UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIO

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2010 quest

for the guidance of teachers

0410 MUSIC

0410/01 Paper 1 (Unprepared Listening), maximum raw mark 60

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.

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CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

Note to examiners: Although it is preferable that candidates use t
verbal substitutes or non-technical descriptions are permissible.

SECTION A [20 marks]

Music A1

1 What type of voice is heard during the extract?
Soprano / high female

2 Which of the following compositional devices is heard in the orchestra while the voice sings line 1? [1]
Pedal

3 How many beats are there in each bar? [1]
4

4 Which of the following best describes the melodic shape of Adoramus (line 4)? [1]
Descends by step

5 Describe how the composer sets the word Glorificamus in line 6. [3]
There is a very long melisma / it has been extended (1) made up of sequences (1), scales (1) and arpeggios (1). There is a wide range of pitch (1). The melody is ornamented (1).

6 (a) Which period of music is this extract from? [1]
Classical

(b) Give *two* musical reasons for your answer. [2]
Regular / periodic phrasing (1). Diatonic harmony (1). Scalic passages (1). Homophonic texture (1). Small orchestra (1) consisting mostly of strings (1).

Music A2

7 What instrument plays the printed melody?
Clarinet

8 After a short linking passage, the melody is heard for a *se* different this time?
It is played by oboe (1) with a bassoon playing a tenth (acc instrument playing in harmony (1). It is in a different key / at a diffe

9 (a) After another linking passage, the melody is heard for a *third* time. Describe in detail how the melody and the instruments that play it are different this time. [3]
The melody is played at a lower pitch / by lower strings (1) in augmentation (accept at half speed / slower) (1). The violins enter in canon / imitation (1).

(b) In what ways is the accompaniment different? [2]
There are more instruments (credit any specific instrument, e.g. glockenspiel, double basses)/ fuller / richer (1) playing ostinato / repeated patterns (1) / playing (rising) scale in bass (1). Accept the violins enter in canon / imitation (1) unless already credited for **9(a)**. Contrapuntal texture (1).

10 This orchestral arrangement was made by the American composer Aaron Copland in the 1940s. What features of the extract are typical of twentieth century music? [2]
Wide range of instruments / large orchestra (1) including glockenspiel (accept xylophone) (1). Extremes of register (1). Syncopation (1). Use of ostinato (1). Contrasts of timbre (1). Contrasts of texture (1). Modulation to distant key (1).

SECTION B [20 marks]

Music B1

11 (a) What is the main melody instrument in this extract? [1]
Erh-hu (accept Chinese violin)

(b) Name one instrumental effect used by this instrument. [1]
Pitch bending / glissando / portamento / vibrato / sliding

12 Describe the music of the accompanying instrument. [2]
It plays repeated [1] ascending and descending [1] broken chords / arpeggios [1]

13 After the main theme has been played once, some new instruments enter. How does the music change? [2]
The melody is repeated an octave higher [1]. Another instrument plays in canon / imitation [1]. There is a new bass line [1] playing an oom-cha-cha / waltz pattern [1] / there are chords underneath [1].

14 Which part of the world does this music come from? [1]
China / Far East

Music B2

15 What key is the music in?
G (major)

16 Which of the following compositional devices is used in bars
Descending sequence

17 How does the music change when the printed melody is repeated? [2]
The melody is doubled (1) an octave higher / in octaves (1). There is an anacrusis (accept pick up / extra note) at the end of bar 9 / 10 / 13 / 14 (1). The melody ascends at the end (1). It is faster / accelerando (1).

18 (a) Where does this music come from? [1]
Latin America / Peru (accept any suitable country)

(b) What features of the extract are typical of music from this area? [2]
Syncopation (1). Use of guitar / charango (1) and pan-pipes (1). Homophonic texture (1). Lively / fast tempo / rhythm (1). Melody using repetition / sequence (1).

Music B3

19 What is the interval between the melodic instruments at the start of the extract? [1]
Octave

20 (a) What is this type of instrumental ensemble called? [1]
Gamelan

(b) What features of the extract are typical of the music played by this type of ensemble? [3]
Heterophonic texture (1). Variations in tempo (1) and dynamics (1). Drums join in later in the extract (1). Long notes on gongs (1). Repeated patterns (1). Contrasting timbre (1).

21 Where does this music come from? [1]
Indonesia / Bali / Java
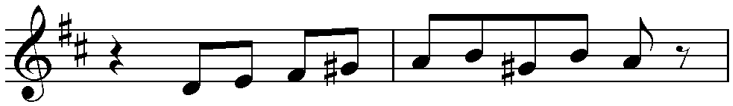
SECTION C [20 marks]

Music C1

22 What instrument plays the printed melody in bars 5–11?
(French) horn

23 Which of the following terms best describes the music of bar
Rallentando

24 The violin melody is incomplete in bars 28–29. Fill in the missing notes on the stave below. The rhythm has been given. (The same melody is also heard in bars 92–93). [4]



Entirely correct:	(4)
No more than two minor errors of pitch:	(3)
Several errors of pitch:	(2)
The general melodic shape reproduced:	(1)
Little melodic accuracy:	(0)

25 Give the exact name of the bracketed interval in bar 37. [2]
Perfect (1) fourth (1)

26 (a) Name the key and cadence in bars 67–68. [2]
Key: A (major) (1)
Cadence: Perfect (1)

(b) What is the relationship of this key to the tonic key of the movement? [1]
It is the dominant

27 The melody of bars 69–84 is the same as bars 5–20, but the accompaniment has changed. How is it different? [2]
The flute plays (1) a countermelody (1) based on (rising) scales (1) and (descending) arpeggios / rising and falling patterns (1).

28 What features of this music are characteristic of a Waltz? [3]
3/4 time (1). Fast tempo / one in a bar (1). Strong / prominent / lyrical melody (1) with "oom-cha-cha" accompaniment (1). Strong first beat (1). Regular phrases (1). Distinct sections with new melodies (1). Mixture of legato and staccato articulation (1).

29 (a) Which period of music is this extract from?
Romantic / 19th century

(b) Give *two* reasons for your answer.
Large / symphony orchestra (1). Long sweeping melodies (1) Rubato / fluctuations in tempo (1). Horn / brass play accompaniment / homophonic (1)

30 Who do you think wrote this piece? **[1]**
Tchaikovsky