Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

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.

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U 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).
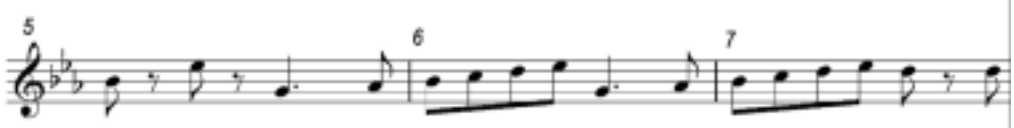
GENERIC MARKING PRINCIPLE 6:

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.
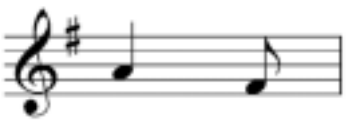
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Question	Answer	Marks
1	It starts with ascending leaps then moves mostly by step	**1**
2(a)	3	**1**
2(b)	Andante / Moderato	**1**
3	(Descending) sequence	**1**
4(a)	It is minor	**1**
4(b)	Imperfect	**1**
5	Use of ornamentation [1], suspensions [1], presence of harpsichord [1]	**2**
6(a)	Violin (accept viola)	**1**
6(b)	The same melody [1] is now played by a horn [1] with the violin / first instrument adding a new accompanying figure / quavers [1], including double stopping [1]. The piano is exactly as before / still playing the accompaniment [1].	**3**
7(a)	It is homophonic / melody and accompaniment / the piano is silent on the first beat with chords on the second beat.	**1**
7(b)	Imitation	**1**
8(a)	Romantic	**1**
8(b)	Modulation to a wide range of keys / chromaticism / lyrical melody	**1**
9	D minor	**1**
10	Bandoneon / accordion	**1**
11	It is a varied repeat of the melody, now played by a guitar with a new violin countermelody (accept the music becomes polyphonic / it is a duet) and a more prominent plucked bass line. The accordion/bandoneon stops playing. A detailed description = 3 A fairly detailed description = 2 A reference to a similarity or a difference = 1 No information = 0	**3**
12	Argentina / South America / Latin America	**1**
13(a)	Koto	**1**
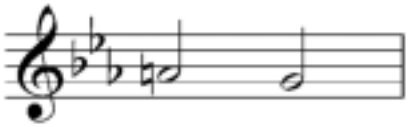
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>13(b)</td><td>There are single notes in a generally rising shape using the (minor) pentatonic scale then some fast glissandos descending and ascending and increasing in tempo, with some variations in dynamics. There is then a slower descending and ascending glissando over a wider range of pitch. Finally, there is a trill with a diminuendo. There are some elements which sound improvised / in free time.

A comprehensive answer [3]
A reasonable answer [2]
One or two points mentioned [1]
No correct elements [0]</td><td>3</td></tr>
<tr><td>13(c)</td><td>Shakuhachi</td><td>1</td></tr>
<tr><td>14</td><td>Japan</td><td>1</td></tr>
<tr><td>15(a)</td><td>Sitar</td><td>1</td></tr>
<tr><td>15(b)</td><td>Alap</td><td>1</td></tr>
<tr><td>15(c)</td><td>It is slow [1] and non-metric/has no sense of pulse [1]. It is freely improvised [1], exploring the notes of the rāg [1] and is accompanied only by the drone/tambūrā [1].</td><td>3</td></tr>
<tr><td>16(a)</td><td>Tablā</td><td>1</td></tr>
<tr><td>16(b)</td><td>Time cycle / tāla / metrical cycle (accept tāl, taal)</td><td>1</td></tr>
<tr><td>16(c)</td><td>It is now playing a fixed composition / gat [1] and is elaborated with ornamentation / melodic expansion/improvisation [1]. It is at a higher pitch [1].</td><td>2</td></tr>
<tr><td>17</td><td>Courts / temples</td><td>1</td></tr>
<tr><td>18</td><td>Timpani play on the first beat of the bar for the first few bars [1] and then mostly on beats 1 and 3 [1]. The (snare) drum plays on the third beat [1] often with drags / short trills / grace notes / rolls / crescendo [1].</td><td>2</td></tr>
<tr><td>19</td><td>Minor [1] third [1] (third must be correct to get the mark for minor)</td><td>2</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 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>
</table>

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>21</td><td>
<table>
<tr><td></td><td>What has changed?</td></tr>
<tr><td>Bars 9–16</td><td>The melody is an <u>octave</u> higher [1]
It is louder / there are more instruments / thicker orchestration [1]
There is now an (off-beat) cymbal [1]</td></tr>
<tr><td>Bars 17–24</td><td>It starts in a different/major key [1]
The melody changes / rises (from the third bar) [1]
It is quieter / there are fewer instruments [1]</td></tr>
</table>
</td><td>4</td></tr>
<tr><td>22(a)</td><td>March</td><td>1</td></tr>
<tr><td>22(b)</td><td>4/4 / quadruple time [1]. Regular / strong beat / pulse/tempo [1]. Significant use of wind / brass / percussion [1]. Some use of triadic / fanfare-like melody lines [1]. Some dotted rhythms [1]. Brisk marching tempo [1]. Crotchet pulse played throughout / walking bass line [1]</td><td>3</td></tr>
<tr><td>23</td><td>Large orchestra / significant use of wind/brass/percussion / xylophone / unusual brass trill / reference to key relationships in bar 27</td><td>1</td></tr>
<tr><td>24(a)</td><td>Link</td><td>1</td></tr>
<tr><td>24(b)</td><td>A <u>dominant pedal</u> [1] to prepare for the return of (the a theme in) the tonic [1]</td><td>2</td></tr>
<tr><td>25</td><td>Flute</td><td>1</td></tr>
<tr><td>26</td><td>It contains elements of the first and second statements [1]. The violas now double the melody [1] an octave lower and the flute [1] an octave higher. There is a rocking quaver accompaniment [1]. The oboe link is added [1]. Rising quavers are added in the accompaniment [1]. The theme is extended [1]</td><td>3</td></tr>
<tr><td>27</td><td>London</td><td>1</td></tr>
<tr><td>28</td><td>They begin in E minor / the relative minor [1] and then (hint at) D minor [1], which is destabilising [1] so soon in the movement [1].</td><td>3</td></tr>
<tr><td>29</td><td>
One mark per note</td><td>2</td></tr>
<tr><td>30(a)</td><td><u>First subject</u> / A section</td><td>1</td></tr>
<tr><td>30(b)</td><td>Rondo(-like) / aabcabca / abca</td><td>1</td></tr>
<tr><td>31</td><td>Presto</td><td>1</td></tr>
</table>

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Question	Answer	Marks
32	 One mark per note	**2**
33	The violas play the theme in F (major) / the horns in D flat (major) [1]. This is a mediant/tertiary relationship [1] as the keys are a third apart [1].	**2**
34(a)	Well marked	**1**
34(b)	E minor	**1**
35	Some of the instruments repeat the same music a quaver later than the others (accept syncopated as part of a fuller answer – not just the word) [1] which makes them sound like they are playing out of time with each other / sounds unsettling [1]	**1**
36	1881	**1**
37(a)	C (major)	**1**
37(b)	Tonic major	**1**
38	The melody is played by the (second) violins [1]. The violas play in harmony / sixths with the melody [1]. The (first) violins play an inverted pedal [1] which is doubled by the horns [1]. The cellos play a pizzicato / broken chord accompaniment [1]. A stepwise bass line is played by double basses and bassoons [1].	**3**
39(a)	27 to 29	**1**
39(b)	The rhythm has been changed to triplets [1] and it is played by wind instruments (rather than violins) / is passed around different instruments [1] who double in thirds / sixths (rather than mainly octaves) [1]. Bars 31–32 are an octave lower [1].	**2**

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