**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

**0410/02** Paper 2 (Prepared Listening), maximum raw mark 40

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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## SECTION D [20 marks]

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

### Music D1

**31 What instrument accompanies the voices at the beginning of**
Xylophone / balafon / marimba

**32 Describe the music sung by the voices in the first passage of music. [4]**
A solo (1) male voice (1) sings, answered by three part (1) female voices (1) singing the same melody (1) in close harmony / homophonically (1) and faster (1). The melody is in a lower part (1).

**33 How is the second passage of music different? [3]**
It is much faster (1). Drums (1) and hand claps (1) are heard (1). The voices stop singing (1). Ostinato (1). Polyrhythm (1). Chanting / yelling / ululating (1)

**34 Apart from the instruments that are used, in what ways is this extract typical of African music? [2]**
Repetition of phrases (allow call and response) (1). Ostinato patterns (1) and polyrhythm (1) (unless credited for **33**). Close harmony (1). Pentatonic melody (1).

### Music D2

**35 Name two of the pitched instruments you can hear playing in this extract. [2]**
Qānūn / 'ūd / nāy

**36 Describe the music of the accompanying drums. [2]**
A low drum (1) keeps a regular beat (1) (with an anacrusis (1)) and the higher drum (1) plays a more complex / syncopated pattern (1). The rhythms are repetitive (1) / they play ostinato rhythms (1).

**37 Describe the structure of the extract, referring to similarities and differences in the music. [3]**
There is a percussion introduction (1) followed by the first section of music which is repeated an octave higher (1). A contrasting middle section (1) is followed by a repeat of the opening melody (1) with embellishments (1). AABA / ABA / Ternary (1).

**38 What is the Arab name for the scale upon which the melody is based? [1]**
Maqām / ajān

**39 Apart from the instruments that are used, in what ways is this extract typical of Arab music? [2]**

The melody uses a small range of notes (accept tetrachord / texture (1). Use of repetition (1). Use of rhythmic cycles / iqu / Ornamentation (1)

**Music D3**

**40 (a) Name the main instrument that you hear in the first pass**
Santūr

**(b) How is the sound produced on this instrument?**
The strings (1) are hammered (1)

**41 Which section of the piece is this passage taken from? [1]**
Alap

**42 Give *two* reasons for your answer. [2]**
It is improvisatory in character (1). There is no tablā (1). Free rhythm (1).

**43 Name the new instrument that you hear in the second passage. [1]**
Tablā

**44 In what ways is the music different in the second passage? [2]**
It is faster (1). It is more regular in pulse (1). There are many repeated notes (1). The note lengths of the santur are shorter (1).

**45 What section of the piece is the second passage taken from? [1]**
Jhala

**Music D4**

**46 Describe the texture of the music in the opening section, naming the instruments you can hear. [4]**
There is a melody / solo (1) played by flute / bansuri (1) accompanied by a drone (1) on sarod (accept sitar / tamburā) (1)

**47 Name one instrumental effect or playing technique used by the main instrument in the opening section. [1]**
Pitch-bending / glissando / portamento

**48 What is the Indian name for the melody played by this instrument? [1]**
Raga

**49 Apart from the instruments that are used, in what ways is this extract typical of Indian music? [4]**
The texture of melody and drone / use of drone (1). The slow and free opening section (1) followed by a more metrical section (1). The use of raga (1) and tala (1). Small number of instruments (1). Improvisation (1). Ornaments / embellishments (1).

## SECTION E [20 marks]

### Music E1

**50 On the stave below, write out the first two notes of the trump bracket) at sounding pitch. The key signature has been given**



One mark per note. Allow full marks if an octave lower (see notes for guidance)

**51 (a) Which of the following words describes the music of the first 8 bars? [1]**
Ritornello

**(b) What solo instrument plays the printed melody in bars 9–10? [1]**
Violin

**(c) Describe how the melodic material in these two passages is used during the rest of the extract. Refer to bar numbers in your answer. [4]**
The ritornello returns in a shortened form / the music of bars 1–2 is used (1) in bars 11–12 (1) in the tonic (1), 15–16 (1) in the dominant (1) and 19–20 (1) also in the dominant (1). Bars 3–8 of the ritornello (1) return in bars 23–28 (1). In between, the melody played by the violin in bars 9–10 is imitated (1) by the other solo instruments (1).

**52 (a) What key is the music in in bars 23–28? [1]**
C major

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

### Music E2

**53 What key is the music in at the beginning of the extract? [1]**
D minor

**54 What is the tempo marking of this extract? [1]**
Andante

**55 (a) Give the bar and beat number of the first oboe entry.**
Bar: 3 Beat: 3 **[1]**

**(b) How does the oboe part relate to the opening violin melody?**
It is identical / canon / repetition **[1]**

**56 What is the function of the first note in bar 17?**
Appoggiatura

**57 Describe the accompaniment to the solo instruments.**
There is a cello (1) and harpsichord (1) continuo (1) playing broke

**58 How is the orchestration of this movement different from the**
There is no trumpet (1) and there are no ripieno strings (1).

**Music E3**

**59 (a) What key is the music in at the beginning of the extract? [1]**
C major

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

**(c) What type of cadence is heard in bars 16–17? [1]**
Plagal

**60 Which sections of the movement is this extract taken from? [2]**
The (end of the) development (1) and the (beginning of the) recapitulation (1).

**61 How is the music of bars 17–34 different from the first time it was played in this movement (before the recorded extract)? [3]**
There is now a violin countermelody (1). The section from 20–26 is completely new (1) and takes the place of the pause (1) in the exposition. The clarinet now plays part of the melody (1) instead of violins only (1).

**62 Briefly describe the orchestration of bars 50–66. [2]**
The full orchestra plays (1) doubling the melody (1) in octaves and thirds (1). Bass instruments play a repeated pedal (1).

**Music E4**

**63 What instrument plays the printed melody in bar 3?**
Bassoon

**64 On the stave below, write out the two clarinet parts in bar signature has been given.**



One mark per note.

**65 (a) How does the rhythm of the music change in bar 10? [1]**
The quavers are grouped in twos (duplet quavers) (1) / hemiola (1). It is now in simple time (1) not compound.

**(b) What is the effect of this change? [1]**
It disrupts the flow of the music (1) / the music seems to be slowing down (1).

**(c) What is surprising about the music in bars 11–12? [3]**
Rather than the expected perfect cadence (1) in F major (1), the music suddenly changes to A major (accept new key / interrupted cadence) (1) with a repeat of the bassoon melody (1).

**66 The title of this movement is Szene am Bach (Scene by the brook). How does Beethoven portray this in the music? [2]**
Continuous flowing quavers / semiquavers (1) in compound time (1). Lyrical melody (1). Quiet dynamic level (1). Use of birdsong (1).