CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2013 series

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

Music A1

1 What is the solo instrument in this extract?

Oboe

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

3

(b) What would be a suitable Italian term for the tempo of this extract? [1]

Moderato / Andante

3 Which of the following compositional devices is prominent during the second half of the extract? [1]

Ascending sequence

4 What type of piece is this extract taken from? [1]

Sonata

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

Baroque

(b) Give <u>two</u> reasons for your answer. [2]

Harpsichord [1] continuo [1]. Ornamentation / trills [1]. Use of sequence [1]. Hemiola [1].

Music A2

6 How is the music of the instrumental introduction used later i

Arpeggios/broken chords (accept Alberti bass) are used later in speed (or equivalent description) [1]. The technique of ostinato (played by the cello (accept violin)) at the end of the introduction Reference to voice taking over melody [1]. Reference to woodwi Opening chord used again at the end [1].

7 (a) Describe the texture of the vocal music in line 1. [1]

It is monophonic / unison [1]. Only the sopranos / altos / female voices sing [1].

(b) How does the texture of the vocal music change in line 2? [1]

It is in parts / homophonic / in harmony / in chords / same melody at different pitches [1]. The tenors / basses / men join in [1].

8 What instrumental family plays between lines 2 and 3? [1]

(Wood)wind

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

Twentieth Century / Modern

(b) Give <u>one</u> reason for your answer. [1]

Use of piano in orchestra [1]. Ostinato [1]. Chromatic / dissonant harmony [1]. Angular / chromatic melody [1]. Extremes of register / very high clarinet / cello [1]. Regular phrase lengths [1].

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

Stravinsky

Music B1

11 What is the structure of the extract?

AA BB CC AA

12 The first phrase, A, is played once and then immediately repe different on the repeat?

Violins play the melody [1] instead of trumpets. (The trumpets/accompaniment play) a counter-melody / different / new melody [1] based on a rising scale [1].

13 Describe the texture of the music in phrase B. [2]

There is a melody doubled (in thirds) / parallel harmony / two instruments in harmony [1] with off-beat / syncopated chords[1] and a moving / walking bass line [1] making a homophonic / melody and accompaniment texture [1].

14 On the stave below, add the articulation markings that you hear in the first bar of phrase B. [1]



Accept slur only or staccato only if in the correct place.
Or:





15 Where does this music come from? [1]

Latin America / South America / Mexico (etc.)

Music B2

16 What is the name of this type of instrumental ensemble?

Gamelan

17 Apart from the instruments that are used, in what ways is t typical of the music played by this type of ensemble? You texture and dynamics in your answer.

The music starts with monophonic texture [1] but then other instruments join in and it becomes heterophonic [1] with some instruments playing each main melody note twice / decorating the melody [1]. The tempo varies (considerably) (accept description of tempo changes [1]) and there are (sudden) dynamic changes (accept description of dynamic changes[1].)

18 Where does this music come from? [1]

Indonesia / Bali / Java

Music C1

19 Name the bracketed interval in bar 9. [1]

Minor sixth

20 (a) In which bars has the music played by the cello in the passage from bars 21 – 25 been heard before? [1]

Bars 17 to 18 / 19 / 20

(b) Describe one way in which the music of this passage is different. [1]

It (the cello melody) is (an octave) lower [1]. The sequence has been extended [1]. The viola plays in sixths / harmony [1]. The violins now play the original cello part [1].

21 (a) Name the key in bars 35 – 41. [1]

D minor

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

Relative minor (accept submediant)

22 The melody is incomplete in bars 46 – 48. Fill in the missing rhythm has been given to help you.



Entirely correct or 1 error	
4 correct notes *3 correct notes in the context of a correct melodic shape (all ascending and descending movement must be correct)*	2
3 correct notes but with an incorrect melodic shape *2 correct notes OR general melodic shape reproduced*	1
Little melodic accuracy	0

23 What features of the music in this extract are characteristic of a Minuet and Trio? [3]

3 / 4 time [1]. Moderate tempo [1]. Ternary / ABA form [1] with individual binary / AB sections [1] which are usually repeated [1]. Contrasting trio / Trio in different key [1].

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

Haydn

Music D1

25 (a) What is the melody instrument in this extract? [1]

Sarangi

(b) How is the sound produced on this instrument? [1]

It is a bowed [1] string instrument.

26 What is the general name of the rhythmic cycle heard in this extract? [1]

Tala / tal

27 (a) Which section of the music is this extract taken from? [1]

Jhala

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

It is fast / virtuosic [1]. The rhythm is regular / there is a strong pulse [1]. Tabla / drums / percussion [1] are playing.

Music D2

28 Describe the texture of the music in the first section of the e instrument enters).

There is a drone [1] and a voice / singer / vocal melody [1] heterophonically [1] by the sarangi.

29 In what ways is the melody of the music in the first secti percussion instrument enters) typical of Indian Music? [2]

It is a raga [1] which ascends and descends [1] with a different pattern of notes [1] in free time [1]. It is ornamented / there is pitch-bending / meend (a glide from one note to another) [1].

30 What is the name of the percussion instrument? [1]

Tabla

Music D3

31 Name the instrument heard in the extract. [1]

Sheng

32 How is the sound produced on this instrument? [2]

Pipes [1] and reeds [1] are blown [1]

33 Which of the following features is heard in this extract? [1]

Parallel motion

34 Describe the tempo of the extract. [2]

It starts slowly / moderately [1], (gradually)speeds up [1] then slows down [1].

Music D4

35 What is the first instrument that you hear? [1]

Pipa (accept ch'in / qin / guzheng)

36 Describe the music played by this instrument in the opening second instrument).

It begins with a repeated note / trill / tremolo [1] followed by a rapidly repeated note [1] and a few single notes [1]. (Maximum covers some points but does not accurately describe the music)

37 Name the second instrument heard in the extract.

Dizi (accept hsaio / xiao or ti-tzu)

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

Heterophonic /different versions of the same melody [1]. Use of tremolo / trill / pitch bending /sliding /glissando / vibrato /ornamented [1]. Pentatonic scale [1].

Music E1

39 (a) What does the theme heard at the beginning of this extract represent in the story of Romeo and Juliet? [1]

The feud / fighting / conflict (etc) between the Montagues and Capulets

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

B minor

40 What do the bass instruments play in bars 4 – 5? [1]

An inversion of the violins in bar 4 (accept descending scale or inversion of A2)

41 The music of bars 11 – 14 is all based on the same motif. Where is this motif taken from?[1]

The end of the first bar of the M and C theme (accept A4) [1]

42 (a) What do the bass instruments play starting in bar 15^3? [1]

The (main) theme or melody / first subject / A1

(b) Which of the following terms describes the relationship between the bass instruments and the woodwind instruments in the passage immediately following the <u>printed</u> extract? [1]

Imitation

43 Describe what happens in the overture immediately after the

The (main) theme / first subject (etc) is played again [1] but even full orchestra / tutti / brass [1]

44 Which section of the whole overture is this extract taken from

First subject / theme (accept exposition but not beginning)

Music E2

45 Which of the following terms describes the function of the first melody note in bar 1? [1]

Appoggiatura

46 (a) What does the theme heard at the beginning of this extract represent in the story of Romeo and Juliet? [1]

The love between Romeo and Juliet (accept Love theme)

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

D (major)

(c) What key was the theme in the first time it was heard in the movement (before the recorded extract)? [1]

D flat (major)

(d) In what other ways is this theme now different? [3]

It starts with an appoggiatura [1]. It is much louder [1]. More instruments / full orchestra play [1]. It is accompanied with triplet chords / accompanied by woodwind [1]. Theme is played by the strings / not played by the cor anglais [1]. Sighing figure / countermelody in the horn [1].

47 On the stave below, write out the first two notes of the horn part in bar 24 at sounding pitch. The key signature has been given. [2]



One mark per note

Music E3

48 Name the key and cadence in bar 8.

Key: A (major)[1]
Cadence: Imperfect [1]

49 Which instrument doubles the melody in bars 8^4 – 16^1?

(1^{st}) Bassoon

50 What kind of scale is heard in bar 25? [1]

Ascending chromatic scale

51 The melody from bars 19 – 22 is heard again in bars 26 – 32. How has it been altered? [2]

It has been extended by repetition. Bar 20 is repeated twice followed by bar 21 once. (Allow one mark for a general answer of repetition, two for further reference to detail of what is repeated).

52 On the stave below, write out the two clarinet parts at bar 31, beat 1 at sounding pitch. The key signature has been given. [2]



One mark per note

53 What happens in the movement immediately after the printed extract? [1]

Solo piano enters [1] with the (second) exposition [1]. It plays the main theme first subject [1].

Music E4

54 This extract is taken from the recapitulation. Describe the differences between:

(a) bars 1 – 8 and the corresponding part in the first (orchestral) exposition [1]

There are added woodwind parts (accept flute or clarinet) [1]

(b) bars 13 – 15 and the corresponding point in the second (solo) exposition [1]

There are now scales in both hands [1] / there are no longer chords in the left hand [1] / scales are now played in 10ths [1]

55 Which cadence is used in bar 4?

Plagal

56 In bar 8 the flutes, 1st bassoon and 1st violins play a fragmen instrument imitates this in the second half of the bar?

Cellos

57 The bassoon part in bar 16 is marked a2. What does this mean? [1]

Both bassoons should play the same notes.

58 In bars 23 – 25 the melody and harmony have been changed from the equivalent passage earlier in the movement. Why is this the case? [2]

So that the music can remain in the tonic [1] instead of modulating to the dominant [1]. (Allow [1] for a more general understanding of the principle, but perhaps with wrong keys mentioned).

59 Describe in detail the relationship of the piano part to the music of the orchestra at bars 26 – 29. [2]

Bars 26-27:
There is a (dominant) pedal in the piano part and the lower strings [1] **OR** left hand of the piano is doubled by lower strings [1]. The piano plays arpeggiated / broken chords while the orchestra plays block chords [1].

Bars 28-29:
Woodwind double the left hand of the piano [1]. The piano plays arpeggiated / broken chords while the orchestra plays block chords [1].

(Allow [1] for a more general answer, e.g. piano and orchestra / woodwind / strings double the melody)