



MUSIC

0410/11

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.

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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)	Tenor	1
1(b)	Descending steps then an ascending leap of a fifth	1
2	3	1
3	The full chorus / choir sing [1] in harmony [1]. A full orchestra is added.	2
4(a)	Baroque	1
4(b)	Use of harpsichord / (basso) continuo [1]. Ornamentation [1]. <u>Terraced</u> dynamics [1]. Scotch-snap rhythm [1]	2
5	2nd time: Trumpets / brass play the melody [1]. There is a rising scale [1] in the <u>pizzicato</u> strings [1]. There is a constant pedal underneath [1]. The melody changes from bar 2 [1]. (Snare) drum roll [1]. 4th time: It is played tutti / by full <u>orchestra</u> [1] and loudly [1]. A (snare) drum plays the same rhythm as the melody [1]. The same version of the melody as the 2nd time [1]. Some ref. to doubling [1]. (Accept any other valid points – maximum 2 marks per box)	4
6(a)	19th Century / Romantic	1
6(b)	Large orchestra [1]. Use of piccolo in the orchestra [1]. Brass used melodically. [1]. Full percussion section [1]. Wide range of dynamics and/or pitch [1].	2
6(c)	Tchaikovsky	1
7	Shakuhachi	1
8	The melody seems composed rather than improvised [1]. More instruments / kotos / a drum join in [1]. The melody is doubled in unison / single melody [1] and the koto plays a <u>repetitive accompaniment</u> [1]. The music is metrical [1] with 4 beats per bar [1]. The shakuhachis play higher [1] and have less ornamentation / vibrato [1].	4
9	Japan	1
10	A solo / male voice starts [1] and is answered by a choir / voices [1] singing in harmony [1]. It is call and response [1]. Later the voices sing the same music but without words [1] and some voices add a percussion effect [1]. Humming / without words [1]. Ref. to quiet / slow / subdued [1].	3
11(a)	They are all percussion instruments / drums / shakers.	1
11(b)	They play repeated / ostinato rhythms	1
12	Africa	1
13	Pentatonic	1
14	To mark the beat / set the tempo [1]	1

Question	Answer	Marks								
15	Wind: Dizi String: Erhu / Pipa (Ruan)	2								
16	There are four beats per bar / yi ban san yan [1]. The music starts slowly [1]; then moves to a mid-tempo [1]. The final passage is much faster [1]. Credit [1] for reference to the music getting faster throughout . Award [3] marks only if both metre and tempo are given.	3								
17	Silk refers to string instruments [1] and bamboo to wind instruments [1]. Award [1] mark for the instruments are made of silk and/or bamboo. The ensembles always contain a mix of both types [1]	2								
18	Shanghai	1								
19	Tonic pedal	1								
20	Minor sixth (sixth must be correct to get the mark for minor)	2								
21(a)	A (major)	1								
21(b)	Dominant	1								
22	 <table border="1" data-bbox="320 1128 1310 1391"> <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
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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									
23	Trill	1								
24	It is repeated [1] with oboes added [1] (playing legato / smoothly [1]); it is then played again with two repeated quavers per crotchet [1]; it is finally repeated once more loudly [1].	3								
25(a)	Symphony	1								
25(b)	Played by orchestra [1]. First subject in tonic / second in dominant / modulation from tonic to dominant [1]. It is a sonata form / exposition [1].	1								
26(a)	Classical period (1750–1820)	1								
26(b)	Haydn	1								

Question	Answer	Marks
27(a)	 One mark per note	2
27(b)	Lightly	1
28(a)	Development	1
28(b)	1st subject. Accept first theme	1
29(a)	Tarantella (accept saltarello)	1
29(b)	G minor	1
30	Unusual to end a major key symphony (A major) in a minor key (A minor).	1
31(a)	Coda	1
31(b)	Opening recitation / semitone motif is extended / developed / varied / used [1] and is played by strings only [1]. Accompaniment is the same [1] but is heard from the start [1] and is now played by most of the strings [1]. Wind interjection of original theme in bar 9 [1].	3
32	Disappearing into the distance (accept it is the end of the procession) [1] Getting quieter [1], instruments dropping out [1], fragments of melody [1]. Max. 2 marks for what is happening in the music.	3
33	Andante con moto	1
34	 One mark per note	2
35	Chalumeau	1
36	Key: E minor Cadence: Imperfect	2
37(a)	Transition	1
37(b)	To modulate / change key (between the first and second subjects)	1
38	1791	1
39	Allegro (accept Allegro vivace)	1
40(a)	It is in E major / the dominant [1]. The order of entries has changed / the clarinet is now the third entry [1]	2
40(b)	Imitation	1

Question	Answer	Marks
41	An Alberti bass / broken chords (accept accompaniment).	1
42	The writing is virtuosic [1] involving scales [1] and arpeggios [1] including diminished 7ths [1] over a wide range [1] ending with a chromatic scale [1] and trill [1].	3