



MUSIC

0410/13

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 | Timpani / kettle drum | 1 |
| 2 | 3 | 1 |
| 3 | Major key[1] Loud [1] Presence of trumpets / brass [1] High pitches [1] Short note lengths / quick notes / fast [1] Large / full orchestra / ensemble [1] Rising (arpeggios) / fanfare [1] Accents [1] | 3 |
| 4 | (i) Monophonic / in octaves / unison (ii) Homophonic / chordal / in harmony | 2 |
| 5 | Oratorio | 1 |
| 6 | String quartet | 1 |
| 7 | Ostinato / repetitive / repeated / 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] accept ref. to (tonic) pedal / no chord changes / slow harmonic rhythm / chord I [1] | 2 |
| 8 | Pentatonic / D minor | 1 |
| 9 | 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 accompaniment [1] It is quieter [1] accept ref. to viola now playing the pizzicato pedal [1] | 3 |
| 10 | Dvořák | 1 |
| 11 | Bansuri | 1 |
| 12 | Drone | 1 |
| 13 | Tabla | 1 |
| 14(a) | India | 1 |
| 14(b) | Small number of instruments [1] Use of ornaments / decoration / embellishment / 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] | 2 |

| Question | Answer | Marks |
|----------|--|-------|
| 15(a) | Sho | 1 |
| 15(b) | It is blown | 1 |
| 16 | The sho plays long cluster chords / notes. (Two) melody instruments enter playing rhythmically independent parts which come together at the ends of phrases, ending in unison. The music is (very) high pitched, the tempo is slow and the metre is flexible. Main features identified [3] Some features identified [2] One or two correct points [1] No creditable answer [0] | 3 |
| 17 | Japan | 1 |
| 18(a) | Tres | 1 |
| 18(b) | It is <u>plucked</u> (with a tortoise-shell plectrum) | 1 |
| 18(c) | 3 | 1 |
| 19(a) | Trumpet | 1 |
| 19(b) | It introduces the main <u>melody</u> / it plays a solo at the end of the extract | 1 |
| 20 | Clave rhythm [1] <i>Martillo</i> / hammer rhythm (on the bongos) [1] with improvisation [1] There is an instrumental introduction [1] and a verse followed by an instrumental interlude [1] Simple melody / harmony [1] Voices / sing [1] in parallel harmony / 6ths [1] 4/4 [1] Syncopation / off-beat / cross-rhythms [1] Anticipated bass [1] | 4 |
| 21 | Spain [1] and Africa [1] | 1 |
| 22 | Perfect [1] fourth [1] (mark for perfect only if fourth is correct) | 2 |
| 23(a) | Key: D (major) [1] Cadence: Perfect / [1] | 2 |
| 23(b) | Dominant | 1 |
| 24 |  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 |

| Question | Answer | Marks |
|----------|---|-------|
| 25 | 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 melody [1], first in the treble [1], then in the bass [1]. The piano doubles the melody when the strings play later on / near the end. [1] | 3 |
| 26(a) | Binary / AB | 1 |
| 26(b) | Theme and variations | 1 |
| 27(a) | Classical | 1 |
| 27(b) | Small orchestra [1] Balanced / periodic 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 |
| 28 | E minor | 1 |
| 29 | 1st subject [1] and development / third / new theme [1] | 2 |
| 30 | Long held note / the note A / (inverted) pedal | 1 |
| 31(a) | D (major) | 1 |
| 31(b) | The subdominant | 1 |
| 32 |  <p>One mark per note</p> | 2 |
| 33 | Allegro vivace | 1 |
| 34 | Contrary motion | 1 |
| 35 | Full orchestra / more instruments / tutti play or lower strings / trumpets / brass / timpani added [1] Oboes now double the violins [1] Woodwind / clarinet / bassoon emphasise (the rhythm of the) melody [1] The end of the melody is changed [1] | 2 |
| 36(a) | Transition / bridge | 1 |
| 36(b) | To modulate / change key | 1 |
| 36(c) | Antiphony | 1 |
| 36(d) | 2nd subject | 1 |

| Question | Answer | Marks |
|----------|---|-------|
| 37(a) | D minor | 1 |
| 37(b) | Relative minor | 1 |
| 38(a) |  <p data-bbox="331 495 580 528">One mark per note</p> | 2 |
| 38(b) | (A chain of) suspensions | 1 |
| 38(c) | So that they can play melodically (at the top end of the harmonic series, as they did not have valves). | 1 |
| 39 | <u>Two</u> ritornelli [1] and an episode [1] OR Ritornello (2) – Episode (2) – Ritornello (3) [2] | 2 |
| 40 | The bass imitates / plays a canon [1] one bar later [1] and an octave lower [1] | 2 |
| 41 | Dominant | 1 |
| 42(a) | Trio (I) | 1 |
| 42(b) | Only three instruments play / only wind instruments play [1]. It is in D minor / relative minor [1]. | 2 |
| 43(a) | 1721 | 1 |
| 43(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 |