



MUSIC

0410/11

Paper 1 Listening

October/November 2017

MARK SCHEME

Maximum Mark: 70

Published

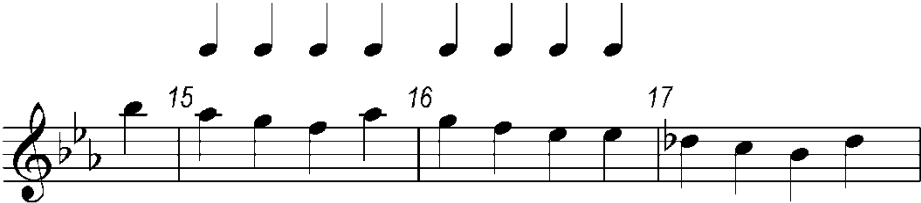
This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

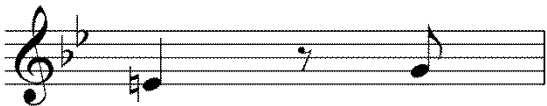
Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Question	Answer	Marks
1	2 or 4	1
2	Allegro / Vivace (accept allegretto)	1
3	The instruments play in octaves (accept unison, monophonic)	1
4	Imitation [1] Melisma [1]	2
5	Fast [1]. Major key [1]. Duet (for 'we') [1].	1
6(a)	Baroque	1
6(b)	Use of harpsichord [1]. Fast moving bass-line [1]. Ritornello [1]. Ornamentation [1]. Terraced dynamics [1]. Orchestra of strings <u>and</u> oboes/ string dominated (not strings only) [1].	1
7(a)	Semitone / minor second (accept second) (NOT major second)	1
7(b)	(Bar 2 is a) repeat (of bar 1) [1] In diminution / shorter note values [1] (<u>Octave</u>) higher [1] Twice in bar 3 rather than once / without rests [1] Interval between notes widens [1] (NOT ascending sequence)	3
8	Strings	1
9(a)	Romantic / 19 th century	1
9(b)	Large orchestra [1], melody played by brass [1], chromaticism [1]	2
10(a)	Shakuhachi	1
10(b)	Most phrases usually start with a long note and then become more decorated. The first phrase is the highest; the next is slightly lower, and the melody finishes with an octave jump to the lowest note. Towards the end one of the melodic ideas is repeated. The music is minor and (almost) pentatonic. Many repeated notes. The melody is performed with vibrato, pitch bending / glissando and grace ('ghost') notes. A good description of the melody AND its performance 3 A few valid observations 2 One valid observation 1 No valid observations 0	3
11	Koto	1
12	Japan	1
13	Xylophone / balafon (accept marimba)	1
14	Mostly descends by step	1

Question	Answer	Marks
15(a)	Africa	1
15(b)	Call and response [1], soloist and group of singers [1], ostinato / repetition [1], polyrhythms / cross rhythms [1], layers [1], instruments enter one by one [1], use of only percussion instruments [1]	3
16(a)	Sarod	1
16(b)	Alap	1
16(c)	Just melody and drone [1]. Defining and exploring (accept experimenting with / improvising on) the notes of the rag [1] in free tempo [1]	2
17(a)	Jor	1
17(b)	Clear sense of <u>pulse</u> [1] but still no tabla present [1].	2
18(a)	Gat	1
18(b)	Clear sense of <u>metre</u> [1]. Tabla playing [1] the tala [1].	2
19	Broken chord	1
20	Bar 5	1
21	Perfect [1] fifth [1] (mark for perfect only if fifth is correct)	2
22	Dominant/B flat (major)	1
23	 Entirely correct or 1 error: [3] 5 or 6 correct notes: [2] 3 or 4 correct notes or general melodic shape reproduced: [1] Little melodic accuracy: [0]	3
24	Key: E flat major Cadence: Perfect	2
25(a)	March	1
25(b)	2 or 4 beats in a bar [1] Regular/strict pulse / no fluctuation / steady tempo [1] (NOT strong beat/pulse) Use of brass / wind instruments [1] (NOT just named single instruments) Dotted rhythms [1] Regular / balanced phrases [1] Fanfares / triadic melodies [1]	3
26	Binary / AB / AABB	1

Question	Answer	Marks
27	Haydn	1
28(a)	(Large) leaps [1], high register [1], double / triple stopping [1]	2
28(b)	(Tonic) pedal/the note D/the same note repeatedly [1] in unison [1]. Only violins and violas playing / no cellos and basses / continuo / harpsichord [1].	2
29	Circle of fifths	1
30	 One mark per note	2
31	He wrote lots of concertos for different instruments / he established the three-movement plan / he established the consistent use of ritornello form.	1
32	(Turtle) dove	1
33	No chords are to be played	1
34(a)	(Gold)finch	1
34(b)	Uses the same intervals / perfect fourth / semitone	1
35	The violins play demisemiquaver scales in thirds, changing direction to represent the North Wind / Boreas / cold winter air. Violas, cellos and basses play a D / tonic pedal representing impetuous / various / diverse winds. Detailed answer covering both parts and what is represented: 4 marks Reasonably detailed answer, with some reference to both parts: 3 marks Reasonably detailed answer, but neglecting some part of the question: 2 marks At least one point made: 1 mark No points made: 0 marks	4
36(a)	G (major)	1
36(b)	Dominant	1
37(a)	Motif 2 / bars 3 and 4 of the first subject	1
37(b)	 One mark per note	2
38	C minor	1
39	Second subject	1
40	Vienna	1

Question	Answer	Marks
41(a)	The first subject is played [1] but it is in the 'wrong key' / F major / subdominant [1]; is played piano instead of forte [1] and is accompanied by the countermelody (from the transition) [1]. It continues to modulate / develop (accept it is part of the development) [1]	3
41(b)	Bar 29	1
42	It descends [1] chromatically [1] often on the off-beats [1]	2
43(a)	Tonic and Dominant	1
43(b)	Because in Mozart's time trumpets did not have valves / could not play a full range of notes	1