

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the June 2005 question paper

0410 MUSIC

0410/01

Unprepared Listening, maximum mark 60

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which Examiners were initially instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

- CIE will not enter into discussion or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the June 2005 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses'.



Grade thresholds for Syllabus 0410 (Music) in the June 2005 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	44	29	21	15

The threshold (minimum mark) for B is set halfway between those for Grades A and C.
The threshold (minimum mark) for D is set halfway between those for Grades C and E.
The threshold (minimum mark) for G is set as many marks below the F threshold as the E threshold is above it.

Grade A* does not exist at the level of an individual component.

June 2005

IGCSE

MARK SCHEME

MAXIMUM MARK: 60

SYLLABUS/COMPONENT: 0410/01

MUSIC
Unprepared Listening



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UNPREPARED LISTENING

SECTION A [20 marks]

Note to examiners: Although it is preferable that candidates use the appropriate technical terms, verbal substitutes or non-technical descriptions are permissible.

Music A1

- 1 What type of voice is heard at the start of the extract? [1]
Soprano
- 2 What instruments are accompanying the voice? [2]
Cello [1] and harpsichord [1]. Continuo = 1
- 3 Which of the following terms describes the music of lines 1 – 5? [1]
Recitative
- 4 What instrumental family plays between lines 5 and 6? [1]
Strings
- 5 At the end of lines 3, 5 and 8, the same descending interval is sung. What is this interval? [1]
Perfect fourth
- 6 Describe the texture of the vocal parts in line 9, *Glory to God, glory to God in the highest.* [1]
It is homophonic (accept chordal)
- 7 How is the setting of line 10, *And peace on earth*, different from line 9? [1]
It is in octaves (accept unison/monophonic) [1]. It is quieter [1]. It is lower [1]. It is slower [1]. The instruments double the voices [1].
- 8 What type of piece is this extract taken from? [1]
Oratorio
- 9 Who do you think wrote this piece? [1]
Handel

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Music A2

10 Name the key and cadence in bars 6 – 7. [2]

Key: C (major) [1]

Cadence: *Plagal* [1]

11 How is the music which the bass instruments play in bars 11 – 19 related to the printed melody? [2]

They imitate [1] the melody one bar later [1]. Canon [1].

12 (a) What instrument plays continuously in bars 20 – 24? [1]

Timpani (accept Kettle drums)

(b) Which of the following sentences best describes the music this instrument plays? [1]

A dominant pedal with a crescendo

13 After the printed extract, the tempo of the music changes. Suggest a suitable *Italian* term for the new tempo. [1]

Allegro/Presto/Vivace

14 Describe **one** other way in which the music changes. [1]

It is unison/monophonic/unaccompanied. [1]. It is quieter [1]. The melody is an octave lower [1]. There are fewer instruments [1].

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

Romantic/19th Century.

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

Large orchestra/use of chromaticism

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SECTION B [20 marks]

Music B1

- 16** What instruments are heard at the start of the extract (before the printed melody)? [2]

Any two from:

Xylophones/Marimas/Balafons [1] Shakers [1] Claves/Sticks/Wood block [1]

- 17** Which of the following diagrams best indicates the structure of the melody? [1]

A D C B A

- 18** Name or describe the instrument which plays the printed melody. [1]

(African) flute

- 19** What type of scale does the melody use? [1]

Pentatonic

- 20** Which of the following terms describes the music of the accompaniment? [1]

Ostinato

- 21** Which part of the world do you think this music comes from? [1]

Africa

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Music B2

- 22 Name or describe the instruments that are heard at the start of the extract. [2]

Metallophones/Trompongs/Bonangs [1] and Gongs [1]

- 23 Describe the texture of the music. [2]

Any two from:

There is a fast upper part (accept melody) [1] which is doubled heterophonically [1] and a much slower lower part [1]. There is a rhythm played on a drum [1]

- 24 What type of music is this? [1]

Gamelan

- 25 From which part of the world does it originate? [1]

Bali/Java/Indonesia/Far East/South East Asia

Music B3

- 26 What instrument plays the introduction? [1]

Bandoneon (accept Accordion/Concertina)

- 27 The melody heard in bars 3 – 8 is repeated in bars 13 – 18. How has it changed? [1]

(It is doubled) an octave higher

- 28 How does the music in bars 20 – 22 differ from bars 10 – 12? [2]

Any two from:

It now has a perfect cadence [1] instead of an imperfect cadence [1]. There is a rising scale [1]. The melody has changed [1] (allow [1] for a specific example). There is a trill [1].

- 29 Comment on the rhythm of the music which accompanies the printed melody. [2]

Any two from:

There are short chords [1] in 3 – 8 and 13 – 18 [1]. The rhythm follows the rhythm of the melody more closely [1] in bars 9 – 12 and 19 – 22 [1]. It uses a tango rhythm [1]. It is sometimes syncopated [1].

- 30 Where do you think this music comes from? [1]

Argentina/Latin America

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SECTION C [20 marks]

Music C1

- 31 What is the key at the beginning of this extract? [1]

G (major)

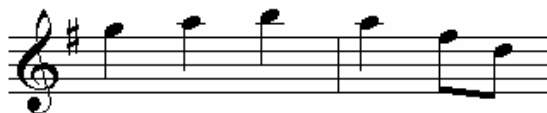
- 32 The chords I, Ic, II⁷b and V⁷ are used at the points marked **W**, **X**, **Y** and **Z** in bars 7 – 8. Indicate which chord is used at each point. One of the chords has been done for you. [3]

W: II⁷b [1]

X: Ic [1]

Y: V⁷ [1]

- 33 The violin melody is incomplete in bars 14 – 15. Fill in the missing notes on the staff below. The rhythm has been given. [4]



Entirely correct: [4]
No more than two minor errors of pitch: [3]
Several errors of pitch: [2]
The general melodic shape reproduced: [1]
Little melodic accuracy: [0]

- 34 Comment on the keys used in the Trio. [2]

*Any two from:
 Bars 29 – 36 are in C major (accept the subdominant key) [1]. Bars 37 – 44 are in G major (accept dominant) [1]. Bars 45 – 52 return to C major [1].*

- 35 Describe the bass line in bars 29 – 34. [2]

It is a descending [1] scale [1] (accept it descends [1] by step [1] with each note played three times [1] in crotchets [1].

- 36 Give the exact name of the bracketed interval in bar 31. [2]

Minor [1] third [1]

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37 Which of the following ornaments is used in bars 36 and 52? [1]

Appoggiatura

38 What is the interval between the two violin parts in bars 38 – 40? [1]

A third

39 What features of this music are characteristic of a Minuet and Trio? [3]

Any three from:

It is in 3/4 time [1] at a medium tempo [1]. It is in ternary form [1]. The middle section is in a contrasting key [1].

40 Who do you think wrote this piece? [1]

Mozart