Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **October/November 2020**

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 October/November 2020 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).
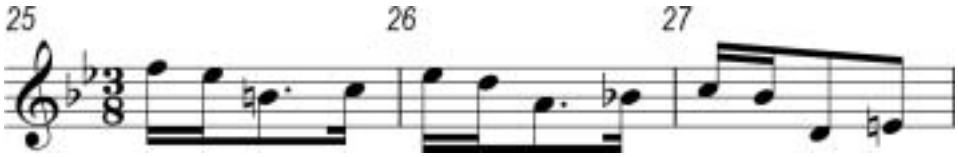
GENERIC MARKING PRINCIPLE 6:

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.
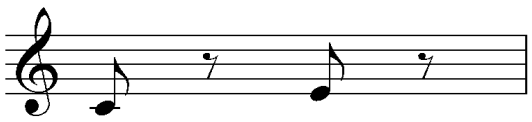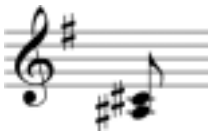
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Question	Answer	Marks
1(a)	Soprano	**1**
1(b)	Recitative	**1**
2	Homophonic / melody and accompaniment	**1**
3	Major key / fast tempo / full ensemble / tutti / many voices / large chorus ref. to violin flourish at the end / ref. to rising shape / fanfare like (shape or rhythm) / loud	**1**
4	Opera	**1**
5(a)	Baroque (1600–1750)	**1**
5(b)	Small / string orchestra [1]. (Basso) continuo / lute / harpsichord [1]. Ornamentation [1]	**2**
6(a)	Violin and piano (in any order)	**2**
6(b)	Imitation / canon	**1**
7	The piano goes first [1]. The piano melody is in the left hand / bass [1]. It is in a different key [1]. Faster moving piano part / quavers / broken chords [1].	**2**
8	Sonata	**1**
9(a)	Romantic / nineteenth century	**1**
9(b)	Chromatic (harmony) / modulation to a wide range of keys / lyrical melody.	**1**
10(a)	Balafon / Xylophone	**1**
10(b)	Kora	**1**
10(c)	Plucked	**1**
11	It begins with an ascending interval then moves by step	**1**
12(a)	Africa (accept any sub-Saharan African country)	**1**
12(b)	Repetition / ostinato [1]. Instruments enter one by one [1].	**1**
13(a)	Dizi	**1**
13(b)	Blown	**1**
13(c)	Pentatonic	**1**
14	It is decorated [1] One mark per accurate identification of ornament e.g. trill, acciaccatura, mordent, glissando, passing notes [1]. It is performed with vibrato [1]. Accept legato / smoothly / slurred [1]	**2**
15	China	**1**
16(a)	Nay	**1**

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Question	Answer	Marks
16(b)	Free rhythm / free tempo / unmetered / no clear beat [1]. Improvised [1]. Accompanied by a held chord / keyboard [1]. Nay plays at the end of the vocal phrases [1]. Crying intonation / plaintive / sad / ref. to 'rough' / nasal / raspy tone quality [1].	**3**
16(c)	Mawwal	**1**
17(a)	Faster / lively [1]. Rhythm / it is metred [1] on drums / darbuka / tabla / riqq / tambourine [1]. More instruments playing / rest of ensemble joins (accept ref. to Western instruments) [1]	**2**
17(b)	Repetitive (melody)	**1**
18(a)	Cassette / mobile phones / internet / kiosks	**1**
18(b)	At weddings	**1**
19(a)	Snare / side drum (accept snare)	**1**
19(b)	Monophonic / in octaves (accept unison)	**1**
20	Minor [1] seventh [1] (mark for minor only if seventh is correct)	**2**
21	 Completely correct [3] Many elements correct [2] A few elements correct [1] Completely incorrect [0]	**3**
22(a)	Descending scale	**1**
22(b)	Flute and/or piccolo	**1**
23(a)	Key: G minor [1] Cadence: Perfect [1]	**2**
23(b)	Relative minor	**1**
24(a)	Waltz	**1**
24(b)	Fast tempo / one in a bar [1]. Triple time [1]. Um-cha-cha accompaniment / strong first beat [1]. Clear melody [1]. Succession of different melodies [1]. Mixture of legato and staccato articulation [1]. One chord per bar [1]	**3**
25(a)	This theme is in the dominant (major) / G major [1] (accept goes from minor to major) The preceding theme is in the dominant minor / G minor [1] This theme returns in the tonic in the recapitulation [1] It is a lyrical melody [1]	**3**

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Question	Answer	Marks
25(b)	The piano left hand plays an alberti bass (accept broken chords) [1] There are off-beat / chords [1] played by the strings	**1**
26	It is virtuosic [1], with semiquaver [1] arpeggios / broken chords [1], (fleeting) dissonance / chromaticism [1], octaves [1] and use of sequence [1].	**2**
27	 One mark per note	**2**
28	C / quadruple time signature [1]. Brisk, but not too fast tempo [1]. Use of only tonic and dominant chords [1]. Triadic melodies [1]. Dotted rhythms [1]. Wind / brass used as a section [1]	**3**
29	Ascending sequence [1]. Dominant pedal [1]	**2**
30(a)	Second subject	**1**
30(b)	Because it is the opening ritornello / orchestral exposition	**1**
31	First subject / opening theme / march theme	**1**
32	 One mark per note	**2**
33	Chromatic scales are used [1] but more fragmented [1] and then in longer note values [1]. The instruments are marked smorzando (dying away) or there is a diminuendo / it gets quieter [1]. The raindrop pattern is used [1].	**4**
34	Ranz des vaches (Call to the cows) (accept any description, e.g. cor anglais solo) / Section 3	**1**
35	Paris Opéra	**1**
36	The harmony uses only tonic and dominant chords [1] Imperfect cadence (in bar 4) and a perfect cadence (in bar 8) [1]	**2**
37	Full power / full force / as loud as possible	**1**
38(a)	C sharp minor	**1**
38(b)	Relative minor	**1**
39	Theme C / theme from bar 17.	**1**
40	To give the audience time to settle [1]. To introduce themes which will be heard in the opera [1] to set the general mood / scene [1] accept introduce the opera.	**2**

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