Cambridge Assessment International Education

Cambridge IGCSE™

MUSIC **0410/13**

Paper 1 Listening **October/November 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 October/November 2023 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(a)	An ascending step then movement mostly by leap	**1**
1(b)	Monophonic / unison	**1**
1(c)	As an ostinato / repeated throughout	**1**
2	(Descending) sequence	**1**
3	Faster tempo / shorter note lengths [1] Staccato [1] There is a repeated melody in the upper voices [1] The different voice parts enter more quickly [1] Section 2 starts with upper voices whereas Section 1 starts with lower voices [1] Phrases are broken up / include rests [1]	**2**
4(a)	Twentieth Century	**1**
4(b)	Use of ostinato / cluster chords / dissonance	**1**
5	Repetition	**1**
6	AABBA	**1**
7(a)	Waltz	**1**
7(b)	Triple time [1] Fast tempo [1] Um-cha-cha accompaniment [1] Strong first beat of the bar [1] One chord per bar [1] Regular phrase lengths [1] Clear melodic sections [1] Prominent melody [1]	**3**
8(a)	Romantic	**1**
8(b)	Tchaikovsky	**1**
9(a)	Dizi	**1**
9(b)	It is blown	**1**
10	Erhu	**1**
11(a)	China	**1**
11(b)	It uses the pentatonic scale [1] There is decoration / ornamentation / grace notes / slides / tremolo / vibrato [1] There is a woodblock marking the beat [1] Quadruple time [1]	**2**

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>12</td><td>First Solo Voice
The voice sings heterophonically (with the rabab) [1], accompanied by percussion [1]. There are four phrases [1], all of which are the same [1], separated by an interjection from the instrumental ensemble [1]. The instruments play the last (four) notes of the vocal melody. [1] The melody line has decoration/ornamentation [1]
Second Solo Voice
The second voice repeats the music of the first voice [1] (credit any points not awarded for the first solo voice).
Group of Voices
They sing two phrases [1] in unison [1] which are different [1] and at a lower pitch [1] Maximum three marks per section.</td><td>5</td></tr>
<tr><td>13</td><td>Arab tradition</td><td>1</td></tr>
<tr><td>14</td><td>It is made from (hard)wood / with a gourd chamber / with animal skin [1]. It has three main / fretted strings [1], tuned to the tonic, fifth and octave [1] and there are sympathetic strings [1]. It is sounded with a bow [1]. It is held in the lap / upright / vertically / sitting on the floor [1]. Left hand fingers press down with the nails [1]</td><td>4</td></tr>
<tr><td>15</td><td>The music starts non-metrical [1] then there is a pulse [1], then it is metric [1]. The dholak/khadtāl join [1]. There is a drone [1]. Bowed lutes are used to accompany singers [1].</td><td>4</td></tr>
<tr><td>16</td><td>Birthdays [1], religious celebrations [1], ritual feasts [1], marriage ceremonies [1], hotels [1], desert safari camps [1], concerts [1]</td><td>2</td></tr>
<tr><td>17</td><td>Allegro / vivace</td><td>1</td></tr>
<tr><td>18</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>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>They start by playing in imitation [1], then play in thirds [1]</td><td>2</td></tr>
<tr><td>21(a)</td><td>G minor</td><td>1</td></tr>
<tr><td>21(b)</td><td>Relative minor</td><td>1</td></tr>
</table>

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Question	Answer	Marks
21(c)	Pedal	**1**
22	Rondo / ABACA [1] A = bars 0/1 to 16 B = bars 16/17 to 32 A = bars 32/33 to 48 C = bars 48/49 to 64 A = bars 64/65 to 80 Bar numbers completely correct = 2 Bar numbers mostly correct = 1 Little or nothing correct = 0	**3**
23(a)	Classical	**1**
23(b)	Mozart	**1**
24(a)	The dynamic reduces (from ff to p) [1] The orchestration (drastically) reduces [1] A new dotted-rhythm motif is introduced [1] It is entirely diatonic / the minuet has some chromaticism [1]	**2**
24(b)	It is in the same key / G major [1] There are four-bar phrases / question and answer [1] Phrases end with a perfect cadence [1] The second half uses material from the opening [1] It starts with an anacrusis [1]	**2**
25(a)	Use of brass / drums / dotted rhythms / sudden forte dynamic / insistent repeated notes/rhythms / fanfare-like	**1**
25(b)	Melody in octaves [1] with a (dominant / inverted) pedal / the note D [1]	**2**
25(c)	G minor / tonic minor	**1**
26(a)	The development	**1**
26(b)	The second subject	**1**
27	 One mark per note	**2**
28(a)	The music moves from D flat major [1] to C sharp minor [1] as there is no such key as D flat minor [1]	**2**
28(b)	Haydn used brass instruments without valves [1] so they could not play in these keys [1]	**2**
29	Off-beat [1] notes played staccato / by violas and cellos / <u>lower</u> strings [1]	**2**

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Question	Answer	Marks
30	The full orchestra suddenly plays / tutti / *ff* / (very) loudly [1]. The main theme is in the bass [1] and the higher instruments play it in inversion [1]. It is reharmonised [1] with hints of B major [1].	**3**
31	 One mark per note	**2**
32	Fuchslied / Fox's Song	**1**
33	It is played in C minor / not C major [1]. In bar 5 the theme is repeated [1] a semitone higher / in C# minor [1]. The upper strings play semiquavers [1] / (first) violins play in an extremely high register [1] / (second) violins play broken chords [1]	**3**
34	Groups of three descending crotchets [1] cross the bar lines [1] making the metre uncertain / feel like triple time [1]	**2**
35	Dominant pedal	**1**
36	He had been offered an honorary doctorate from the University of Breslau [1] and wrote Academic Festival Overture as his thank-you response [1].	**2**

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