



MUSIC

0410/12

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	The instruments play in octaves (accept unison, monophonic)	1
2	2 or 4	1
3	Imitation [1] Melisma [1]	2
4	Fast [1]. Major key [1]. Duet (for 'we') [1].	1
5(a)	Baroque	1
5(b)	Use of harpsichord [1]. Fast moving bass-line [1]. Ritornello [1]. Ornamentation (accept trills / decoration) [1]. Terraced dynamics [1]. Orchestra of strings and oboes (accept mainly strings / string dominated) [1].	2
6	Allegro / vivace (accept allegretto)	1
7(a)	Bassoons	1
7(b)	Accented (accept marcato / staccato / detached)	1
8	Very large orchestra [1] featuring extended instrumental sections – e.g. E flat clarinet, xylophone [1]. Frequent changes in instrumentation [1]. Very wide range of pitch [1]. Angular melody (accept large intervals / leaps) [1]. Syncopated melody [1]. Some dissonance [1].	4
9	Stravinsky	1
10	Melody instrument: Shakuhachi [1] Accompanying instrument: Koto [1]	2
11	Bar: 3 Effect: Vibrato Bar: 8 Effect: Glissando / slide / pitch bending Bar: 10 Effect: 'ghost notes' / grace notes (accept any description)	1
12	It plays alternating / two [1] (two note) chords [1] on every beat [1] until bar 16 [1] when it plays a syncopated pattern [1]. Accept ostinato / repeating [1]	2
13	Japan	1
14	Male and female voices in octaves (accept unison). Then doubled in thirds / parallel harmony. This texture repeats. Male voices in unison answered by female voices in harmony. A full or nearly complete description 3 A few correct examples 2 One valid observation 1 No valid observations 0	3
15	The music starts at a moderate tempo [1]. The tempo becomes freer / slower [1] and some notes have pauses [1]. The music then returns to the original tempo [1].	2
16	Latin America / Mexico	1

Question	Answer	Marks
17	Sarod	1
18(a)(i)	Alap	1
18(a)(ii)	Just melody and drone [1]. Defining and exploring (accept improvising / experimenting with) the notes of the rag [1] in free tempo [1]	2
18(b)(i)	Jor	1
18(b)(ii)	Clearer sense of <u>pulse</u> [1] but still no tabla present [1].	2
18(c)(i)	Gat	1
18(c)(ii)	Clear sense of <u>metre</u> [1]. Tabla playing [1] the tala [1].	2
19	Cello	1
20	D (major)	1
21	 Entirely correct or 1 error: [3] 3/4 correct notes in the context of a correct melodic shape: [2] 3 correct notes but incorrect melodic shape, 2 correct notes OR general melodic shape reproduced: [1] Little melodic accuracy: [0]	3
22	In bars 1–4 they play in unison (accept together); in bars 9–12 the violin imitates the piano (accept canon etc.)	2
23	Minor [1] sixth [1] (sixth must be correct to gain the mark for minor)	2
24	It is faster [1]. Minor key [1]. Wider dynamic range (accept louder) [1]. More accented articulation / less legato or lyrical etc [1]. Wider range of pitch [1]. Piano sometimes plays alone [1]. Diminished 7ths / chromatic harmony [1].	3
25	A repeat of the first section / Da Capo	1
26(a)	Classical period	1
26(b)	Regular phrase lengths [1]. Diatonic harmony [1]. Modulation from tonic to dominant [1]. Development of theme in central section [1].	2
27(a)	Ritornello (4) / the end	1
27(b)	The countryman's lament / shepherd weeping / Episode (3)	1
28(a)	Demisemiquaver [1] scales [1] in thirds [1], changing direction / descending and ascending [1]	2

Question	Answer	Marks
28(b)	The wind <u>changing direction</u> / Boreas / the North wind / cold winter air	1
29		2
30	The same as the first violins	1
31(a)	Dominant pedal	1
31(b)	To prepare for the return of the tonic	1
32	It is now in G minor (tonic) / it was in D minor [1] It is lower [1] It now has cello / continuo accompaniment [1] It is less virtuosic / has smaller leaps [1] It is shorter / now only four bars / not repeated [1] The pattern ascends then descends, rather than vice versa [1]	3
33	The full orchestra [1] playing the final ritornello / the end of the movement [1], with repeated semiquavers [1] and descending broken chords / arpeggios [1]	2
34	Presto	1
35(a)	G (major)	1
35(b)	Dominant	1
36(a)	 One mark per note	2
36(b)	Motif 2 / bars 3 and 4 of the first subject	1
37	C minor	1
38	Second subject	1
39	A new theme in the dominant / ref. to opera buffa aria	1
40(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 [1]	3
40(b)	Bar 29	1
41	It is the triplet pattern from the first bar of the first subject [1] and its inversion (which was originally heard in bar 9) [1]	2

Question	Answer	Marks
42(a)	Tonic and Dominant	1
42(b)	Because in Mozart's time trumpets did not have valves / could not play a full range of notes	1