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**MUSIC**

**0410/12**

Paper 1 Listening

**October/November 2017**

MARK SCHEME

Maximum Mark: 70

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**Published**

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This document consists of **5** printed pages.

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	 <p>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]</p>	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

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