CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International General Certificate of Secondary Educatio

MARK SCHEME for the May/June 2015 series

0410 MUSIC

0410/12 Paper 1 (Listening), maximum raw mark 70

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Music A1

1 What type of voice is heard during this extract?

Alto / soprano / mezzo (alto range, but soprano tone quality)

2 How many beats are there in each bar?

2 or 4

3 Which of the following best describes the structure of lines 1 – 4? [1]

AABA

4 Towards the end of line 2, some string instruments enter. What <u>Italian</u> term best describes the articulation played by these instruments? [1]

Legato

5 (a) What style of music is this? [1]

Jazz

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

Syncopation [1] swung rhythms [1] improvised solos [1] use of drums / drum-kit / (double) bass / rhythm section as accompaniment [1] walking bass line [1] pitch bending in vocal line [1]

6 Who composed this music? [1]

Gershwin

Music A2

7 Name the key at the beginning of the extract.

F major / F / FM

8 Suggested a suitable Italian tempo marking for the first secti

e.g. Andante / Moderato (accept Largo, as this is what Handel wr

9 In what ways is the second section of music different? [3]

Faster [1]
Fugal / contrapuntal / polyphonic / (accept canon) / imitative texture / not homophonic / starts monophonic / starts with a solo / etc. [1]
No scales [1]
(Initially) quieter / starts without harpsichord [1]
Not dotted / 'smoother' rhythm [1]
Less (accept no) ornamentation [1]

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

Baroque

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

Harpsichord [1] suspensions [1] contrapuntal texture, etc. [1] ornamentation [1] terraced dynamics [1] double dotting [1] French overture [1] small ensemble / orchestra [1] oboes doubling violins [1]

Music B1

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

Dizi / Titzu

(b) What type of scale is used by this instrument?

Pentatonic

12 Describe the texture of the music at the beginning of the extract, and comment on any changes in texture in the order in which they are heard. [3]

- At the beginning there is an ostinato / repeated bass / monophonic line (zheng)
- The main melody (dizi) enters
- Followed by a countermelody (erhu)
- Then there is a brief passage with two repeated chords followed by the melody alone
- After this, the melody is accompanied by sustained chords
- Finally the melody is doubled in octaves

No correct description = 0
1/2 correct elements = 1
3/4 correct elements = 2
5/6 correct elements = 3

13 Which country does this music come from? [1]

China

Music B2

14 (a) Name the <u>melody</u> instrument which is heard in addition to the voice. [1]

Sarangi

(b) Describe the relationship between the music of this instrument and the voice. [2]

It copies / echoes / imitates the voice [1] but slightly later / overlapping [1]. Heterophonic [1]

15 (a) Which country does this music come from? [1]

India

(b) Give <u>two</u> reasons for your answer (but do not repeat any information given in your answer to questions 14(a) and 14(b)). [2]

Texture of melody and drone (and rhythm) / use of drone OR tambura [1]
Free tempo to start followed by more rhythmical section [1]
Use of tabla / tabla join later in the passage [1]

Music B3

16 (a) What is the first instrument you hear in the <u>first</u> passage

Balafon / xylophone

(b) Which of the following statements describes the melodic played by this instrument?

It leaps up then mostly descends

17 Which of the following statements about the first phrase sung by the voice (in the first passage) is correct? [1]

It is the same as the first phrase played by the instrument

18 (a) What is the first instrument that you hear in the <u>second</u> passage? [1]

Mbira (ubo / sansa / likembe)

(b) Describe how the sound is produced on this instrument. [2]

Metal strips [1] are flicked / plucked (with the thumb) [1], and a gourd / sound box resonates the sound [1]. Reference to sympathetic buzzing, etc. [1]

19 Apart from the instruments you have already named, which features of the music in this extract are typical of African music? Refer to music from <u>both</u> passages in your answer. [4]

Emphasis on percussion
Polyrhythm / cross rhythm
Ostinato / repetition
Syncopation
Call and response
Instruments joining one by one / layers of music
Parallel harmony
Vocal music / choral music / choir

Music C1

20 The melody is incomplete in bars $10^2 – 12^1$. Fill in the missing The rhythm has been given to help you. (The same melody is $65^2 – 67^1$ and $73^2 – 75^1$.)



Entirely correct or 1 error	3
6–7 correct notes 5 correct notes in the context of a mostly correct melodic shape	2
5 correct notes but with an incorrect melodic shape 3–4 correct notes OR general melodic shape reproduced	1
Little melodic accuracy	0

21 What ornament is heard in bars 31, 32 and 33? [1]

Trill

22 The music of bars 40 – 47 is repeated in bars 48 – 55 but with some changes to the melody. In what other ways is it different when it repeats? [3]

The melody is (an octave) higher / in a different octave
It is louder / more instruments play / cymbals are added
A counter-melody is added
It modulates at the end

23 Name the bracketed interval in bar 77. [2]

Major [1] Sixth [1] (Sixth must be correct to get the second mark for major)

24 Describe the overall structure and main key centres of the extract, referring to bar numbers in your answer. [3]

Section A is bars 1–37 in E flat
Section B is bars 38 (allow 40)–55 in A flat (the subdominant)
Section A is repeated in bars 56–92 (in E flat)
It is therefore in ternary / ABA form

[3] marks if all keys and bar numbers are correct
[2] marks if most keys and bar numbers are correct
[1] mark if some keys or bar numbers are mostly correct, or if it has been identified as ternary form without reference to keys and bar numbers

25 In what ways is this music typical of a March?

Two beats in a bar
Fast tempo / strict pulse or clear beat / no fluctuation / 'oom-pah' r
Use of brass / wind instruments / trumpet
Use of cymbal / snare drum
Regular / balanced phrases

26 Who composed this music?

Strauss

Music D1

27 Which characters are represented by this theme? [1]

The Lovers

28 (a) Which instrument plays the printed melody in bars 1 – 8? [1]

(1st) flute

(b) This melody was first played earlier in the overture (before the recorded extract). Which instrument played it then? [1]

(1st) clarinet

(c) What key was the melody in before? [1]

Dominant / B major

29 Describe in detail the texture of the music in bars 9 – 16. [2]

Melody in octaves [1]
(Tonic) pedal (in cellos / basses) [1]
Homophonic / melody and accompaniment [1]

30 What is played by the violins in bars 63 – 64? [1]

(Descending) arpeggio [1]
Dominant seventh [1]

31 What theme is heard immediately after the printed extract? [1]

2nd subject 2nd theme / mechanicals / workmen / craftsmen

Music D2

32 (a) From which section of the overture is this extract taken?

Development
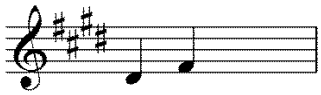
(b) Which theme is the music based on?

Fairy theme / 1st subject (1st theme)

33 Which motif is heard from bar 35? [1]

Fanfare / Theseus / Duke / Hunting horns

34 On the stave below, write out the first two notes of the horn part in bar 39 at sounding pitch. The key signature has been given. [2]



One mark per note

35 In bar 45 the horn parts are marked *con tutta la forza.* What does this mean? [1]

With all force possible / very loudly

36 Name the cadence and key in bars 66 – 67. [2]

Cadence: *Perfect*
Key: *D major*

Music D3

37 (a) What instrument plays the theme in bars 1 – 4?

Clarinet

(b) What key is this theme in?

G major / GM / G

(c) Why might this key be considered unusual at this point in the structure of this piece? **[2]**

It is in the subdominant [1], rather than the tonic / D major [1] as would be expected in the recapitulation [1]

38 (a) Where does the music which begins at bar 33 fit into the overall structure of the movement? **[1]**

Coda

(b) Where is the music in this passage derived from? **[1]**

First subject

39 Comment on Rodrigo's use of the orchestra in this extract, in relation to the guitar soloist. **[2]**

When the guitar is playing Rodrigo uses light orchestration / quiet dynamics [1]. He uses the full orchestra / loud dynamics when the guitar is not playing [1]. He does not use trombones or percussion in the orchestra [1].

Music D4

40 (a) What is the key at the beginning of the extract?

B minor / Bm / b

(b) What is the relationship of this key to the key of the conc

Relative minor

41 (a) The theme played by the guitar in bars 1 – 5 was originally played by the cor anglais earlier in the movement (before the recorded extract). How has it changed? [1]

It has been (highly) decorated
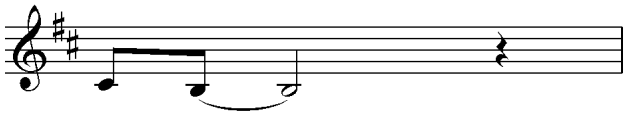
(b) The strings accompanying the theme are instructed to play *sordina* – what does this mean? [1]

With mutes

(c) What instrument plays a counter-melody in bars 4^4 – 5? [1]

(French) horn

42 On the stave below, write out the cor anglais part in bar 10 at sounding pitch. The key signature has been given. [2]



One mark per (different) note

43 When was this concerto written? [1]

1939