CAMBRIDGE
International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **May/June 2024**

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.

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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 descriptions 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.
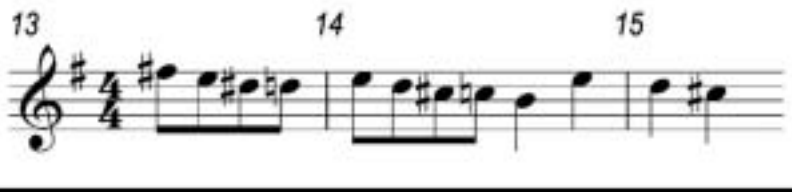
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Question	Answer	Marks
1	Soprano	**1**
2	Allegro (assai)/vivace/presto	**1**
3	It is slower [1], in a major key [1], there is a change in metre (from 3/4 to 6/8) [1], it is quieter [1] and more conjunct/legato/smooth [1], in a slightly lower tessitura [1]. Ref. to sense of dialogue between soloist and orchestra [1].	**3**
4(a)	Classical	**1**
4(b)	Small (accept string dominated) orchestra [1] diatonic [1], homophonic [1] regular/balanced phrases [1]	**2**
5(a)	They have (exactly) the same rhythm/are homorhythmic/play in thirds/sixths	**1**
5(b)	The strings play much quieter/become the accompaniment / the harpsichord becomes the main part/plays the melody [1] and the harpsichord / strings add decoration [1]	**2**
6(a)	Key: B flat (major) Cadence: Perfect	**2**
6(b)	Relative major	**1**
7(a)	Minuet	**1**
7(b)	Triple time / moderate tempo/regular phrase lengths	**1**
8	There is a drone (on a tambura/sruti box) [1] and occasional (descending/ascending) scale(s) (on the swarmandal) [1]	**2**
9(a)	Tabla	**1**
9(b)	It is more metered/not free tempo [1] It is faster [1]. There are shorter note values [1]. It stays in the higher end of the pitch range [1]. Melodic phrases are repeated [1]	**2**
10	India	**1**
11(a)	It begins with one instrument playing a syncopated pattern [1] then the other instruments enter one by one [1] playing ostinatos [1] and polyrhythms/cross rhythms [1] in short note values [1]. They are all percussion instruments/there are many drums (of different pitches) [1].	**2**
11(b)	Balafon/silimba (accept marimba, xylophone)	**1**
12	They use call and response [1]. There is a long call and a shorter response [1] and then the opposite [1]. There is a solo (accept male) and a group (accept males) [1]. The response is in unison [1]. There are repeated motifs [1]. Each vocal line has a relatively narrow range [1] and generally falls [1]. (The call and response) share some material [1]	**2**
13	Africa	**1**

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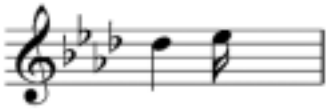
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14</td><td>There is a (large) percussion section/bateria [1] playing ostinato/repeated rhythms [1]. It is in 2/4 metre [1], is (strongly) syncopated [1] and at a fast/energetic tempo [1]. It has a dense texture [1], is polyrhythmic [1] and there is a continuous semiquaver pattern (played by the pandeiro/ganza/repinique) [1].</td><td>4</td></tr>
<tr><td>15</td><td>It is the bridge section/break/paradinha/little stop [1].

The main samba groove stops [1] and there are call and response phrases [1]. The lead repinique plays the calls [1] and the bateria/rest of the ensemble responds <u>in unison</u> [1]. The responses are not always the same as the call [1]. There is a wide variety of rhythms used [1].
Maximum of two marks for description.</td><td>3</td></tr>
<tr><td>16</td><td>Samba is performed in the pre-Lenten street Carnival celebrations which culminates in the three days preceding Ash Wednesday. Sambistas dance through the streets followed by batteries of deafening percussion. Samba schools compete for prizes based on their music performance, dance choreography and costumes. Each school’s performance is centred around a specific theme, typically one that promotes Brazilian identity and revolves around national, historical or political figures and events. By the mid-1920s there were recordings of samba and it was also played on radio stations.

A clear understanding [3].
Several correct points [2].
One or two relevant points [1]</td><td>3</td></tr>
<tr><td>17</td><td>Staccato (accept pizzicato/plucked)</td><td>1</td></tr>
<tr><td>18</td><td>Andantino/Andante/Moderato</td><td>1</td></tr>
<tr><td>19</td><td>(Ascending) sequence</td><td>1</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>
<tr><td>21</td><td>Perfect [1] fourth [1] (mark for perfect only if fourth is correct)</td><td>2</td></tr>
</table>

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Question	Answer	Marks
22	Variation 1: It is in a major/different key/it has modulated [1]. The (solo) piano enters [1] and the theme is heard (largely unaltered) [1], there are chromatic chords [1] and it is more legato/smoother [1]. Variation 2: It is faster [1] and louder/the full orchestra plays [1] with a virtuosic/semiquaver/running/scalic/stepwise/descending and ascending piano part [1]. Fragments of the melody are heard (in the brass/trumpet/violins) [1]. Maximum 3 marks for any one variation.	**4**
23(a)	Regular/balanced phrase lengths [1] Accept reference to small orchestration at the start or larger orchestra in variation 2 [1]. Tonal theme [1] with much chromaticism [1]. Some dissonance [1] and rapid modulations [1]. Theme and variation structure [1].	**3**
23(b)	Prokofiev	**1**
24(a)	It has the same rhythm/three quavers plus a longer note [1] The three quavers are all on the same note [1] but the interval is extended (from a (minor) third to a (perfect) fifth) [1] and the third bar has a minim rather than three repeated quavers/the motif is extended for a further two notes/bars [1]. It is played by the horns instead of the strings [1]. (It is in) E flat major [1]	**2**
24(b)	It is piano/quiet [1], legato/dolce [1], entirely in crotchets [1] and mostly conjunct [1] accept higher [1].	**2**
25	There is an ascending sequence [1], increasing chromaticism (accept modulation) [1], the insistent opening motif rhythm in the bass [1], the four-bar phrase is reduced to two bars [1], repetition (of the two-bar phrase) [1], an ascending chromatic bass line [1], a crescendo [1] and the addition of more instruments [1].	**3**
26	Codetta	**1**
27	 One mark per note	**2**
28(a)	Key: A flat minor Cadence: Imperfect	**2**
28(b)	Tonic minor	**1**
29	The anacrusis is inverted [1], it is tutti/full orchestra [1], *ff* [1], the violins play the theme/in octaves [1] and the woodwind (flute, clarinet and bassoon) imitate/repeat/a bar later [1]. There are fast note/repeated/demisemiquavers in the lower strings (violas, cellos and basses) [1]. It is in A flat major / the tonic [1].	**3**

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Question	Answer	Marks
30	 One mark per note	**2**
31(a)	Agitated, though always still rather broad	**1**
32(b)	Transition	**1**
32(c)	To modulate (to the second subject)	**1**
32(a)	(Walther's) love	**1**
32(b)	E (major)	**1**
33	1862	**1**
34(a)	Mastersingers' march	**1**
34(b)	Brass only/no woodwind or harp [1]. No scales [1]. Walking bassline [1] (in lower strings), which is doubled an octave higher by first violins [1]. An offbeat [1] sextuplet semiquaver figure [1] in upper strings.	**3**
35	Dominant pedal [1] Trills [1]	**2**
36	C (major) [1] Plagal [1]	**2**

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