



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

MUSIC

0410/13

Paper 1 Listening

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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 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

This document consists of **6** printed pages.

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.

| Question | Answer | Marks |
|----------|---|-------|
| 1 | The melody mostly descends in steps | 1 |
| 2(a) | Flute | 1 |
| 2(b) | Trills / ornaments [1] (Fast) scales / broken chords (accept glissandos) [1] High (pitch) [1] | 2 |
| 3 | Melisma | 1 |
| 4 | Nineteenth-century features e.g. Chromaticism, passages of lyrical melody, violins doubling voice, long legato passages, rich chords, rich orchestration, accept large dynamic contrasts Twentieth-century features e.g. Dissonance, chromaticism, wide leaps / angular melody, large dynamic contrasts, use of free tempo / fluctuations in tempo, instrumental effects Valid points made in both categories [3] Some correct features in either/both [2] 1 or 2 correct elements identified [1] No creditable answer [0] | 3 |
| 5 | Piano / p / pianissimo / pp | 1 |
| 6(a) | Clarinet | 1 |
| 6(b) | Homophonic / melody and accompaniment | 1 |
| 7(a) | It is in a different key (accept it is lower) [1] The melody is played by brass / horns (accept trombones, etc.) [1] The melody is changed at the end / it is slightly longer / the first phrase is repeated [1] | 2 |
| 7(b) | The full orchestra play (accept more instruments play) [1] It is loud [1] It is in the original (accept another) key [1] The end is changed as before [1] It is more detached [1] | 2 |
| 8 | Borodin | 1 |
| 9 | Erhu | 1 |
| 10(a) | Dizi (accept hsaio, ti-tzu) | 1 |
| 10(b) | It echoes / repeats the erhu melody (accept canon) [1] one octave higher [1], one bar later [1] and then plays a trill [1]. At the end it plays the melody / with the erhu / they play (the melody) together [1] an octave higher (if not already credited) [1]. | 3 |
| 11 | China | 1 |

| Question | Answer | Marks |
|----------|---|-------|
| 12(a) | Kora | 1 |
| 12(b) | A descending major scale | 1 |
| 13 | Xylophone / balafon | 1 |
| 14(a) | Africa | 1 |
| 14(b) | The use of repeated patterns / ostinato [1] Cross rhythms / polyrhythms / interlocking [1] The instruments join in one by one [1] Credit any description of <u>how</u> the xylophone is played (e.g. repeated notes, glissandi) [1] | 2 |
| 15(a) | Bandoneon (not accordion) | 1 |
| 15(b) | Right hand buttons play the melody [1] Left hand buttons play chords [1] OR It is played by pressing <u>buttons</u> [1] The bellows are pushed and pulled / the air is compressed [1] The air passes through free metal <u>reeds</u> [1] | 3 |
| 16(a) | Piano | 1 |
| 16(b) | Playing notes on the beat / in time / not syncopated | 1 |
| 17 | Minor key [1] 2/4 or 4/4 time [1] It is syncopated [1] There is contrast of legato and staccato [1] The melodic line is elaborated [1] There is use of glissando / portamento [1] Contrasting dynamics [1] There is a vocal part [1] | 4 |
| 18 | Minor [1] sixth [1] (mark for minor only if sixth is correct) | 2 |
| 19 |  <p>Entirely or almost completely correct [3] A reasonable attempt but too many errors for full marks [2] A few correct notes OR general melodic shape reproduced [1] Little melodic accuracy [0]</p> | 3 |
| 20(a) | Key: G major Cadence: Perfect | 2 |
| 20(b) | Relative major (accept median) | 1 |
| 21 | Repetition | 1 |

| Question | Answer | Marks |
|----------|--|-------|
| 22 | Binary / AB / AA ¹ | 1 |
| 23(a) | Minuet | 1 |
| 23(b) | Triple time / moderate tempo | 1 |
| 24(a) | Baroque | 1 |
| 24(b) | Presence of harpsichord / (basso) continuo (accept lute) [1] Continuously moving bass line [1] Much use of sequence / repetition [1] Many ornaments [1] Simple / diatonic harmony [1] Terraced dynamics [1] | 3 |
| 25(a) | 2nd subject (accept 2nd theme) | 1 |
| 25(b) | The melody is now played by cellos (and violas) rather than woodwind / clarinet and bassoon [1] It is in the tonic instead of the dominant [1] The end of the melody has changed [1] The continuous quaver accompaniment is now played by (1st) flute and (1st) clarinet instead of 2nd violins and violas. [1] | 2 |
| 26 | (1st) violin(s) | 1 |
| 27 | (Ascending) sequence | 1 |
| 28 | Dominant pedal | 1 |
| 29 | The development / third theme | 1 |
| 30 | London | 1 |
| 31 |  One mark per note | 2 |
| 32 | Imitative / contrapuntal / polyphonic / fugato [1] Strings only [1] Eventually in five parts [1] | 2 |
| 33 | It is (B) minor and (B) major / it is a modal shift | 1 |
| 34 | First subject (accept 1st theme) | 1 |
| 35(a) | The development | 1 |
| 35(b) | He introduced a new theme | 1 |
| 36(a) | Ritornello | 1 |

| Question | Answer | Marks |
|----------|--|-------|
| 36(b) | It is in C major / the dominant [1]. The horns don't play [1]. It is shorter [1]. A sequence is added [1]. | 2 |
| 37(a) | Horns, oboes, violins | 1 |
| 37(b) | The melody instruments play in thirds / sixths (accept pairs / harmony) [1] above the basso continuo / bass line [1]. There is no ripieno part [1] | 2 |
| 38 | It was smaller [1] and the strings were <u>tuned</u> a minor third higher / differently [1]. It was a transposing instrument [1]. Accept higher pitch (not higher notes) | 2 |
| 39 | Ripieno | 1 |
| 40 |  <p>One mark per note</p> | 2 |
| 41 | Key: G minor [1] Cadence: Perfect [1] | 2 |
| 42 | Adagio | 1 |
| 43 | It is in ritornello form [1] and this is episodes three and four (accept an episode) [1] OR it is in ternary / da capo form [1] and this is the end of the middle section / beginning of the recapitulation [1] | 2 |