

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the June 2005 question paper

0410 MUSIC

0410/02

Prepared Listening, maximum mark 40

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 2	40	25	16	11	8

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: 40

SYLLABUS/COMPONENT: 0410/02

MUSIC
Prepared Listening



Page 1	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

PREPARED 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 D1

41 Name **three** of the melodic instruments you can hear in the first passage. [3]

Dizi (accept Hsiao and Ti-tzu) [1], Erh-hu [1], Ch'in (accept Pipa) [1]

42 Describe the texture of the music in the first passage. [2]

*Any two from:
The melody is played in octaves [1]. It is heterophonic [1]. There is rhythm played on a woodblock [1].*

43 Which of the following statements best describes the tempo of the first passage? [1]

It gets gradually faster

44 Describe **two** ways in which the second passage is **similar** to the first. [2]

*Any two from:
Same instruments [1]. Same key [1]. Many similar melodic phrases [1].
Credit any other valid observation.*

45 Describe **two** ways in which the second passage is **different** from the first. [2]

*Any two from:
Starts faster [1]. Shorter phrases [1]. Woodblock plays on its own [1].
Credit any other valid observation.*

Page 2	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music D2

46 Name the solo woodwind instrument. [1]

Dizi (accept Hsiao and Ti-tzu)

47 (a) Name the accompanying instrument. [1]

Pipa (accept Ch'in)

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

The strings [1] are plucked [1]

48 In what ways is the music played by the main melody instrument typically Chinese? [2]

Any two from:

It uses the pentatonic scale [1]. It is decorated [1] with trills [1].

49 Describe the music of the accompanying instrument. [2]

Any two from:

It plays tremolo [1] sustained notes [1] which often follow the melody [1]. There are some broken chords/arpeggios [1]

50 Describe the rhythm and tempo of the extract. [2]

Any two from:

It is slow/free at the beginning [1] but there is a greater sense of pulse at the end [1]. There are long sustained notes [1].

Page 3	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music D3

- 51** Name **two** of the instruments you can hear in the first passage. [2]
Tambura (accept sitar/sarod) [1] and Flute (accept bansuri) [1]
- 52** Name **one** instrumental effect used by the main melody instrument. [1]
Pitch-bending (accept glissando/sliding) or vibrato
- 53** Which section of the piece is the first passage taken from? [1]
Alap
- 54** Give **two** reasons for your answer. [2]
*Any two from:
 Improvisatory character [1], free use of metre/rhythm [1], slow [1] no tabla accompaniment [1]*
- 55** Describe **three** ways in which the second passage is **different** from the first. [3]
*Any three from:
 It is faster [1]. It is more rhythmical/metrical [1]. It is louder [1]. The tabla are playing [1].*
- 56** Which section of the piece is the second passage taken from? [1]
Jhala

Page 4	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music D4

57 (a) Name the main melody instrument. [1]

Santūr

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

The strings [1] are hammered [1]

58 (a) Name the percussion instrument. [1]

Tabla

(b) What is the general name for the rhythmic pattern played by this instrument? [1]

Tala

59 Describe the texture of the music. [2]

There is a melody [1] and a drone [1] and a rhythm played on the tabla [1].

60 (a) Describe **two** features of the melody in this extract. [2]

Any two from:

There are two (accept three) different phrases [1]. The first phrase ascends [1]. The second phrase descends [1]. There is much use of repetition [1]. The range of the melody is an octave [1].

(b) What is the Indian name for such a melody? [1]

Raga

Page 5	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

SECTION E [20 marks]

Music E1

- 61** What playing technique is used by the solo violin in bars 30 – 41? [1]
Double stopping
- 62** What melodic device is used in bars 53 – 58? [1]
(Ascending) sequence
- 63** Name the key and cadence in bars 68 – 69. [2]
Key: *C major* [1]
Cadence: *Perfect* [1]
- 64** Describe the music of the solo violin in the passage immediately **after** the printed extract. [2]
*Any two from:
It is a C major [1] arpeggio [1] played in triplets [1]*
- 65** (a) What does the music of this extract describe? [1]
A hunt
- (b) Name **two** ways in which Vivaldi achieves this. [2]
*Any two from:
Horn calls [1] using arpeggios [1]. Highly rhythmical music [1].
F major tonality [1]*
- 66** What is the form of the movement from which this extract is taken? [1]
Ritornello

Page 6	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music E2

- 67** What is the tempo marking of the movement from which this extract is taken? [1]
Allegro
- 68** What does the music at the beginning of the extract describe? [1]
Breaking ice
- 69** Vivaldi uses a variety of textures throughout the extract. Briefly describe the texture in the following bars:
- (a)** Bars 1 – 3 [1]
The instruments play in octaves [1] (accept unison/monophonic)
- (b)** Bars 4 – 11 [2]
There is a solo line [1] and continuo accompaniment [1]
- (c)** Bars 12 – 30 [2]
*Any two from:
There is a three part texture [1]. There is no continuo [1] or cello part [1].*
- 70** What key is the music in at the end of the extract? [1]
F minor
- 71** What features of the music are typical of a baroque concerto? [2]
*Any two from:
There are alternating solo and tutti sections [1]. The solo violin doubles the ripieno strings in the tutti passages [1]. There is a high level of virtuosity [1].*

Page 7	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music E3

72 What is the tempo marking at the beginning of the movement from which this extract is taken? [2]

Molto [1] Allegro [1]

73 Which ornament is used by the violins in bar 22? [1]

Trill

74 Compare the melodic line of bars 23 – 24 with bars 13 – 14.

(a) How is the melodic line similar? [1]

It uses a chromatic scale

(b) How is it different? [1]

*It is inverted/backwards/retrograde/played as repeated quavers/tremolo.
It is ascending rather than descending.*

75 Name one of the wind instruments which plays the same music as the violins in bars 27 – 28. [1]

Flute/bassoon

76 How is the music of the clarinet and bassoon in bars 29⁴ – 33 related to the music at the beginning of the movement (before the recorded extract)? [2]

Any two from:

Same motif [1] but at a different pitch [1]. It is the (beginning of the) first subject [1].

77 Name the key and cadence in bars 55 – 56. [2]

Key: B flat major [1]

Cadence: Perfect [1]

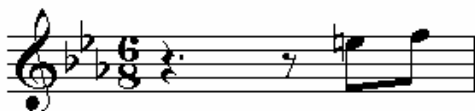
Page 8	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music E4

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

E flat major

- 79 On the staff below, write out the clarinet part in bar 6 at sounding pitch. The key signature has been given. [2]



One mark per note.

- 80 What do the horns play in bars 12⁵ – 14? [1]

Tonic pedal

- 81 What melodic device is used in bars 13 – 14? [1]

(Descending) sequence

- 82 (a) Which section of the movement is this extract taken from? [1]

Recapitulation

- (b) How is the music in the extract different from when it was first heard in the movement (before the recorded extract?). [4]

Any four from:

The violin part in bars 1 – 4 was originally played by lower strings [1].

The passage (first subject) which is heard in bars 1 – 4 has been

shortened [1]. The 2nd subject is heard [1] earlier than expected [1] in a

new key [1]. The first subject then continues [1], but changes in bar 16

[1].

Page 9	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music E5

- 83 Which ornament is used by the violins at the end of bar 4? [1]
Mordent
- 84 Compare the music of bars 17 – 19 with bars 1 – 3. [1]
(a) Describe **one** way in which the melody is similar. [1]
It is the same melodic outline
- (b) Describe **two** ways in which the melody is different. [2]
It is (a fifth) higher (accept different pitch) [1]. Auxiliary/decorative notes have been added [1]
- 85 The music in bars 31 – 32 is in G major. Which of the following chord progressions is used in these bars? [1]
IIb – V⁷ – I
- 86 What instrument plays a tonic pedal in bars 40 – 52? [1]
Double basses/cellos
- 87 In bar 41, the timpani part is marked *Muta in E – H*. What does this mean? [2]
Re-tune [1] (or change the notes) to E and B [1]
- 88 (a) What does the music of the printed extract describe? [1]
A country wedding/peasant wedding/country dance.
- (b) Name **one** way in which Smetana has achieved this effect. [1]
Dance-like rhythms [1]. Use of polka rhythms [1]. Folk-like melody [1]. Simple texture [1].

Page 10	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music E6

- 89 The theme which is played by the trumpet in bar 1 has been heard before in the movement (before the recorded extract). What instruments played it then? [1]

Horns [1] and Clarinets [1]

- 90 On the staff below, write out the two horn parts in bar 1 at sounding pitch. The key signature has been given. [2]



One mark per note.

- 91 Describe the texture of the music in bars 1 – 38. [3]

Any three from:

There is a melody [1] in octaves [1]. There are continuous quaver chords [1] giving a homophonic texture [1]. The bass line is in octaves [1]

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

Key: A major [1]

Cadence: Imperfect [1]

- 93 The music changes tempo at bar 39. What is the new tempo marking? [1]

Allegro (quasi polka)

- 94 The structure of the movement from which this extract is taken can be described as A B C Coda. Which section is this extract from? [1]

B

Page 11	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music E7

95 What is the key at the beginning of the extract? [1]

A minor

96 The music which is heard in bars 1 – 2 was first heard at the beginning of the movement (before the recorded extract). Describe **three** ways in which it has changed. [3]

Any three from:

It is now in a minor key [1]. Strings play instead of guitar [1]. The melody in bar 2 has been inverted [1]. The melody begins on the 5th not the 3rd [1]

97 What instrument plays the printed melody in bars 24 – 28? [1]

Clarinet

98 Name the key and cadence in bars 28 – 29. [2]

Key: A flat major [1]

Cadence: Perfect [1]

99 Comment on the metre of the music throughout the extract. [2]

It alternates between three beats [1] and two beats in a bar [1]. Allow [1] for it is always changing.

100 What instrumental family does not play in this concerto? [1]

Percussion (accept drums)

Page 12	Mark Scheme	Syllabus	Paper
	MUSIC - JUNE 2005	0410	2

Music E8

101 What is the key at the beginning of the extract? [1]

B minor

102 What is the tempo marking at the beginning of the extract? [1]

Adagio

103 How are the guitar chords at the beginning of the movement played? [1]

They are spread (accept strummed)

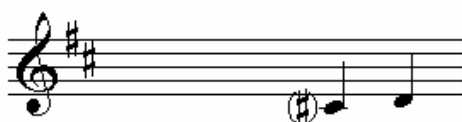
104 What wind instrument plays the melody in bars 2 – 6? [1]

Cor anglais

105 How is the guitar melody in bars 7 – 11 related to the music of this wind instrument? [2]

It is the same melody [1] but is highly decorated [1].

106 On the staff below, write out the **last two notes** of the horn part in bar 11 at sounding pitch. The key signature has been given. [2]



One mark per note.

107 Compare the music of the wind instrument in bars 12 – 13² with bars 2 – 3².

(a) Describe **one** way in which the music is similar. [1]

It is the same melody

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

It is now in a major key