



MUSIC

0410/13

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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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(a)	Semitone	1
1(b)	5	1
2	Alto	1
3	Oboe	1
4	Triple time [1] Fast tempo / one in a bar / lively / allegro [1] Um-cha-cha accompaniment / strong first beat [1] Slightly early 2nd beat (sometimes) [1] Contrasting legato and staccato articulation [1] One chord per bar [1] Lyrical melody [1] Regular phrases [1]	3
5	Musical	1
6	Pizzicato	1
7	Scales [1] played by the strings [1], repeated/ostinato [1] Horn/horns (play chords) [1], melody doubled in thirds [1]	2
8	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
9	Tchaikovsky	1
10	Sitar	1
11(a)	Sarangi	1
11(b)	The strings are <u>bowed</u>	1
12	India	1
12(b)	Presence of a drone [1] Small number of instruments [1] Free metre / rhythm [1] Use of pitch bending [1]	2
13	It is heterophonic [1]. There is a <u>nuclear</u> theme [1], with slow-moving notes [1] and a part with faster-moving notes / embellishments to the theme [1] a low / gong part occasionally [1], and a drum giving the pulse [1].	3
14	(The tempo) slows down	1

Question	Answer	Marks								
15(a)	Gamelan	1								
15(b)	Java / Indonesia (accept Bali)	1								
16	Gaohu [1] (must be named for full marks). 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								
17	Pentatonic [1] with extra notes / leading tones / passing tones [1].	2								
18	Monophonic / unison / in octaves [1] then changing to heterophonic (Accept a description of heterophonic) [1] Must be in correct order for two marks	2								
19	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 3rd 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 at least 2 passages: [2] At least 1 point made: [1] No valid points: [0]	3								
20	Tea houses	1								
21	Perfect [1] fourth [1] (mark for perfect only if fourth is correct)	2								
22	 <table border="1" data-bbox="319 1467 1311 1724"> <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 OR 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 OR general shape reproduced	1	Little accuracy	0	3
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Little accuracy	0									
23	The opening melody at a lower pitch [1] in a different key / in A minor [1] (Accept imperfect cadence at the beginning of bar 14 [1])	2								
24(a)	Key: A minor [1] Cadence: Perfect [1]	2								
24(b)	Dominant	1								

Question	Answer	Marks
25	Similarity: same melodic shape/melody/pattern of notes (accept rhythm) at first [1] Differences: major key [1] higher pitch [1] the melody is decorated as it continues / there are many more quaver passages [1] use of double stopping [1] Max. 2 marks for differences	3
26	They are decorated / more notes are added / more stepwise movement/passing notes [1]	1
27(a)	Baroque	1
27(b)	Harpsichord / (basso) continuo / cello or viol playing accompanying bass line [1] Ornamentation [1] (Notes inégales) [1] (Bass viol) [1]	1
28(a)	It is the first subject [1] in the tonic / A minor [1]	2
28(b)	The statement is not complete / it is only four bars	1
29	Transition / bridge passage	1
30	Coda	1
31	First movement (of the symphony)	1
32	 One mark per note	2
33(a)	Two / balanced / 4-bar phrases [1] which start the same [1] but have different final cadences [1] Played by oboe / bassoons / violas [1]	3
33(b)	Now an octave higher [1] Played by (1st and 2nd) violins / upper strings [1] Added (flute) countermelody [1] Small changes to the bass line [1]	2
34	Monophonic opening [1] with repetition of note A / rising and falling semitones, like a call to prayer [1] Bass staccato / quavers [1] Simple melody [1] Modal / C natural rather than C sharp [1] Quadruple time signature [1] Andante / walking pace [1]	3

Question	Answer	Marks
35	It is played in imitation [1] rather than as melody and accompaniment [1]. The double basses don't play [1].	2
36(a)	 <p>One mark per note</p>	2
36(b)	The music of bar 7 is doubled in thirds [1] by cellos / bassoons / basses 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 / bridge passage	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(a)	Anton <u>Stadler</u>	1
42(b)	National Theatre, Prague	1

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