
MUSIC

0410/11

Paper 1 Listening

October/November 2018

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	Tenor	1
2	Starts / ends with repeated notes [1], there is then an <u>ascending</u> interval (a third) [1]. Only 2 notes used [1].	2
3	It is quiet [1] and slow [1]. The <u>bell</u> is played in the horn / voice repeated notes [1]. Credit ref. to bird noises [1].	2
4(a)	Twentieth Century	1
4(b)	e.g. use of muted brass [1], chromatic / dissonant harmony [1], some dissonant / angular intervals [1], lack of a clear key / atonal [1]	2
5	The melody in bars 1–4 and 9–16 is played by cellos / violas and is accompanied by high flutes and triangle playing pairs of repeated notes. The answering phrase (bars 5–8) is played (one octave higher) by violins. The melody is doubled (in thirds / sixths / harmony) in bars 13–16. The overall texture is homophonic, with a light accompaniment underneath the melody. Main elements of texture AND instrumentation identified: 3 Some elements identified: 2 One or two correct elements: 1 No creditable answer: 0	3
6	ABA / Ternary	1
7(a)	Waltz	1
7(b)	3/4 time / triple time / 3 beats in a bar [1]. Fast tempo (accept one beat per bar) [1]. Oom-cha-cha accompaniment / emphasis on 1st beat of bar [1]. (Emphasis on) melody / lyrical melody [1]. Legato melody with staccato accompaniment [1].	2
8	Strauss	1
9	Percussion instruments / drums / shakers [1] play an ostinato / repeated pattern [1]. The shaker's pattern changes at one point [1]. It is fast [1].	2
10	<u>Two</u> voices sing [1] followed by the choir / group [1] in call and response (accept answer) style [1] in parallel motion / harmony / homophonic [1]. The response uses longer notes than the call [1]. Reference to high/low (female/male) [1] and reference to the 'call' voices continue during the response [1]. The ostinato continues as an accompaniment (accept instruments continue to be played) [1]. Choir repeats same music [1].	3
11	Africa	1
12(a)	Dizi	1
12(b)	The tempo is slow / a little flexible / rubato [1]. There is use of vibrato / tremolo (accept shakes) [1] and trills / ornaments on some notes [1]. The B natural in bar 6 is slightly flat [1]. Legato [1]	2

Question	Answer	Marks
13	The melody is usually played heterophonically [1] in octaves [1]. There are occasional glissandi (in the accompaniment bars 1, 5 and 17) [1]. There is a countermelody / 2nd melody (starting in bar 4) [1].	2
14	China	1
15	Minor key [1]. Use of the habanera rhythm (in the bass) [1]. Four beats in a bar [1].	2
16(a)	Bandoneon	1
16(b)	Bellows (accept pushed and pulled) [1] pump the air through <u>reeds</u> [1] which are controlled by <u>buttons</u> [1] on both keyboards.	2
17	It is highly decorated / mordents [1]. There are large intervals [1]. Contrast between legato and staccato passages [1]. (Sudden) changes in dynamics [1] and (sudden) speeding up of / changes in tempo [1].	4
18	Buenos Aires	1
19	Andante / moderato	1
20	4	1
21	Major [1] sixth [1] (sixth must be correct to gain the mark for major)	2
22(a)	F (major)	1
22(b)	Dominant	1
23	The strings play pizzicato / plucked	1
24	 <p>Entirely or almost completely correct [3] A reasonable attempt but too many errors for full marks [2] A few correct notes OR melodic shape reproduced [1] Little melodic accuracy [0]</p>	3
25	<p>Variation 1: The melody is (an octave) higher (but otherwise identical) [1]. There are repeated notes [1] in the middle of the texture [1] and arpeggios in the bass [1]. There are more notes in the accompaniment / faster notes [1].</p> <p>Variation 2: The gaps in the melody are 'filled in' with longer notes, turns, passing notes, etc. [1]. The music is more legato [1]. There is a countermelody accompaniment [1] in octaves [1]. The bass line is mostly the same (but an octave lower) [1].</p> <p>MAXIMUM 3 marks for each variation</p>	4
26	String Quartet	1
27	Classical period	1

Question	Answer	Marks
28		2
29(a)	The coda	1
29(b)	It combines elements of the minuet and trio [1] It begins with a dominant seventh chord [1] and fanfare rhythm [1] played by wind instruments [1] from the trio. The 1st violins play the minuet melody [1], which the clarinets join in 3rds the second time [1] There is a dominant pedal [1]	4
30	Pizzicato (accept pizz.)	1
31(a)	2nd subject	1
31(b)	E (major)	1
31(c)	Dominant	1
32(a)	(First) flute	1
32(b)	In thirds [1] by another flute [1] by oboes [1] in octaves [1]	2
33	It is an octave lower [1] and played by just the strings [1]. The end is changed / bars 34–35 are repeated [1]	2
34	(Descending) sequence	1
35	Bach creates cross-rhythms [1] by grouping the notes in sets of four semiquavers [1] so the music feels more like 3/4 than 6/8 [1]; he also uses hemiola [1] at the cadence, where two bars of 6/8 sound like three bars of 2/4 [1].	2
36(a)	 One mark per note	2
36(b)	They play in imitation (accept canon)	1
37	It is in ritornello form [1] and this is the <u>first</u> ritornello and episode [1] OR it is in ternary / da capo form [1] and this is the exposition / opening section [1].	2
38	The bass plays a pedal / drone / F [1] and the other strings play continuous quavers [1].	2
39	They are forte / louder [1], detached / staccato [1], have a different rhythm in the melody [1] and start in the subdominant / B flat / different key [1].	3
40	Polacca / Polonaise / Poloinesse	1

Question	Answer	Marks
41	It is in 2/4 / duple time [1] and uses wind / 'outdoor' instruments only [1]. Three parts rather than four [1].	2