



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

MUSIC

0410/13

Paper 1 Listening

October/November 2019

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 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This syllabus is regulated 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	Bass, accept baritone	1
2	Ascending then descending broken chord	1
3	Fast (moving notes) [1], scales [1], loud / full orchestra [1].	2
4	Homophonic [1]	1
5	Romantic / Nineteenth century	1
6(a)	Oratorio	1
6(b)	Voices and orchestra [1]. <u>Solo voices</u> and <u>chorus</u> [1]. Recitative [1].	1
7(a)	Ground bass	1
7(b)	Repeated pattern / ostinato [1], triplets [1], two alternating notes [1] a third apart [1].	2
8(a)	Violin	1
8(b)	Long (accept slow) notes [1], limited range of pitches [1], repeated pattern [1], octave / wide leaps [1]	2
9	Minimalism	1
10	Glass	1
11(a)	Rebab / rabab	1
11(b)	(Strings are) bowed	1
12	Monophonic	1
13(a)	Arab	1
13(b)	Heterophonic texture [1], use of trills / grace notes / decorations / ornamentation [1] pitch bending / microtones [1], (accept narrow range of notes [1]), (free introduction followed by) metrical ensemble section [1]	2
14(a)	Guitar [1] and charango [1]	2
14(b)	Panpipes	1
15	(Descending) sequence	1
16	It is played an <u>octave higher</u>	1
17	Latin America	1
18	Dizi	1
19	Heterophonic [1] in octaves [1]	2

Question	Answer	Marks								
20	<table border="1"> <thead> <tr> <th>Instrument</th> <th>How it is played</th> </tr> </thead> <tbody> <tr> <td>Pipa</td> <td>Plucked</td> </tr> <tr> <td>Yang qin</td> <td>Hammered</td> </tr> </tbody> </table>	Instrument	How it is played	Pipa	Plucked	Yang qin	Hammered	4		
Instrument	How it is played									
Pipa	Plucked									
Yang qin	Hammered									
21	Erhu	1								
22	It is duple / quadruple / yi ban san yan	1								
23	In a religious or ritual context / at a wedding / celebration / funeral / tea house / at home / in a club / for their own entertainment.	1								
24	I c V ⁷	1								
25	Perfect [1] fourth [1] (mark for perfect only if fourth is correct)	2								
26	Imperfect	1								
27	 <table border="1"> <tbody> <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> </tbody> </table>	Entirely or almost completely correct	3	A reasonable attempt but with too many errors for full marks	2	A few correct notes OR general shape reproduced	1	Little melodic accuracy	0	3
Entirely or almost completely correct	3									
A reasonable attempt but with too many errors for full marks	2									
A few correct notes OR general shape reproduced	1									
Little melodic accuracy	0									
28(a)	Minuet	1								
28(b)	Triple time [1] Ternary form [1] Moderate tempo [1]	2								
29(a)	RH / melody decorated / added notes / semiquavers	1								
29(b)	Minor key [1] Slower [1] Block chords rather than broken chords [1] Description of melody shape change in bars 1 and 2 [1]	2								
30(a)	Classical	1								
30(b)	Balanced / periodic / regular phrasing [1] Diatonic / consonant / functional harmony [1] Homophonic texture / melody and accompaniment [1]	2								
31(a)	Saltarello [1] Presto [1]	2								

Question	Answer	Marks
31(b)	Triplets [1] (Small) leaps [1]	1
32(a)	Flute	1
32(b)	Melody is an octave higher (in the flutes) [1] Melody is doubled by clarinets [1] Thicker accompaniment / orchestration / (full) string section accompaniment [1]	2
32(c)	Played by violins [1] in thirds [1] Based on chord V [1] Detached quaver accompaniment (from oboes / trombones / timpani) [1]	2
33	 1 mark per note	2
34(a)	Horn [1]	1
34(b)	Dominant pedal / the note E	1
34(c)	New key of A major / dominant [1] Richer scoring [1] Richer harmonies [1] More legato [1]	2
35	Now in A minor rather than D minor [1] ff rather than f [1] Cellos and basses begin staccato quavers earlier [1]	2
36(a)	E major	1
36(b)	Dominant	1
37	 One mark per note	2
38	<u>Descending sequence</u>	1
39	There is a dialogue effect [1] between the (very) low / chalumeau register [1] and the high register [1]	2
40	Second subject	1
41	The music is played in octaves (accept unison / monophonic / the full orchestra / tutti) [1]	1
42(a)	F sharp minor	1
42(b)	Relative minor	1

Question	Answer	Marks
43	It is the same melody / melodic shape, but in bars 3-4 the music is piano [1] and played staccato [1] in quavers rather than semiquavers [1]. There are fewer instruments [1] and there is now some harmony / there are long notes / suspensions / it is not in unison [1].	3
44	Orchestral ritornello	1
45	The recapitulation / the first subject	1