Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **October/November 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 October/November 2022 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).

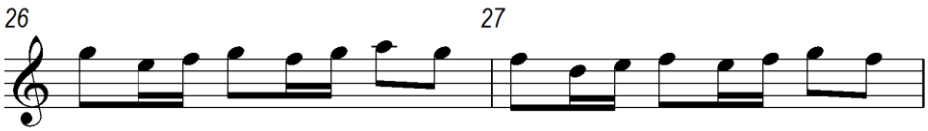
GENERIC MARKING PRINCIPLE 6:

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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Question	Answer	Marks
1	2 (accept 4)	**1**
2(a)	Homophonic	**1**
2(b)	Polyphonic / imitative	**1**
3	Harp / piano on every beat / cymbal on every other beat / repetitive / ostinato / walking-pace tempo / andante / alternating two notes	**1**
4	Harp glissando	**1**
5(a)	Twentieth Century	**1**
5(b)	There is an ostinato [1], a piano in the orchestra [1], dissonance / bitonality [1], chromaticism [1] and use of parallel motion [1].	**2**
6	Repeated notes / quavers / melody is doubled in 3rds/6ths / pedal	**1**
7(a)	The tempo / chords / harmony are similar [1], the melody is incorporated into the semiquaver figuration [1]. The right hand has shorter note values / is faster moving / in semiquavers [1], the left hand now has crotchets / rests [1]	**2**
7(b)	The bass line / chord progression is the same [1], it is at a slower tempo [1], in a minor key [1] and there is use of syncopation / rests in the right hand [1].	**2**
8(a)	Classical	**1**
8(b)	Diatonic harmony / regular/balanced phrasing / homophonic	**1**
8(c)	Mozart	**1**
9	It is not constant; it starts at a moderate tempo, speeds up, then slows down (at least two elements for the mark).	**1**
10	It is heterophonic [1]. There is a nuclear theme [1] with slow-moving notes [1], a part with faster-moving notes / embellishments to the theme [1] and an interpunctuating part [1].	**2**
11(a)	Percussion	**1**
11(b)	Gamelan	**1**
11(c)	Indonesia / Java	**1**
12(a)	Koto	**1**
12(b)	It always starts with the same / a low / a long note [1]. There is a generally ascending [1] broken chord [1] in shorter note values [1]. It is repetitive [1].	**2**
13(a)	Shakuhachi	**1**
13(b)	Blown	**1**
14	Japan	**1**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>15</td><td>They play a (short melodic) riff [1] in unison [1] and syncopated [1] with a bright sound [1].</td><td>2</td></tr>
<tr><td>16</td><td></td><td>1</td></tr>
<tr><td>17</td><td>A group of voices sing a short / simple [1] repeated melody [1] in octaves [1]. The soloist’s part changes each time [1]. It is call and response / has a lead singer and chorus [1].</td><td>3</td></tr>
<tr><td>18</td><td>There is an improvised / solo [1] on (electric) keyboard / organ / piano [1] and polyrhythms (on the drums) [1].</td><td>2</td></tr>
<tr><td>19</td><td>Highlife [1], jazz [1], (American) soul [1], (American) funk [1], (traditional) African music [1]</td><td>2</td></tr>
<tr><td>20</td><td>
<table>
<tr><td>Bars 1–4</td><td>Bars 5–8</td><td>Bars 9–10</td><td>Bars 11–12</td><td>Bars 13–14</td></tr>
<tr><td>I</td><td>V</td><td>I^7</td><td>IV</td><td>V</td></tr>
</table>
Completely correct = 2 marks
Two correct chords = 1 mark
One correct chord = 0 marks</td><td>2</td></tr>
<tr><td>21</td><td>They start in imitation / canon [1] then they play (mainly) in thirds [1]</td><td>2</td></tr>
<tr><td>22</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>23</td><td>Perfect [1] fifth [1]
(mark for perfect only if fifth is correct)</td><td>2</td></tr>
<tr><td>24(a)</td><td>Key: G major
Cadence: Perfect</td><td>2</td></tr>
<tr><td>24(b)</td><td>Dominant</td><td>1</td></tr>
<tr><td>25(a)</td><td>Baroque</td><td>1</td></tr>
</table>

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Question	Answer	Marks
25(b)	Presence of harpsichord / (basso) continuo [1] Use of ornaments [1] Orchestra of predominantly strings [1] Diatonic harmony [1] Terraced dynamics [1] Imitative / polyphonic / contrapuntal texture [1] Sequential melody [1] Trumpets playing high (to be able to access stepwise movement) [1]	**2**
25(c)	Vivaldi	**1**
26(a)	E minor	**1**
26(b)	Relative minor	**1**
27	It is a (recorder) duet [1], with (the recorders) playing in imitation / canon [1]. It is initially accompanied by simple chordal quavers from ripieno and continuo [1]. From bar 29 / later only the two recorders and continuo are used [1].	**3**
28	Circle of fifths	**1**
29	The movement is in ritornello form [1]. The extract is Ritornello (2) and (the start of) Episode (2) [1].	**2**
30	The fugue subject	**1**
31	 One mark per note	**2**
32	A suspension is where an initially consonant note is ‘suspended’ to the next strong beat where it clashes due to the harmony changing. It then falls by step to resolve. In this passage, the solo violin notes at the beginning of each bar are suspensions, causing dissonance with the recorder part / bass. 2 – a clear understanding of suspension and an accurate example from the passage, however described 1 – some creditable knowledge	**2**
33	Initially the violin plays quaver / broken chords / scales [1]. The music then becomes more virtuosic / the violin plays (scalic) semiquavers [1]; finally the technique of bariolage [1] is used. (However expressed, the answer should refer to the increasing stages of virtuosity to gain 2 or 3 marks).	**3**
34(a)	Development	**1**
34(b)	B flat major	**1**
34(c)	Second subject	**1**

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Question	Answer	Marks
35	It is in E minor / the relative minor [1] with imitation between the strings and wind [1]. It is fragmented / only the first bar / first few notes are heard [1] combined with an idea from the new second subject [1].	**2**
36	Diminished seventh [1] and syncopation [1]	**2**
37	Recapitulation	**1**
38(a)	Divided (accept any reasonable explanation / division)	**1**
38(b)	 One mark per note	**2**
39(a)	Clarinet	**1**
39(b)	They double the melody [1] in octaves/thirds [1], playing the same as the oboes [1]	**2**
39(c)	They are played by woodwind only (instead of by strings and flute).	**1**
40	Allegretto	**1**

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