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**MUSIC**

**0410/11**

Paper 1 Listening

**May/June 2018**

MARK SCHEME

Maximum Mark: 70

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**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:**


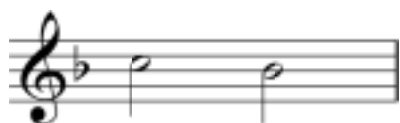
Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**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	Monophonic	1
2(a)	Soprano	1
2(b)	Clarinet and Flute	1
3	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
4(a)	Twentieth Century / Modern	1
4(b)	e.g. Angular melody [1], wide range of pitch / extremes of register [1], 'unusual' accompanying instruments [1], Chromatic / dissonant (accept atonal) / ambiguous tonality [1]	2
5	5	1
6	Ostinato / repeated / flowing / continuous [1] semiquavers [1] in a broken chord pattern [1] <u>Syncopated</u> 2nd violin [1] <u>Pizzicato / plucked</u> cello [1] on each beat [1]	2
7	The melody is repeated [1] and is played by the cello [1] (an octave) lower [1] The accompaniment is higher (than the melody) / violins play the original accompaniment [1] It is quieter [1] accept ref. to viola now playing the pizzicato pedal [1]	3
8	String quartet	1
9	Dvořák	1
10(a)	'Ud	1
10(b)	A group of instruments join the Ud to play the response [1]. The solo phrases seem improvised [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.	2
11	The instruments play heterophonically [1] in octaves [1]. (Allow [1] for the instruments play together [1]). There is a descending sequence [1] then the melody rises in pitch [1]. The tempo increases slightly [1].	2
12	Arab / Middle East / North Africa	1
13	Bansuri	1
14	Tabla	1
15(a)	India	1

Question	Answer	Marks
15(b)	Texture of melody and <u>drone</u> [1]. Small number of instruments [1]. Use of ornaments / embellishments / pitch bending / slides (meend) [1]. Improvisation / exploration [1]. Unmetered / free rhythm section <u>followed by</u> a metered section [1]. Use of a raga [1]. Use of a tala [1].	3
16(a)	It is played by claves [1] which are a pair of (hard) wooden sticks [1].	2
16(b)	Clave rhythm / Son Clave / forward	1
16(c)	It is a <u>forward</u> / <u>3:2</u> 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 <b>16(b)</b> and not here. Allow one for general description of rhythm.	2
17	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]. Voices singing in parallel / thirds / sixths / harmony [1]. Simple harmony [1] 4/4 [1]	4
18	Africa / Spain	1
19	Allegretto / Allegro / Vivace etc.	1
20(a)	Key: D major [1] Cadence: Perfect [1]	2
20(b)	Dominant	1
21		3
	Entirely or almost completely correct [3] A reasonable attempt but with too many errors for full marks [2] A few correct notes OR general melodic shape reproduced [1] Little melodic accuracy [1]	
22	Perfect [1] fifth [1] (mark for perfect only if fifth is correct)	2
23	The melody is played first by the woodwind [1] and then the strings [1], (an octave) lower [1] while a piano [1] plays triplet quavers / decoration / faster notes / scales / countermelody / variation of the melody [1], first in the treble [1], then in the bass [1]. The piano doubles the melody <u>when the strings play later on / near the end.</u> [1]	3
24	Theme and variations	1

Question	Answer	Marks
25(a)	Classical	1
25(b)	Small <u>orchestra</u> [1] Balanced / periodic / regular / even / clear-cut phrases [1] Homophonic texture / melody and accompaniment [1] Diatonic / functional / simple harmony [1] Use of scalar passages [1] Credit reference to piano as opposed to harpsichord [1].	2
26	A rising <u>chromatic</u> line	1
27		2
28	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
29(a)	Transition / bridge passage	1
29(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
30	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 an answer referring to 8-bar phrases.	3
31	Key: E major / dominant Cadence: Perfect	2
32	A descending scale [1] derived from bars 5–7 [1]	1
33	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 / accept recognition of this. [1] Flutes double an octave higher [1]	2
34(a)	D minor	1
34(b)	Relative minor (accept relative if <b>34(a)</b> is correct)	1
35(a)	 One mark per note	2
35(b)	(A chain of) <u>suspensions</u>	1

Question	Answer	Marks
35(c)	So that they can play melodically (at the top end of the harmonic series, as they did not have valves).	1
36	<u>Two</u> ritornelli [1] and an episode [1] <b>OR</b> Ritornello 2 – Episode 2 – Ritornello 3 [2]	2
37	Minuet	1
38	The bass imitates [1] the melody one bar later [1] and an <u>octave lower</u> [1]	2
39	Dominant	1
40	The opening melody / bars 1–4 [1] in the dominant / a fifth higher [1]	2
41(a)	1721	1
41(b)	They were dedicated to the Margrave of Brandenburg. (Accept answers which do not accurately use the title 'Margrave' but are clearly referring to a person of some importance).	1