UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIO

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2011 quest

for the guidance of teachers

0410 MUSIC

0410/01 Paper 1 (Listening), maximum raw mark 70

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 must be read in conjunction with the question papers and the report on the examination.

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Music A1

1 Suggest a suitable *Italian* tempo marking for this music.
Allegro / Allegretto / Vivace / Alla marcia / vivo / con brio

2 Which of the following compositional techniques are heard in
Sequence and imitation

3 Section 2 is similar, but not identical, to Section 1. Describe <u>two</u> of the main <u>differences</u>. [2]
It is in a different key [1]. Sung by male voices [1] not female. It is louder [1] and more instruments play [1].

4 Briefly describe how the composer brings out the meaning of the words in Sections 1 – 3, and Section 4. [2]
Sections 1 – 3: The music is lively / joyful / fast / loud / major key (accept any suitable adjective) [1]. Crescendo [1].
Section 4: It is quieter / slower / there are fewer instruments [1].

5 This music was written in the Romantic period. Describe two features of the extract which are typical of this period. [2]
Large orchestra [1]. Prominent use of brass instruments [1]. Unexpected modulations [1]. Extreme / dramatic / wide range of dynamics [1]. Chromaticism [1]

Music A2

6 What compositional device is used between the strings and piano in bars 10 – 13? [1]
Canon (accept imitation or repetition)

7 Describe the accompaniment to the melody in bars 14 – 17. [2]
Off-beat / syncopated [1] chords [1] are played by the full orchestra [1].
(accept homophonic texture)

8 What instrument plays the printed melody in bars 18 – 27? [1]
Trumpet (accept cornet)

9 (a) Which of the following styles has influenced this music? [1]
Jazz

(b) Give two reasons for your answer. [2]
Use of syncopation [1]. Use of blue notes / blues scale [1]. Saxophones in the orchestra [1]. Techniques such as flutter-tongueing [1]. Pitch bending [1].

10 Which of the following composers do you think composed this music? [1]
Gershwin

Music B1

11 Which of the following instrumental effects is played by the extract?
An ascending glissando

12 What is the main melody instrument?
Bandoneon (accept Accordion / concertina)

13 Describe the style of this music. You may wish to refer to features such as key, rhythm and articulation in your answer. [3]
It is in a minor key [1]. The rhythm is syncopated [1] and the articulation is mostly very staccato / accented [1]. It is a tango / dance [1]. 4/4 [1].

14 Where do you think this music comes from? [1]
Argentina / Latin America /any south / central American country

Music B2

15 What happens in bar 12? [1]
The melody of bar 11 is repeated (accept repetition)

16 Describe the texture of the music. [2]
The melody is played in octaves [1]. There is a bass line [1] and [off beat] chords / It is homophonic / melody and accompaniment [1].

17 (a) Which part of the world does this music come from? [1]
China

(b) Give two reasons for your answer. [2]
Pentatonic scale [1]. Er-hu / percussion / Chinese orchestra or any appropriate instrument e.g. sheng [1]. Instrumental effects such as pitch bending / ornamentation [1]. Repeated melodies [1].

Music C1

18 What key is the music in at the beginning of the extract?
E flat (major)

19 Name the solo instrument.
(French) horn

20 The melody is incomplete in bar 19, Fill in the missing notes on the stave below. The rhythm has been given to help you. The same melody is heard again in bar 23. [3]



Entirely correct or 1 error: [3]
3/4 correct notes in the context of a correct melodic shape: [2]
2 correct notes OR general melodic shape reproduced: [1]
Little melodic accuracy: [0]

21 Name the cadence in bars 45 – 46. [1]
Imperfect

22 Name the bracketed interval in bar 48. [1]
Minor third

23 (a) This extract is in ternary form (ABA). Give the bar numbers of the B section. [1]
16 or 17 – 46 or 47

(b) How is the B section different from the A section? [3]
Dialogue /call and response between horn and orchestra / antiphony [1]. Horn plays over a wider range [1] with greater dynamic contrast / quieter [1]. Shorter phrases [1]. Modulation (to the dominant) [1]. More lyrical / legato

24 Who do you think composed this music? [1]
Mozart

Music D1

25 What is the first instrument that you hear?
'Ūd

26 After the introduction played by this instrument, more inst texture when the new instruments start playing.
They play heterophonically [1] in octaves [1]. There is a rhythm pl [1].

27 What is the general Arabic name for the rhythmic cycle heard in this extract? [1]
Īqā / īqā'āt

28 Apart from the instruments that are used, in what ways is the music in this extract typical of Arab music? [2]
Melodic phrases using a narrow range of notes [1] based on a maqam or use of microtones/quarter-tones [1]. No harmony [1]. Repeated motifs / repetitive [1]. Ornamentation / pitch-bending [1].

Music D2

29 What is the first instrument that you hear? [1]
Xylophone / balafon / marimba

30 Describe the music played by this instrument. [2]
It plays a repeated / ostinato [1] syncopated rhythm [1] in two parts [1].

31 Describe the relationship between the two voices in the first two phrases. [2]
The first / male voice starts alone [1]. The second / female voice sings <u>in harmony</u> [1] in a call and response style [1].

32 Describe one feature of the music in this extract which is typically African. [1]
Use of syncopation [1]. Ostinato rhythms [1] / layers of rhythms / polyrhythms [1]. Call and response [1].

Music D3

33 (a) What is the first instrument that you hear?
Ryuteki (accept shakuhachi / komabue)

(b) What is the second pitched instrument that enters (after t
Hichiriki

(c) Describe the relationship between these two instruments. **[2]**
They play heterophonically (different versions of same melody) [1] in octaves [1].

34 (a) What section of the music is this? **[1]**
Jo

(b) Give one reason for your answer. **[1]**
It is slow / rhythmically free / instruments join in gradually

Music D4

35 What is the first instrument that you hear? **[1]**
Koto (accept shamisen / biwa)

36 Describe the music played by this instrument. **[2]**
It plays single notes / in octaves [1] followed by a descending glissando [1] After more single notes [1] there is an ascending glissando [1]. Glissando on its own / fast scale [1]. Fragmentary structure [1]. Little sense of pulse [1].

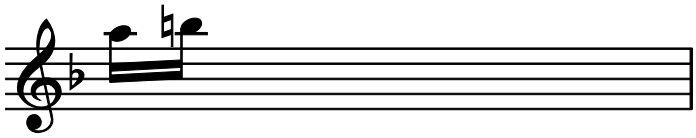
37 How does the music change when the second instrument enters? **[2]**
There is now a clear melody / the texture changes to melody and accompaniment / becomes homophonic / Koto provides the accompaniment. [1]. There is more sense of pulse [1]. Credit some description of the accompaniment, e.g. arpeggios / scale patterns [1].

38 Describe one way in which this music is typical of Japanese folk music. **[1]**
Through composed [1]. Small number of instruments [1]. Melody with flowing accompaniment / melodic [1]. No percussion [1].

Music E1

39 What is the key at the beginning of the extract?
B flat (major)

40 On the stave below, write out the first two notes of the trum pitch. The key signature has been given.



One mark per note. Allow an octave lower.

41 (a) What name is given to the group of solo instruments which play in bars 1 – 8? [1]
Concertino

(b) What name is given to the group of string instruments which enter at the end of bar 8?[1]
Ripieno

(c) Which of the following words describes the music that these string instruments play?[1]
Ritornello

42 What harmonic device is used in bars 17^3 – 21^1? [1]
Circle of fifths

43 Explain the role of the harpsichord in this music. [2]
It is a continuo instrument [1] which fills in the harmony / plays chords [1] by realising a figured bass [1]

Music E2

44 The violin melody in bars 1 – 3 is similar to that heard at t (before the recorded extract). In what ways is it different?
It is in a major key [1], begins higher [1] and has been extende semiquaver motif [1].

45 Describe the relationship between the solo instruments in ba
They imitate [1] each other and play in pairs [1] a third / sixth apar

46 Describe the bass line in bars 15 – 18 **[2]**
Broken chords / arpeggios [1] in quavers [1] (descend) in sequence [1].

47 (a) Name the key and cadence in bars 19 – 20. **[2]**
Key: G minor
Cadence: Perfect

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

Music E3

48 What do the violas and bassoons play in bars 17 – 24? **[2]**
The main melody / T1 [1] starting in the dominant [1].

49 (a) Name the key and cadence in bars 32 – 33. **[2]**
Key: C (major)
Cadence: Perfect

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

50 (a) What is the structure of the whole of the third movement? **[1]**
Ternary

(b) How does the recorded extract fit into this structure? **[1]**
It is the B section / middle section / trio

51 The title of this movement is *Merry Gathering of Country People*. How is this reflected in the music of this extract? **[2]**
Use of drone [1]. Scotch snap rhythm [1]. Repetitive melody [1] in short phrases [1]. Imitates Austrian dance music [1].

Music E4

52 What is the tempo marking at the beginning of the movem taken?
Allegro

53 What is the key at the beginning of the extract?
F minor

54 On the stave below, write out the clarinet part in bar 13 at sounding pitch. The key signature has been given. [2]



One mark per note
NB If an octave lower, 1 mark only (if both notes correct)

55 The title of the movement from which this extract is taken is *Storm*. How does Beethoven portray this in the music? Refer to instrumental writing, harmony, and any other features in your answer. [5]
Allow a maximum of two marks per section:

Instrumental writing:
Tremolando strings [1] = thunder. Timpani roll [1] = thunder. Low string notes/patterns [1] = thunder. Full orchestra [1] = full storm. Use of piccolo [1] = wind. Staccato violin quavers [1] = rain. Rising violin arpeggios (+ wind chords) [1] = lightning

Harmony:
Much use of diminished sevenths [1] and minor keys [1].

Dynamics:
ff / very loud [1] dynamics with occasional *sf* [1] markings. Crescendos [1]