CAMBRIDGE
International Education

# Cambridge IGCSE™

**MUSIC** **0410/13**

Paper 1 Listening **October/November 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 | It is (slightly) slower [1] and quieter [1]. It begins in a different key [1] and modulates to a minor key [1]. The vocal part is more melismatic [1] and has a wider range/goes higher/has more leaps [1]. There is more chromaticism [1]. | **3** |
| 3 | Three beats in a bar [1], relatively fast tempo/one in a bar feel [1], one chord per bar [1], mix of legato and staccato articulation [1], um-cha-cha accompaniment/accented first beat [1]. | **3** |
| 4 | Romantic | **1** |
| 5 | Snare/side drum | **1** |
| 6 | An ascending leap and then movement mostly by leap | **1** |
| 7(a) | March | **1** |
| 7(b) | Four (accept 2) beats in a bar [1], prominent brass/percussion [1], triadic melodies/fanfare [1], steady beat/tempo [1], at marching tempo [1]. | **2** |
| 8(a) | Jazz | **1** |
| 8(b) | Use of the blues scale/blue notes [1], trumpets/saxes [1] and a rhythm section/double bass [1]. There is a walking bass [1], an improvised/solo section [1], swung rhythms [1] and slides/falls [1]. | **2** |
| 9(a) | It <u>begins</u> monophonically [1]/A dizi [1] plays trills (accept ornaments)/repeated motifs/long notes [1] in an unmetered/free rhythm [1] using the pentatonic scale [1], accompanied by long held chords/tremolo [1]. Occasionally (a hammered dulcimer) copies parts of the dizi's previous phrase [1]. | **3** |
| 9(b) | It is metered [1], (many) more instruments play [1] in octaves [1] with a bass line [1]. More instruments/the dizi join in for the answering phrases [1]. | **2** |
| 10 | China | **1** |
| 11 | It is heterophonic [1], with the main/skeletal/nuclear melody (in the middle) [1] of the three-part texture [1]. Higher instruments play more notes/decorate the melody [1] and lower instruments play less frequently [1]. | **3** |
| 12 | More untuned instruments join in later / begin to play more frequently [1]. | **1** |
| 13(a) | Indonesia/Bali | **1** |
| 13(b) | Gamelan | **1** |
| 14(a) | Flute | **1** |
| 14(b) | There is different articulation (accept any valid description) [1], rhythms are occasionally changed [1] and it is embellished/ornamented (accept any valid description) [1]. | **2** |

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>15(a)</td><td>It is a key with just one flat [1], uses triadic harmonies [1], 7th (accept 9th) chords [1] and there is modulation to the relative major/F major [1] and tonic major/D major [1].</td><td>2</td></tr>
<tr><td>15(b)</td><td>It is in 2/4 metre [1], with underlying semiquavers [1], there are accompanying chords [1] on a cavaquinho [1] and a bassline [1] on a guitar [1].</td><td>3</td></tr>
<tr><td>16(a)</td><td>Amateur musicians/small cafes/bars/private homes</td><td>1</td></tr>
<tr><td>16(b)</td><td>Concert halls/televised performances/recordings</td><td>1</td></tr>
<tr><td>17</td><td>Minor [1] third [1] (mark for minor only if third is correct)</td><td>2</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>Only the wind instruments play [1], it includes some imitative/polyphonic writing [1], it modulates [1] (allow [1] for naming a correct key). It is quieter [1], more legato [1] and more conjunct [1].</td><td>2</td></tr>
<tr><td>20(a)</td><td>Key: D minor<br>Cadence: Perfect</td><td>2</td></tr>
<tr><td>20(b)</td><td>Relative minor (minor not required if D minor in part (a) is correct)</td><td>1</td></tr>
<tr><td>21</td><td>B = bars 23–38 (A = bars 39–60) C = bars 61–80<br><br>Completely correct = 2<br>Some elements correct = 1<br>Nothing or very little correct = 0</td><td>2</td></tr>
<tr><td>22(a)</td><td>Baroque</td><td>1</td></tr>
<tr><td>22(b)</td><td>(Basso) continuo/harpsichord [1] Terraced dynamics [1] Natural horns [1] Ornamentation [1] Wind instruments are only oboes and bassoon [1] Suspensions [1] Sequences [1] Small orchestra [1]</td><td>2</td></tr>
<tr><td>22(c)</td><td>Telemann</td><td>1</td></tr>
</table>

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| Question | Answer | Marks |
|---|---|---|
| 23 | It is first heard as a descending sequence/a tone lower with the final note extended. Then it is heard in imitation in the upper strings. (From bar 14) it is modified to include stepwise movement, repeated three times, imitated and in inversion (by 2nd violins and violas).<br><br>A detailed answer covering many (but not necessarily all) of the above points = 3<br>A number of features described but in less detail = 2<br>One or two correct observations = 1 | **3** |
| 24 | Imperfect | **1** |
| 25(a) | Transition (accept bridge) | **1** |
| 25(b) | To modulate | **1** |
| 26(a) | 2nd subject | **1** |
| 26(b) | E flat (major)/relative major | **1** |
| 27 | It is the introduction [1] to Theme B Variation 2. It is a dominant seventh [1]. There are pp/string/quavers (on beats 3 and 1) [1]. | **2** |
| 28 | <br>One mark per note | **2** |
| 29 | There are (11) bars with just woodwind (from bar 132) [1]. (From bar $24^3$) it is full orchestra/tutti [1]. | **2** |
| 30 | Double variation (with coda) | **1** |
| 31 | Andante con moto | **1** |
| 32 | It is lightly scored [1] for (mostly) wind and strings [1] in contrast to the tutti passage which preceded it (before the recorded extract) [1]. The melodic solos are played by flute (and clarinet in octaves)/oboe [1]. There is a pedal note in bassoons/double basses [1]. Countermelodies in the horns/upper strings [1]. | **2** |
| 33 | <br>One mark per note | **2** |

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| Question | Answer | Marks |
|---|---|---|
| 34 | It is based on the middle part of Walter's wooing theme (accept ref. to bar 2) [1]. It rises rapidly in pitch/reaches a very high note [1] and then leads to a passage of descending/semiquaver/staccato scales [1] (do not give credit for scales alone) played in unison [1]. It is used as a transitional passage (leading to the Mastersingers' March) [1]. (Allow max. [1] for ref. to increase in tempo/dynamics without any further accurate detail). | **3** |
| 35 | Leipzig | **1** |
| 36(a) | A short melodic motif which represents a character, location, object or theme in the story [1]. (accept any description which demonstrates understanding that the motif represents something). | **1** |
| 36(b) | Spring | **1** |
| 37 | Crescendo [1]. Increasing orchestration [1]. Rising pitch/ascending sequence [1]. Increase in tempo [1]. Repetition of the spring motif [1]. Dominant pedal [1]. | **3** |
| 38(a) | The apprentices | **1** |
| 38(b) | It is the Mastersingers' Theme/beginning of the overture [1] played in diminution [1] (accept shorter note lengths but not faster). | **2** |

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