



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

---

**MUSIC**

**0410/13**

Paper 13 Listening

**May/June 2016**

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2016 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

© IGCSE is the registered trademark of Cambridge International Examinations.

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 **8** printed pages.

Page 2	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0410	13

### Music A1

- 1 (a) The extract begins with two instruments of the same type. What are they? [1]  
*Violins*
- (b) How is what they play setting the scene for line 1? [2]  
*It is smooth [1], quiet [1], slow [1], there are only two parts [1], there are rocking semiquavers [1], it is repetitive [1].*
- 2 How does the accompaniment change for lines 2 and 3? [2]  
*There is now also a cello [1] and a viola [1]*  
OR  
*More instruments join in [1]*  
*The semiquavers are in two parts [1]*  
*The voice line is doubled [1]*
- 3 What melodic interval is sung at the beginning of lines 1 and 2? [1]  
*Semitone*
- 4 (a) Which period of music is this extract from? [1]  
*Twentieth Century*
- (b) Give one reason for your answer. [1]  
*Chromaticism [1]*  
*Dissonance [1]*  
*Angular melody [1]*

### Music A2

- 5 What Italian word describes the dynamic change heard in the first two bars? [1]  
*Diminuendo (or dim.) / decrescendo (or descresc.)*
- 6 Which section of the orchestra plays the printed music from bar 3? [1]  
*Strings (accept violas, allow cellos)*
- 7 Which of the following best describes the scale used in this extract? [1]  
*Minor*
- 8 What melodic device is used in bars 11 to 14 (it is repeated in bars 19 to 22)? [1]  
*(Descending)sequence NOT ascending sequence*

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0410	13

- 9 The recorded extract continues with a repeat of the printed melody, but there are some changes.

**Describe three ways in which the music has been changed.**

[3]

*Melody is now (an octave) higher [1] NOT different key*

*(Printed) melody is played by violins [1]*

*There is a new countermelody / two melodic lines / polyphonic [1]*

*There is a different bass line [1]*

- 10 Who composed this music?

[1]

*Beethoven*

### Music B1

- 11 What is the tuned percussion instrument heard in the long instrumental introduction? [1]

*Xylophone / balafon (accept marimba)*

- 12 Describe the music sung by the voices.

[2]

*Call and response [1]*

*A group of voices [1] which sing in unison [1] and a solo [1]. They sing a repeated melody [1].*

*Allow pentatonic [1]*

- 13 (a) Where does this music come from?

[1]

*Africa*

- (b) Give two reasons for your answer. (Do not repeat any information already given in your answers).

[2]

*Instruments enter one by one [1]*

*The only instruments used are percussion instruments*

*/ strong focus on rhythm [1]*

*Polyrhythm / layers of rhythm / cross rhythms [1]*

*Ostinato / music is repetitive [1]*

*Allow pentatonic if not given credit in qn 12.*

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0410	13

### Music B2

- 14 (a) Name the main melody instrument. [1]  
*Sarangi*
- (b) How is this instrument played? [1]  
*The strings are bowed*
- 15 (a) Where does this music come from? [1]  
*India*
- (b) Give three reasons for your answer. [3]  
*There is a drone [1]*  
*Tabla are playing [1]*  
*The melody instrument is improvising [1] (NOT exploring the raga)*  
*There is a small number of instruments [1]*  
*There is /are ornaments / decorations / embellishments / pitch bending / meend / glissando / sliding [1]*

### Music B3

- 16 (a) What is the instrument heard at the start of the extract? [1]  
*Ryuteki*
- (b) Name one playing effect used by this instrument. [1]  
*Pitch bending (allow portamento / sliding / glissando)*
- 17 (a) Name the two wind instruments that enter later. [2]  
*Hichiriki [1] and sho [1]*
- (b) Describe what is played by these instruments. [2]  
*(Hichiriki plays the) melody [1]*  
*(Sho plays) chords / harmony [1] (NOT drone)*
- 18 Which string instrument can now be heard? [1]  
*Koto / biwa [1]*



Page 6	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0410	13

- 25 (a) The first eight bars of the extract are Section A. Describe the structure of the extract. Refer to bar numbers in your answer. [3]  
*Rondo / Rondeau / ABACA [1] (NOT ritornello)*  
*B = 8–16 [1] allow 9–16*  
*C = 24–32 [1] allow 25–32*
- (b) What instrument is added to the A section later in the extract? [1]  
*Horns / brass*
- 26 (a) Which period of music is this extract from? [1]  
*Baroque*
- (b) Give two reasons for your answer. [2]  
*Harpsichord / continuo [1]*  
*Small orchestra [1]*  
*Mainly strings [1]*  
*Suspensions [1]*  
*Gavotte / dance [1]*  
*Terraced dynamics [1]*

#### Music D1

- 27 (a) What does the music in bars 1 to 14 represent? [1]  
*The singing of the birds*
- (b) How does Vivaldi achieve this? [3]  
*Three solo violins [1]*  
*High register [1]*  
*Imitation [1]*  
*Polyphonic texture [1]*  
*Mordents / trills / ornaments [1]*  
*Repeated notes [1]*
- (c) On which chord are these bars based? [1]  
*E major / tonic / I*
- 28 This extract consists of two sections of the movement. Which are the two sections? [2]  
*Episode (1) [1]*  
*Ritornello (2) [1]*

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0410	13

- 29 What is the overall title of Vivaldi's set of twelve Opus 8 concertos, from which this concerto is taken? [1]  
*The Contest of Harmony and Invention*

**Music D2**

- 30 How does the scoring of the movement from which this extract is taken differ from the scoring of the other movements? [1]  
*There are no cellos / basses / harpsichord / continuo [1]*

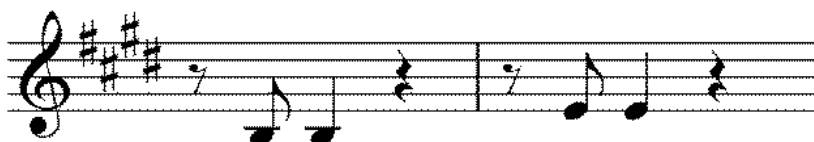
- 31 What is the key at the start of the extract? [1]  
*C# minor NOT relative minor*

- 32 Complete the table below, showing which instruments represent the different sections of the sonnet. [4]

Section of sonnet	Instruments
Sleeping goatherd	Solo violin
<i>(Murmuring of) leaves / plants</i>	<i>(1<sup>st</sup> and 2<sup>nd</sup>) violins</i>
<i>Barking dog</i>	<i>Viola</i>

*Mark for instrument only if section of sonnet correct.*

- 33 On the staff below, write the viola part in bars 10 to 11 in the treble clef. [2]



*One mark per (different) note*

**Music D3**

- 34 (a) What is the key of the theme at the beginning of the extract? [1]  
*D major*

- (b) What part of the movement is this? [1]  
*Second subject (of exposition). NOT just exposition.*

- (c) Comment on the choice of key for this section [1]  
*The second subject might be expected to be in the dominant / A major*

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0410	13

- 35 On the staff below, write out the horn part in bar 7 at sounding pitch. The key signature has been given. [2]



One mark per note

- 36 Describe what happens in the music immediately after the recorded extract. [2]  
*The music modulates to (A) minor [1] for the development section [1] which starts with the introductory theme [1] in inversion [1]*

- 37 Rodrigo uses characteristics of a Spanish folk tradition throughout this concerto (including in the harmony of this extract). What is the name of this tradition? [1]  
*Flamenco*

#### Music D4

- 38 (a) What is the key at the beginning of the extract? [1]  
*A major*

- (b) What is the relationship of this key to the tonic key of the movement? [1]  
*Dominant*

- 39 What theme do the horns (and bassoons, cellos and basses) play when they enter at the end of bar 12? [1]  
*The developed rondo theme*

- 40 The theme from the beginning of the extract is heard again in bar 20. What key is it now? [1]  
*B major*

- 41 (a) What compositional device is heard from bars 39 to 58? [1]  
*Dominant pedal*

- (b) What is the function of this device? [1]  
*To prepare for the return of the tonic / final restatement of the rondo theme*

- 42 (a) Briefly describe the structure of the movement as a whole. [1]  
*The movement is in Rondo form*

- (b) How does the recorded extract fit within this structure? [1]  
*The extract is the (fourth) episode*