



MUSIC

0410/11

Paper 1 Listening

May/June 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.

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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.

| Question | Answer | Marks |
|----------|---|-------|
| 1 | Major key [1]. Full orchestra / choir / many singers / use of trumpets / brass / loud [1]. High pitch / rising / fanfare / highest note on 'excelsis' [1] | 2 |
| 2 | Descends by step, then ascends by step for 'te' | 1 |
| 3 | Starts with a solo singer / uses solo singers / the full choir doesn't sing / fewer voices [1]. Polyphonic / imitative texture [1]. Quieter / fewer instruments / no trumpets [1]. Becomes minor [1]. | 3 |
| 4(a) | Classical period | 1 |
| 4(b) | Mozart | 1 |
| 5 | Allegro / Allegretto etc | 1 |
| 6 | Scales [1] played by the strings [1], repeated/ostinato [1] Horn/horns (play chords) [1], melody doubled in thirds [1] | 2 |
| 7 | 2nd time: Melody played by trombones / low brass / tuba, (another) <u>octave</u> lower, fast-moving notes / semiquavers in strings, cymbal (crashes in rests), louder 3rd time: Melody in woodwind / flute / oboe, major / different key, end of melody changed / repeated as a rising sequence, strings play lightly/short/high notes in the rests, quieter. MAX 2 marks for each repetition | 4 |
| 8 | Romantic period / 19th century | 1 |
| 9(a) | Sitar | 1 |
| 9(b) | It is a <u>plucked</u> string instrument | 1 |
| 10 | Sarangi | 1 |
| 11(a) | India | 1 |
| 11(b) | Presence of a drone [1] Small number of instruments [1] Free metre / rhythm [1] Use of pitch bending [1] | 2 |
| 12 | A minor | 1 |
| 13 | The melody becomes higher in pitch [1] and consists of much shorter notes at the start of each phrase (accept any description) [1]. There are many repeated notes [1]. It moves to the (relative) major key [1]. | 2 |
| 14 | Ternary / ABA | 1 |
| 15(a) | Latin America | 1 |
| 15(b) | Pan pipes / charangos / guitars / maracas / tres | 1 |

| Question | Answer | Marks | | | | | | | | |
|--|---|---------------------------------------|---|--|---|---|---|-----------------|---|---|
| 16(a) | Gaohu [1] (must be named for full marks). It is a bowed instrument [1] Two strings [1]. It is a smaller / higher version of the erhu [1], a fiddle [1]. Accept a literal description of the instrument (78cm in height/tuned higher than erhu) [1]. | 2 | | | | | | | | |
| 16(b) | Pentatonic [1] with extra notes / leading tones / passing tones [1]. | 2 | | | | | | | | |
| 17 | Monophonic / unison / in octaves [1] then changing to heterophonic (Accept a description of heterophonic) [1] Must be in correct order for two marks | 2 | | | | | | | | |
| 18 | The 1st passage begins with a slow and free introduction and continues at a moderate tempo in quadruple metre. The 2nd passage is slightly faster and still in quadruple metre. It would therefore come from the middle of the work. The 3 rd passage is very fast in duple metre and would therefore come from the end of the work. A full and accurate description: [3] Some points made about 2 passages: [2] At least 1 point made: [1] No valid points: [0] | 3 | | | | | | | | |
| 19 | Tea houses | 1 | | | | | | | | |
| 20 | F major | 1 | | | | | | | | |
| 21 |  <table border="1" data-bbox="316 1368 1315 1630"> <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 in context / general shape reproduced</td> <td>1</td> </tr> <tr> <td>Little 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 in context / general shape reproduced | 1 | Little 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 in context / general shape reproduced | 1 | | | | | | | | | |
| Little accuracy | 0 | | | | | | | | | |
| 22 | Repetition | 1 | | | | | | | | |
| 23 | Minor [1] third [1] (Third must be correct to receive the mark for minor) | 2 | | | | | | | | |
| 24 | A rising <u>chromatic</u> scale in repeated crotchets / notes played in unison. Without harpsichord. Award [2] marks for a detailed response with accurate use of terminology. Award [1] for a less precise response but with some correct elements. | 2 | | | | | | | | |

| Question | Answer | Marks |
|----------|--|-------|
| 25 | The same melody is played [1] but in a minor key / relative minor [1]. The oboe plays arpeggios above [1]. Reference to terraced dynamics in the second passage [1]. | 2 |
| 26 | Concerto | 1 |
| 27(a) | Baroque | 1 |
| 27(b) | Use of harpsichord / basso continuo [1]. Ornamentation / addition of passing notes etc [1]. Ritornello structure [1]. Much use of sequence [1]. Terraced dynamics [1]. Small / string orchestra [1]. | 2 |
| 27(c) | Vivaldi | 1 |
| 28(a) | D major | 1 |
| 28(b) | Tonic / parallel major | 1 |
| 29 |  <p>One mark per note</p> | 2 |
| 30(a) | D major to D minor / (2nd violins play) F sharp then F natural | 1 |
| 30(b) | Coda | 1 |
| 30(c) | Transition | 1 |
| 31 | It was the fourth of Mendelssohn's symphonies to be published / it was revised later / was published after his death. | 1 |
| 32(a) | Transition | 1 |
| 32(b) | To modulate | 1 |
| 32(c) | Now strings only [1] In octaves (accept unison) / monophonic texture [1] Quavers rather than triplets / simple time [1] | 2 |
| 33(a) | 2nd subject | 1 |
| 33(b) | Same rhythm | 1 |
| 33(c) | Dominant pedal | 1 |
| 34 | It was inspired by Mendelssohn's travels in Italy. Only accept answers that demonstrate candidates know Mendelssohn had travelled to Italy. | 1 |
| 35 | It is played in imitation [1] rather than as melody and accompaniment [1]. The double basses don't play [1]. | 2 |

| Question | Answer | Marks |
|----------|--|----------|
| 36(a) |  <p data-bbox="316 365 564 398">One mark per note</p> | 2 |
| 36(b) | The music of bar 7 is doubled in thirds [1] by cellos / bassoons and imitated [1] one bar later by upper strings / flutes [1]. The music of bar 8 is an imitation of the second violins [1] from bar 7. | 2 |
| 37 | Codetta | 1 |
| 38 | The solo exposition / first clarinet entry / repeat of first subject | 1 |
| 39(a) | Transition | 1 |
| 39(b) | Because it no longer needs to modulate (as the second subject will be in the tonic) | 1 |
| 40 | Second subject | 1 |
| 41 | It is now F sharp minor / relative minor (rather than C sharp minor) [1]. The violin takes over the main melody from the clarinet [1] and the clarinet adds a new countermelody [1]. | 3 |
| 42 | The instruments did not have as many keys [1] so consequently could not play the full range of notes [1]. They would therefore choose an instrument which best fitted the key of the music [1] (i.e. allowed them to play more notes in that key [1]). (Accept answers which explain this concept however expressed). Award [1] for a general understanding. | 2 |

Note: Any underlined words or phrases included in the mark scheme must be included in the answer for the mark to be awarded.