UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIO

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2012 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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Cambridge is publishing the mark schemes for the May/June 2012 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

Music A1

1 What type of voice is heard in this extract?

Bass/baritone/low male

2 Which of the following describes the melodic shape of line 1

An ascending arpeggio, followed by a descending octave

3 Which of the following terms describes the music of lines 1–4? [1]

Recitative

4 Describe the relationship between the voice and trumpet in lines 5–7. [2]

The melodic shape sung by the voice is copied by the trumpet [1] but with a dotted/changed/ different rhythm [1]. Line 6 is copied/imitated/echoed by the trumpet [1] but decorated/ ornamented [1]. In line 7 the voice and trumpet play in harmony/in thirds/tenths [1].

5 Which period of music is this extract from? [1]

Baroque

6 Give <u>two</u> reasons for your answer. [2]

Harpsichord/continuo [1]. "Terraced" dynamics/sudden changes of dynamics [1]. Sequences [1]. Hemiola [1]. Use of obbligato solo instrument [1]. Small orchestra [1] with predominant strings [1]. Instrumental ritornello [1].

Music A2

7 (a) What is the main instrument that you hear at the beginning of the extract? [1]

Trombone

(b) What instrumental effect is used by this instrument? [1]

Glissando/sliding/portamento/pitch-bending

(c) Which other instrument has a melodic role? [1]

Double bass (accept cello/trombone if not already credited above)

8 (a) How many beats are there in each bar?

2 or 4

(b) What would be a suitable Italian term for the tempo of thi

Allegro/Vivo/Vivace/Allegretto

9 This music is an example of neo-classicism. What neo-classical features are heard in this extract? [2]

Clear melodic lines [1] with mainly diatonic harmony [1]. Clear structure [1] and regular phrase lengths [1]. Use of "unusual" instruments [1]. Extremes of register [1].

10 Who do you think composed this music? [1]

Stravinsky

Music B1

11 What key is the music in? [1]

D minor

12 What compositional device is used in bars 1–2 (and also in 3–4)? [1]

Descending sequence

13 Describe the texture of the music in bars 6–21. [2]

The melody is doubled in octaves [1] and thirds (from bar 14) [1] **In the right order to get both marks**. There are (strummed) chords/Homophonic/melody and accompaniment [1] on the off beats/oom-cha accompaniment/syncopation **if referring to the chords** [1]. There is a descending (chromatic) scale/countermelody [1]. The chords "stop" in bars 19–20 [1].

14 (a) Where does this music come from? [1]

Mexico/Latin America

(b) Give a reason for your answer. [1]

Guitars [1]. Melodic line doubled in thirds [1]. Repeated phrases [1]. Lively/upbeat/fast tempo [1]. It is Mariachi music [1].

Music B2

15 What is the first instrument that you hear?

Xylophone/balafon/marimba/wooden glockenspiel

16 As accurately as you can, describe the melodic shape played few bars of the extract.

A four note [1] descending scale/in steps/pattern [1]/is played in descending sequence [1]. Accurate diagram [1].

17 (a) Where do you think this music comes from? [1]

Africa

(b) In what ways is the texture of the music after the voices start singing typical of music from this region? [2]

The voices sing in harmony [1] above a drum/percussion part [1]. There is a solo voice [1] singing independently [1] of the other singers.

Music C1
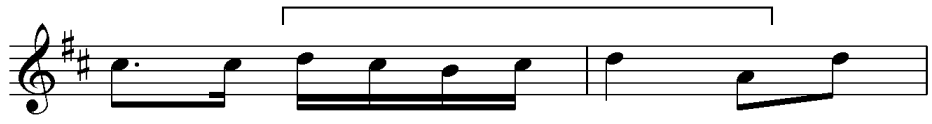
18 (a) Name the key and cadence in bars 7–8. [2]

Key: A major
Cadence: Perfect / V-I

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

Dominant
NOT Roman numerals

19 The melody is incomplete in bars 17–18. Fill in the missing notes on the stave below. The rhythm has been given to help you. [3]



Entirely correct [3]
No more than two errors of pitch [2]
Several errors or the general melodic shape reproduced [1]
Little melodic accuracy [0]

20 Name the bracketed interval in bar 23.

Minor third

21 When the extract continues (after the skeleton score), the sa the music is different in a number of ways. Describe in d music is different.

The melody is played by the piano [1] an octave higher [1] in many trills/more ornamented [1]. Ref. to high violin part [1]. There are a number of passing notes [1]. Some of the other instruments play triplet [1] arpeggios/broken chords [1] and there is an arpeggiated bass line [1].

22 From which type of piece do you think this extract is taken? [1]

Theme and variations

23 Who do you think composed this music? [1]

Schubert

Music D1

24 (a) At the beginning of the extract the flute plays a scale. What is the general Indian name for this scale? [1]

Raga

(b) In what way is this scale typically Indian? [1]

It has a different ascending and descending pattern.

25 What instrument is accompanying the flute during the first part of the extract? [1]

Tambura/sitar/sarod

26 (a) Which section of the music is the final part of the extract taken from? [1]

Jhala

(b) Give two reasons for your answer. [2]

The tabla are playing [1]. The music is faster [1] and metrical [1].

Music D2

27 (a) What is the main melody instrument in this extract?

Harmonium

(b) How is the sound produced on this instrument?

It is a keyboard [1] instrument with hand-pumped [1] bellow reeds [1].

28 In what ways is the music in this extract typically Indian? [3]

Texture of melody and drone [1]. (Or begins with drone [1] played by tambura [1]).
Entry of tabla [1] playing a tala [1].
Improvisatory/ornamented character [1].
Free metre at the beginning/free metre followed by regular metre [1].

Music D3

29 (a) What is the first instrument you hear? [1]

Sho

(b) How is the sound produced on this instrument? [2]

It is a mouth organ [1] with (17 bamboo) pipes [1] which are blown [1]. A reed [1] produces the sound.

30 In what ways is this music typical of Gagaku music? [3]

Combination of reed, wind and string instruments and drums (i.e. different types of instruments) [1]. Instruments entering one by one [1]. Free tempo [1]. No chordal harmony [1]. Use of drum [1] playing repeated fast notes [1]. Sparse/thin texture [1].

Music D4

31 Name the two instruments that you hear in this extract. [2]

Kokyu and Koto (accept Shamisen/Biwa)

32 Name one playing effect used by the higher instrument. [1]

Glissando/sliding/pitch-bending/portamento/vibrato

33 (a) What term describes the texture of this music?

Heterophonic

(b) Describe the relationship between the two instruments.

The instruments play in octaves [1]. The higher instrument decorated [1] version of the simpler [1] koto melody.

Music E1

34 (a) Which two instruments play the printed theme in bars 1–8? [1]

Cor anglais and violas

(b) What does this theme represent in the story of Romeo and Juliet? [1]

Love Theme/Love between Romeo and Juliet

35 (a) The whole overture is in sonata form. Which section of the exposition is this extract taken from? [1]

Second subject

(b) What key is this extract in? [1]

D flat major
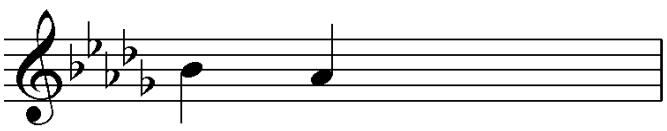
(c) What is unusual about this key for this section of the movement? [1]

It is not the dominant/relative major/not related [1]

36 How does the music which begins in bar 25 build up to the return of the theme in bar 30?[2]

Crescendo/more parts join in [1]. Rising scale/pitch in violins [1] and fast rising scale in woodwind [1] (if rising scale without any qualification, allow max [1]). Increasing chromaticism [1].

37 On the stave below, write out the first two notes of the horn part in bar 30 at sounding pitch. The key signature has been given. [2]



One mark per note. Max 1 if at wrong octave.

Music E2

38 What section of the movement is this extract taken from?

Development

39 The themes marked x (bars 1–4[2]) and y (bars 8–13[1]) were h
Explain what they represented in the story when they were f
has been altered in this extract.

(a) What does theme x represent? [1]

The feud between Montagues and Capulets

(b) How has the music of theme x been altered? [2]

Now in unison [1]. First interval now a semitone [1] not a fifth [1]. The theme is shortened [1]. Not the full orchestra/just the strings [1].

(c) What does theme y represent? [1]

Friar Laurence

(d) How has the music of theme y been altered? [2]

Played by horn [1] not clarinet [1]. Not played in chordal harmony [1]. More "marked"/ marcato in articulation [1].

40 What word describes the rhythm of the violin part (not printed) in bars 13–20? [1]

Syncopation

41 How is the woodwind entry in bar 24 related to the music of bar 21? [1]

Imitation

Music E3

42 What instrument plays the printed melody in bars 5–36[1]? [1]

Oboe

43 What rhythmic effect is heard in this passage? [1]

Syncopation (allow hemiola)

44 The clarinet takes over the melody in bar 37^2. What instr melody?

Bassoons

45 What does the clarinet play in bars 45–46?

A descending arpeggio

46 The horn takes over the melody in bar 47. The melody of bars 47^2–54 is the same as bars 5^2–12 (but one octave lower) apart from in bar 49. Why is the horn melody different in this bar? [1]

Because the expected quavers were not available on the horn in Beethoven's time [1]. Natural horn [1]. No valves [1]

47 What is unusual about the Trio which follows this Scherzo? [1]

It is in 2/4 time/duple time

48 (a) What is the descriptive title of the third movement? [1]

Merry gathering of country people/The peasants' merrymaking

(b) How does Beethoven's music in the movement as a whole reflect this title? [2]

Fast tempo/Major key [1]. "Joke"-like music/scherzo [1]. Use of Austrian dance music in the trio [1]. Drone-like accompaniment [1]. Use of the scotch-snap rhythm [1].

Music E4

49 What is the tempo marking of the movement from which this extract is taken? [1]

Allegretto

50 What two sections of the movement is this extract taken from? [2]

Development [1] and recapitulation [1]

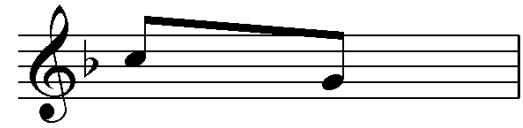
51 (a) What compositional device is heard in bars 1 to 18? [1]

Dominant pedal

(b) What is the effect of this device? [1]
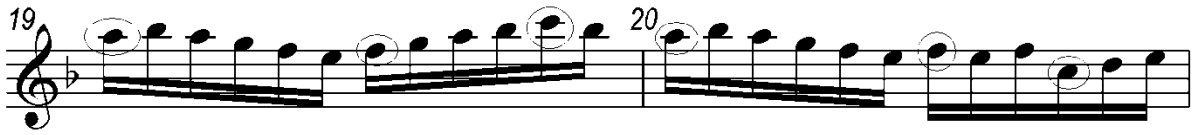
To prepare for the return of the tonic

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



One mark per note. Max 1 if at wrong octave.

53 The main melody of the movement (first heard before the recorded extract) is found within the semiquaver theme which starts in bar 19. On the stave below, circle the notes in bars 19–20 which are part of the original melody. [2]



Entirely correct: 2 marks
Three – five correct notes: 1 mark
(allow notes not in the right rhythmic place if the order is still correct)