



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education (9–1)

MUSIC

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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 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).

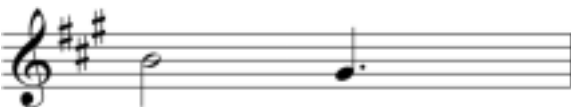
GENERIC MARKING PRINCIPLE 6:

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 | Starts with a descending interval then moves in leaps | 1 |
| 2 | Major key [1]. Full orchestra / choir / many singers / use of trumpets / brass / loud [1]. High pitch / rising / fanfare / highest note on 'excelsis' [1] | 2 |
| 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 |
| 4a | Classical period | 1 |
| 4b | Mozart | 1 |
| 5 | Snare drum | 1 |
| 6 | 2 or 4 | 1 |
| 7 | Allegro / Allegretto / Allegro moderato etc | 1 |
| 8(a) | Music which was written in the twentieth century / Modern era (neo / new) [1] but heavily influenced by features of baroque / classical / earlier music [1]. (Allow [1] for a general reference to e.g. modernised classical music) | 2 |
| 8(b) | Use of trombones [1]. Melodic use of trumpets / brass [1]. Use of harpsichord [1]. Reference to combination of unusual instruments [1]. Rapidly changing orchestration [1]. Unusual key relationships (accept modulations) [1]. Chromatic harmony / (mild) dissonance [1]. Syncopation (in the accompaniment) [1]. Regular phrase lengths / question and answer phrases [1]. | 3 |
| 9 | A minor | 1 |
| 10 | The melody is doubled [1] in thirds [1] and there is a walking bass line [1]. There is a constant percussion part [1]. Melody and accompaniment/homophonic OR accompanied by chords [1]. | 2 |
| 11 | Ternary / ABA (accept ABBA) | 1 |
| 12(a) | Latin America | 1 |
| 12(b) | Pan pipes / charangos / guitars / maracas / tres | 1 |
| 13(a) | 4 | 1 |
| 13(b) | Monophonic (accept solo) | 1 |
| 14(a) | Gamelan | 1 |
| 14(b) | Indonesia / Bali (accept Java) | 1 |
| 14(c) | Repeated patterns / ostinato [1]. Use of metallic instruments / metallophones (accept gongs) [1]. 'Shimmering' effect in the tuning [1]. Contrasts of texture [1]. Solo instrument to start followed by full ensemble [1]. Heterophonic texture [1] with simultaneous slower and faster moving lines [1]. Contrasting dynamics [1]. | 2 |

| Question | Answer | Marks | | | | | | | | |
|--|---|---------------------------------------|---|--|---|---|---|-----------------|---|---|
| 15 | Gaohu [1] (must be named for full marks). It is a bowed instrument [1] with two strings [1] / fiddle [1]. It is a smaller / higher version of the erhu [1]. | 2 | | | | | | | | |
| 16 | Heterophonic texture is when each instrument varies the basic melody simultaneously. In this extract, the yangqin plays fast repeated notes while the gaohu plays longer notes. The gaohu uses much sliding between notes and some ornamentation whereas the other instruments move 'cleanly'. The yangqin often adds short arpeggios while the gaohu slides. The flute adds some extra passing notes. An accurate explanation of texture, with clear examples from the music: 3 A reasonable explanation, and some examples: 2 An explanation but no examples, or examples but no explanation: 1 No correct information: 0 | 3 | | | | | | | | |
| 17 | The music begins in free time [1]. After that, the music is metred [1] with 4 beats per bar / duple metre [1]. Pentatonic scale [1]. Allow [1] for reference to pitch-bending / glissando / sliding / tremolo. | 3 | | | | | | | | |
| 18(a) | Played by amateur musicians [1] in tea-houses [1] | 1 | | | | | | | | |
| 18(b) | It became pure entertainment music [1] played by professional musicians [1] in recording studios / TV / entertainment / commercial / dance halls / films [1] | 1 | | | | | | | | |
| 19 | F major | 1 | | | | | | | | |
| 20 |  <table border="1" data-bbox="300 1267 1337 1529"> <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 | | | | | | | | | |
| 21 | Repetition | 1 | | | | | | | | |
| 22 | 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 | | | | | | | | |
| 23 | Major [1] sixth [1]. (Sixth must be correct to receive the mark for major) | 2 | | | | | | | | |
| 24 | The same melody is played [1] but in a minor key / relative minor [1]. The oboe plays arpeggios above [1]. Ref. to terraced dynamics in the second passage [1]. | 2 | | | | | | | | |
| 25 | Concerto | 1 | | | | | | | | |

| Question | Answer | Marks |
|----------|--|-------|
| 26(a) | Baroque | 1 |
| 26(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 |
| 26c | Vivaldi | 1 |
| 27(a) | Transition / bridge | 1 |
| 27(b) | To modulate | 1 |
| 27(c) | Now strings only [1] In octaves (accept unison) / monophonic texture [1] Quavers rather than triplets / simple time [1] | 2 |
| 28(a) | 2nd subject / theme | 1 |
| 28(b) | Same rhythm | 1 |
| 28(c) | Dominant pedal | 1 |
| 29 | The same as the 1st violins in bar 38 / imitation of 1st violins | 1 |
| 30(a) | D major | 1 |
| 30(b) | Tonic / parallel major | 1 |
| 31 |  One mark per note | 2 |
| 32(a) | D major to D minor / (2nd violins play) F sharp then F natural | 1 |
| 32(b) | Coda | 1 |
| 32(c) | Transition | 1 |
| 33 | It was the fourth of Mendelssohn's symphonies to be published / it was revised later / was published after his death. | 1 |
| 34(a) | Violins or strings double / in thirds / sixths / in parallel [1] and there is a (repeated) pedal [1] | 2 |
| 34(b) | Decoration is added to the melody in bar 5 and 7 (accept any description) [1]. There are no bass instruments playing the accompaniment (accept the accompaniment is lighter / thinner / fewer instruments etc.) [1]. | 2 |
| 35 | It is virtuosic [1] with many fast, short notes / semi-quavers [1], using scales [1] and arpeggios [1] over a very wide range [1] and with wide leaps [1] | 3 |
| 36 | First Subject (solo exposition) | 1 |

| Question | Answer | Marks |
|----------|--|----------|
| 37 |  <p data-bbox="300 347 547 383">One mark per note</p> | 2 |
| 38(a) | E major | 1 |
| 38(b) | Dominant | 1 |
| 39 | A combination of the first and second subjects (both must be mentioned) | 1 |
| 40 | Development | 1 |
| 41 | <p data-bbox="300 674 1326 842">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.</p> | 2 |

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