



MUSIC

0410/12

Paper 1 Listening

May/June 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.

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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	Soprano	1						
2	Starts with an ascending interval then mostly descends	1						
3	Clarinet and Flute	1						
4	e.g. Sudden increase in tempo / faster notes [1], high tessitura [1], rising intervals / melodic shape / leaps [1], ref. to 'energetic' music / trills / ornaments / accented notes [1] etc. Credit reference to descriptions of the instruments doing very little during first verse [1]. The two instruments start playing together [1]	2						
5(a)	Twentieth Century / Modern	1						
5(b)	e.g. Angular melody [1], wide range of pitch / extremes of register [1], 'unusual' accompanying instruments [1], Chromatic / dissonant / ambiguous tonality [1].	2						
6	Unison / octaves / monophonic	1						
7	(Horns) enter homophonically [1]. Reference to imitation / copy / call and response / echo [1]. Ref to the (oboes) playing polyphonically / countermelody [1]. Ref to original melody returning as an accompaniment / ground bass [1].	3						
8(a)	Baroque period	1						
8(b)	Harpsichord / basso continuo [1]. Imitation (if not already credited) [1]. Use of baroque oboes in the recording [1]. Ground bass [1]. Contrapuntal texture [1] Natural / hunting horns [1].	2						
8(c)	Handel	1						
9	<table border="1"> <thead> <tr> <th>Instrument</th> <th>Music</th> </tr> </thead> <tbody> <tr> <td>Sarangi [1]</td> <td>Copying / imitating the voice / playing heterophonically, etc. [1]</td> </tr> <tr> <td>Tabla [1]</td> <td>Playing the tala / improvising a rhythmic accompaniment, etc. [1]</td> </tr> </tbody> </table>	Instrument	Music	Sarangi [1]	Copying / imitating the voice / playing heterophonically, etc. [1]	Tabla [1]	Playing the tala / improvising a rhythmic accompaniment, etc. [1]	4
Instrument	Music							
Sarangi [1]	Copying / imitating the voice / playing heterophonically, etc. [1]							
Tabla [1]	Playing the tala / improvising a rhythmic accompaniment, etc. [1]							
10(a)	India	1						
10(b)	Most Indian music has a texture of melody and <u>drone</u> .	1						
11(a)	'Ud	1						
11(b)	A group of instruments plays the response [1]. The solo phrases seem improvised / are different each time [1] and are more elaborate [1] with wider variety in note lengths [1], but the answering phrases are initially the same [1] and then repeated sequentially [1]. Credit reference to the 'Ud also playing the response as well as the call as being unusual.	3						

Question	Answer	Marks								
12	The instruments play heterophonically [1] in octaves [1]. There are single descending notes as a bass line [1] and there is a percussion accompaniment [1].	1								
13	Arab / Middle East / North Africa	1								
14(a)	It is played by claves [1] which are a pair of (hard) wooden sticks [1].	2								
14(b)	Clave rhythm / Son clave / Forward clave	1								
14(c)	It is a forward / 3:2 clave rhythm [1] and is played throughout the extract / ostinato [1]. The clave rhythm is present in all Cuban Son [1]. It creates syncopation / off-beat / cross-rhythms [1]. Credit reference to forward / 3:2 if given in 14(b) and not here.	2								
15	They sing in parallel / thirds / sixths / harmony / homophonic	1								
16	Typical instruments: (max 2 marks for any of the following): trumpet, tres, bongos, maracas. Musical features: syncopation / off-beat / cross-rhythms [1], anticipated bass [1], bongos playing martillo rhythm [1], tres playing constant rhythmic accompaniment pattern [1] it opens with an instrumental introduction [1] and verses alternate with instrumental interludes [1]. Simple harmony [1]. 4/4 [1].	4								
17	Allegretto / Andante / Moderato / Tempo di menuetto	1								
18	Major [1] third [1] (third must be correct to gain the mark for major)	2								
19	 <table border="1" data-bbox="320 1323 1310 1525"> <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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Little melodic accuracy	0									
20	Key: D major Cadence: Perfect	2								
21	It is slightly faster [1]. Fewer instruments play / the flute is prominent / the texture is thinner / there are no brass instruments / timpani / only string instruments accompany [1]. The articulation is more staccato in general [1]. The bass line is pizzicato / there is pizzicato [1] and does not play at all in the middle section [1]. The accompaniment has quavers [1]	3								
22	Minuet and trio	1								

Question	Answer	Marks
23(a)	Classical period	1
23(b)	Regular phrases [1]. Brass / timpani mostly playing tonic and dominant [1]. Diatonic harmony [1]. Small / string-dominated orchestra [1]. (Melody-dominated) homophony [1].	2
23(c)	Haydn	1
24	A rising <u>chromatic</u> line	1
25		2
26	It is shorter / the 1st subject is stated only once / 2 bars are omitted [1] Violas / cellos / trumpets / more instruments are added / tutti [1] There are no pizzicato / chords [1]	2
27(a)	Transition / bridge passage	1
27(b)	It does not need to modulate [1] Credit any reference to the need to remain in the tonic [1] It is shorter [1]	2
28	Key: E major / dominant Cadence: Perfect	2
29	There is an opening 8-bar phrase [1] with an answering 8-bar phrase [1] and a codetta [1] of 4 bars. Both 8-bar phrases are 4+4 bars [1] and have an anacrusis [1]. Award one mark for answer referring to 8-bar phrases.	3
30	Oboe(s)	1
31	The scoring is richer / fuller / there is added woodwind (accept a named woodwind instrument [1]) The violins play in 6ths instead of octaves [1] There is an added clarinet <u>countermelody</u> [1] The 2nd violins and violas begin, followed by the 1st violins / flutes [1] In bar 43 there are 3 As rather than 2 G#s and an A [1] Flutes double an octave higher [1]	2
32(a)	D minor	1
32(b)	A major / Dominant / V	1
33	Diminished seventh	1
34	Initially, the violino piccolo plays in canon [1] one beat later [1]. In bar 14, the violino imitates the oboe's demisemiquavers in semiquavers [1], then in bar 15 they play in thirds [1].	3

Question	Answer	Marks
35	Bar: 3, 9 or 10 [1] A false relation is a clashing effect caused by two notes of the same letter name but different accidentals occurring in different parts in close proximity (accept any accurate explanation) [1]	2
36	 <p data-bbox="319 510 566 544">One mark per note</p>	2
37	There are three parts / there are two horn parts and one oboe part [1]. The horns play mostly in thirds / harmony [1] and the oboes play a bass line / accompany [1] in unison [1].	2
38	Imperfect	1
39(a)	Minuet – Trio I – Polonaise (Polacca) – Trio II (some candidates may correctly refer to the minuet recurring between the other movements)	1
39(b)	It is Trio (II)	1
40	It is in duple time / 2/4 [1] not triple time.	1