Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **October/November 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 October/November 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).
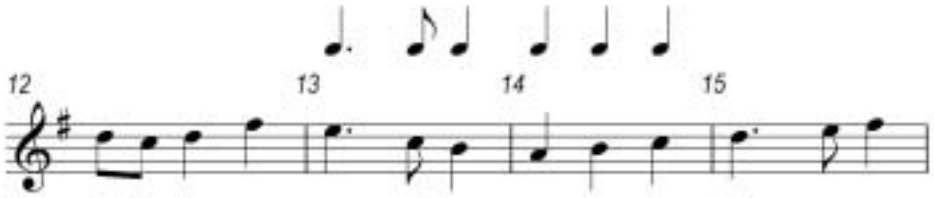
GENERIC MARKING PRINCIPLE 6:

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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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1</td><td>Soprano</td><td>1</td></tr>
<tr><td>2</td><td>Melisma</td><td>1</td></tr>
<tr><td>3</td><td>Descending [1]. Minor key [1]. Use of dissonance [1]. Slow tempo [1]. Chromatic / frequent use of semitones [1]</td><td>3</td></tr>
<tr><td>4</td><td>Recitative</td><td>1</td></tr>
<tr><td>5(a)</td><td>Baroque</td><td>1</td></tr>
<tr><td>5(b)</td><td>Harpsichord / (basso) continuo / use of ornaments</td><td>1</td></tr>
<tr><td>6</td><td>
<table>
<tr><th></th><th>Theme</th><th>Accompaniment</th></tr>
<tr><td>1st playing</td><td>The theme is played by the violins, doubled in octaves.</td><td>All instruments play the same rhythm to harmonise the melody. The tonality is minor to begin with, but changes to major at the end.</td></tr>
<tr><td>2nd playing</td><td>It is played two octaves lower / by cellos / doubled an octave lower still by double basses [1].</td><td>There are longer / held notes [1] rather than a homorhythmic texture [1]. The tonality remains in a major key [1]. Accept violins play an octave lower [1]. There is an unexpected loud chord at the end [1].</td></tr>
<tr><td>3rd playing</td><td>The theme is played by violins / at the original octave [1]. The theme is changed at the end / shortened [1].</td><td>The double basses are not playing (accept only the upper strings / violins are heard) [1]. The tonality is <u>minor</u> [1]. The texture returns to being homorhythmic [1]. It ends with an imperfect cadence [1].</td></tr>
</table>
3 marks for each playing, max 2 marks for accompaniment each time.
</td><td>6</td></tr>
<tr><td>7(a)</td><td>Romantic</td><td>1</td></tr>
<tr><td>7(b)</td><td>Tchaikovsky</td><td>1</td></tr>
<tr><td>8</td><td>Heterophonic / different versions of the same melody</td><td>1</td></tr>
<tr><td>9</td><td>Descends then ascends, mostly by step</td><td>1</td></tr>
<tr><td>10</td><td>The response is more than one voice / varying numbers / a group [1] singing in unison [1]. It is repetitive [1]. The group often copies all or part of the call [1] The call and response often overlap [1]</td><td>2</td></tr>
<tr><td>11(a)</td><td>Arab</td><td>1</td></tr>
<tr><td>11(b)</td><td>Use of quarter-tone intervals (/maqām) [1]. Melody using a small range of notes [1]. Highly rhythmic [1]. Short phrases [1]</td><td>1</td></tr>
<tr><td>12</td><td>Repetitive / ostinato [1]. A (low) bass line [1] followed by (higher) broken chords [1]. It is minor [1]</td><td>2</td></tr>
<tr><td>13</td><td>Panpipe</td><td>1</td></tr>
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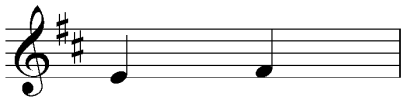
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14(a)</td><td>Charango</td><td>1</td></tr>
<tr><td>14(b)</td><td>Tremolo</td><td>1</td></tr>
<tr><td>15</td><td>South America</td><td>1</td></tr>
<tr><td>16(a)</td><td>Rhythm / electric guitar</td><td>1</td></tr>
<tr><td>16(b)</td><td>Staccato / short [1] Off-beat chords / chords on beats 2 and 4 [1] in pairs / as quavers/semiquavers [1]</td><td>2</td></tr>
<tr><td>17</td><td>It is slow / relaxed tempo [1]. It is in 4/4 / quadruple [1]</td><td>2</td></tr>
<tr><td>18</td><td>Ostinato</td><td>1</td></tr>
<tr><td>19</td><td>They sing a countermelody / overlapping / another melody [1] with different but related words [1] and sing in <u>harmony</u> (wordlessly) between the two lines [1] at a high pitch / falsetto [1].</td><td>2</td></tr>
<tr><td>20</td><td>Ska [1], rocksteady [1], mento (accept Jamaican folk music or European <u>and</u> African music) [1] American jazz / rhythm and blues [1]</td><td>2</td></tr>
<tr><td>21</td><td>Oboe</td><td>1</td></tr>
<tr><td>22</td><td>Perfect [1] fifth [1] (fifth must be correct to get the mark for perfect)</td><td>2</td></tr>
<tr><td>23</td><td>

<table>
<tr><td>Entirely or almost completely correct</td><td>3</td><td></td></tr>
<tr><td>A reasonable attempt but with too many errors for full marks</td><td>2</td><td></td></tr>
<tr><td>A few correct notes OR general shape reproduced</td><td>1</td><td></td></tr>
<tr><td>Little melodic accuracy</td><td>0</td><td></td></tr>
</table></td><td>3</td></tr>
<tr><td>24(a)</td><td>Key: D (major) [1]
Cadence: Perfect [1]</td><td>2</td></tr>
<tr><td>24(b)</td><td>Dominant</td><td>1</td></tr>
<tr><td>25</td><td>Parallel motion [1] Pedal note [1]</td><td>2</td></tr>
<tr><td>26(a)</td><td>Minuet</td><td>1</td></tr>
<tr><td>26(b)</td><td>3/4 / triple time [1] Moderate tempo [1]</td><td>1</td></tr>
</table>

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Question	Answer	Marks
27(a)	Regular / balanced phrase lengths [1] Use of ornaments [1] Unusual instrumental effects (e.g. harmonics) [1] Chromaticism (accept unusual accidentals) [1] Large orchestra / presence of harp [1] (Mild) dissonance [1]	**2**
27(b)	Ravel	**1**
28	Key: G minor [1] Cadence: Perfect [1]	**2**
29	There is added decoration / there is a scale / stepwise movement between the G and B flat / the B flat in bar 5 is repeated / there is an added appoggiatura/B flat at the start of bar 6 / the A in bar 6 is repeated [1] It is what Mozart would have done [1].	**2**
30	There are no triplet quavers	**1**
31(a)	Development	**1**
31(b)	Recapitulation	**1**
32	Andante	**1**
33	Upbeat / three quavers are added [1] Only (the second) half of the melody is played [1] by the violins [1], which the wind (1st oboe / 1st bassoon) repeat [1]. The piano then plays the second half of the melody [1] and extends it [1] with much chromaticism [1]	**3**
34(a)	G (major) / dominant	**1**
34(b)	Sonata rondo / ABACABA [1] This is the (first) B section / 2nd subject (in the Exposition) [1]	**2**
35	 One mark per note Candidates may add a natural before the C, but this is not required for the mark for that note.	**2**
36(a)	Second subject / theme	**1**
36(b)	A (major)	**1**
36(c)	Dominant	**1**
36(d)	It uses the same rhythm (minim – dotted crotchet – quaver)	**1**
37	It is played in octaves [1] (accept unison / monophonic)	**1**
38	Development	**1**
39	The second subject is not heard	**1**

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Question	Answer	Marks
40	A single-movement orchestral piece conceived as a stand-alone piece (as opposed to being the overture to an opera).	**1**
41	 One mark per note	**2**
42	Very held [1] (accept a long pause)	**1**
43	They play a fanfare [1]. This is initially played in canon / is imitated [1] with entries every bar [1]. After a rising arpeggio [1] they play the second subject/theme opening motif [1] in harmony [1]. The third trumpet plays for the first time [1].	**3**
44	Coda	**1**
45	Goethe	**1**

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