone [1], tabla (enter later in the extract) [1] when there is a clearer sense of pulse [1].	**3**
12(a)	Birimintingo	**1**
12(b)	It is fast [1], improvisatory [1] and virtuosic [1]. There are runs / sequential motifs [1].	**2**

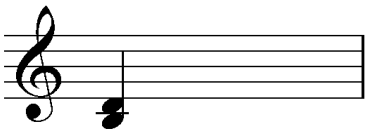
© UCLES 2022

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>13</td><td>The strings are plucked [1], with the fingers playing the treble line [1] and the thumbs playing the bass line [1]. To create the knocking sound the musician taps on the instrument [1] The sound is amplified by the gourd resonator. [1]</td><td>3</td></tr>
<tr><td>14(a)</td><td>Kumbengo</td><td>1</td></tr>
<tr><td>14(b)</td><td>It uses ostinato / is repetitive [1].
It has a steady rhythm/beat / strong sense of beat [1].
There are subtle variations [1].
There is a gradually descending vocal line [1] with syllabic text-setting [1] and long notes at the end of vocal phrases [1].</td><td>2</td></tr>
<tr><td>15</td><td>A specific patron / royal family / important official / wealthy merchant</td><td>1</td></tr>
<tr><td>16(a)</td><td>Flute</td><td>1</td></tr>
<tr><td>16(b)</td><td>It starts an octave lower [1] and is played by strings / violins / orchestra OR the soloist doesn’t play [1] It has smoother articulation [1] and no acciaccaturas [1]</td><td>2</td></tr>
<tr><td>17</td><td>Acciaccatura (accept grace / crushed note)</td><td>1</td></tr>
<tr><td>18</td><td>Perfect [1] fourth [1] (mark for perfect only if fourth is correct)</td><td>2</td></tr>
<tr><td>19</td><td>Descending [1] sequence [1] (mark for descending only if sequence is correct)</td><td>2</td></tr>
<tr><td>20</td><td>
<table><tr><td>Entirely or almost completely correct (including missing one accidental)</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>21(a)</td><td>Waltz</td><td>1</td></tr>
<tr><td>21(b)</td><td>3/4 time signature / triple time [1] Fast tempo / one in a bar feel [1] Mix of legato and staccato articulation [1] Lyrical melody [1] One chord per bar [1]</td><td>2</td></tr>
<tr><td>22</td><td>Presence of harpsichord [1] Orchestra of strings only [1] Tonal [1] Regular phrasing [1] Jazz influence [1] Section which sounds improvised [1] Added-note chords [1] Syncopation [1] Modulation to distant keys [1]</td><td>2</td></tr>
</table>

© UCLES 2022

Question	Answer	Marks
23	It is the opening theme (of the ritornello) / beginning of the movement [1] but re-orchestrated [1] so the solo violin has more melodic material [1] **OR** It is a passage from earlier in the ritornello / bar 23 [1] but is now played in the tonic [1] rather than the dominant [1] as it was originally.	**2**
24	(Ascending) sequence / suspensions	**1**
25	Episode (1)	**1**
26	It is a solo (accept monophonic) [1] with occasional bass notes [1]. In bars 33–34 there is a two-bar tutti interjection (accept any description) [1].	**2**
27(a)	A passage in a triple metre piece where accents give the impression of duple metre – accept any description to this effect.	**1**
27(b)	23 to 26 (accept 23 to 24 or 25 to 26)	**1**
28	 One mark per note	**2**
29	It begins with a subject [1]. The answer [1] (bar 5), is accompanied by a countersubject [1]. There is a further entry of the subject in bar 11 [1] and of the answer in bar 15 [1]. In this case, the fugue answers are tonal (accept 4th/5th higher) [1]. The voices/parts/instruments enter one-by-one / it begins monophonically and becomes polyphonic [1].	**3**
30(a)	Middle section / Episode (1)	**1**
30(b)	Only the concertino / soloists play [1]. The violin has continuous quavers / broken chords / scales / a sequence [1], and the recorders play the opening of the fugue subject [1] at a two-bar interval / in stretto [1]. The texture is contrapuntal [1].	**2**
31(a)	Introduction	**1**
31(b)	Adagio	**1**
32	Bassoon	**1**
33	(Double-) Dotted rhythm	**1**
34	The opening seven notes [1] outline the start of the first subject [1] and the falling second (in the bassoon) [1] appears in the (new) second subject [1].	**2**
35	It is (the first full) orchestral tutti [1] with a (rapid) crescendo / it becomes *ff* [1] in G minor [1] leading to C minor chords [1].	**2**

© UCLES 2022

Question	Answer	Marks
36	 One mark per note	**2**
37(a)	Inverted pedal / dominant pedal	**1**
37(b)	Horn(s)	**1**
38	It was originally played by the strings/flute OR now it is played by the woodwind / oboe(s) / clarinet(s) (and horns, without the flute) [1] The melody ends with a perfect cadence rather than an imperfect cadence [1] The key moves to C minor at the end [1]	**2**
39	The B section / Turkish section [1] played tutti / f / the full orchestra plays [1] in C minor / the tonic minor [1]	**2**

© UCLES 2022