

MARK SCHEME for the May/June 2008 question paper

0410 MUSIC

0410/02

Paper 2 (Prepared Listening), maximum raw mark 40

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.

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.

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

Section D

Music D1

- 38 Name the two instruments you can hear at the beginning of this extract.** [2]
Dizi (accept Hsiao and ti-tzu) (1) and Erhu (1)
- 39 The two instruments play the same melody. What is the interval between them?** [1]
Octave
- 40 (a) How is the opening of the second passage of music *similar* to the first?** [1]
The same melody is used.
- (b) How is the opening of the second passage of music *different* from the first?** [2]
It is faster (1). There are three instruments/more instruments playing from the beginning of the second passage (1)/the plucked string instrument is playing from the beginning of the passage (1).
- 41 Apart from the instruments that are used, in what ways is this extract typical of Chinese music?** [4]
Heterophonic texture (1). The music is decorated (1) with trills (1). Variation of the same melodic phrases (1). Use of pitch bending (1) and glissandos (1) by the plucked string instrument. Not pentatonic.

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Music D2

- 42 (a) What is the main solo instrument?** [1]
Dizi (accept Hsiao and ti-tzu)
- (b) Name one instrumental effect or playing technique used by this instrument.** [1]
Pitch bending/glissando (1). Vibrato (1). Trills (1). Mordent [1].
- 43 (a) What is the accompanying instrument?** [1]
Pipa (Accept ch'in/guzheng) or Yangqin
- (b) How is the sound produced on this instrument?** [2]
The strings (1) are plucked (1) (if ch'in) or hammered (1) (if Yangqin)
- 44 Describe some of the accompanying figures played by this instrument.** [3]
It starts by playing tremolos (1). It then plays repeated patterns (1) based on arpeggios (1). There is a two-note chord at the end of each phrase (1). After a passage in which it plays repeated chords (1), it then has a more melodic pattern (1) (credit a description).
- 45 Describe the variations in tempo during the extract.** [2]
The tempo is slow and free (1) at the beginning. There is then a more metrical section (1). The final section is much faster (1) before the music slows down at the end (1).

Music D3

- 46 One of the instrumental groups heard in this extract is the bonang family. How is the sound produced on these instruments?** [3]
Gong kettles/chimes (1) rest on cords (1) which are stretched across a frame/box (1). They are hit (1) with padded sticks (1).
- 47 Describe how the panerusan instruments are used in this extract. Use technical words in your answer.** [3]
Instruments of the gender family (1) play a high (1) melody (1) based on decorations/variations (1) of the nuclear theme/balungan (1).
- 48 What other features of the extract are typical of gamelan music?** [4]
Use of drums (1) to control the tempo (1). Occasional notes from the interpunctuating instruments/gongs (1) marking the gongan/keteg (1). Heterophonic texture (1). Contrasts of timbre (1) and tempo (1). Saron family play the nuclear theme/balungan (1).

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Music D4

49 Name the string and wind instruments that can be heard in this extract. [2]
Suling (1) and Rabab (1).

50 Describe the texture of the first passage of music. [4]
Most of the instruments play heterophonically (1) in octaves (1). There are occasional low notes (1) from the interpunctuating (1) gongs (1) which break up the music (1).

51 In what ways is the second passage of music different? [4]
It is faster (1) and louder (1). There are drums playing (1). There are more instruments (1) and the melody is more highly decorated (1). There is more variation in dynamics (1) and timbre (1) and tempo (1).

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Section E

Music E1

- 52 What instrument plays the printed melody?** [1]
Clarinet
- 53 (a) What key is the music in at the beginning of the extract?** [1]
C (major)
- (b) What is the relationship of this key to the tonic key of the movement?** [1]
Relative major
- 54 This music is taken from the second subject in the exposition.**
- (a) In what way is it *similar* to the *first* subject (before the recorded extract)?** [1]
The first three (accept 4–6) notes are identical/the first phrase is the same
- (b) In what ways is it *different*?** [2]
It is faster/*animato* (1). It is now in a major key (1). It is played by a clarinet (1). The melody now includes a large leap (1). The character of the music is more urgent (1).
- 55 Describe Schumann's writing for the piano throughout the recorded extract.** [3]
The music is full of descending (1) arpeggios (1) in triplets (1). The melody emerges from this texture (1). The piano sometimes doubles a theme in the orchestra (1).
- 56 In the recapitulation (after the recorded extract) this theme returns. What key is it in then?** [1]
A (major)

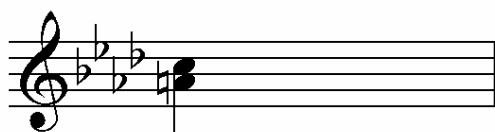
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Music E2

57 (a) Where was the music at the beginning of the extract first heard? [1]
At the beginning of the concerto/introduction.

(b) How was it different then? [2]
It was in A minor (1). The piano played full chords (1) rather than octaves (1).

58 On the staff below, write out both clarinet parts in bar 17 at sounding pitch. The key signature has been given. [2]



One mark per note

59 Name the key at bar 21. [1]
G (major)

60 What marking does the piano have in bar 21? [1]
Passionato

61 This extract is taken from the development section of the concerto. What features of the music are typical of the development section in a Romantic concerto? [3]
Many modulations (1), sometimes to remote keys (1). Use of sequential passages (1). Dialogue between soloist and orchestra (1). Fragmentation (1) and development of themes from the exposition (1).

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Music E3

- 62 What is the tempo marking at the beginning of the extract?** [1]
Allegretto (accept crotchet = 120)
- 63 Which of the following terms best describes the music played by the tubular bells in bars 1–4?** [1]
Ostinato
- 64 What is the key in bars 5–12?** [1]
E flat (major)
- 65 What instrument plays the printed melody in bars 29–32?** [1]
Horn
- 66 Explain the structure of the extract, referring to bar numbers in your answer.** [4]
There is an introduction in bars 1–4 (1). The main theme is heard in bars 5–12 (1). There is a first episode in bars 13–20 (1). The main theme is heard again in bars 21–28 (1). A second episode is heard in bars 29–38 (1). The main theme is played once more in bars 39–46 (1). The music is in Rondo form (1)/ABACA (1).
- 67 Describe the music that is heard immediately after the recorded extract.** [2]
A third episode (1) is played by oboes (1) in thirds (1).

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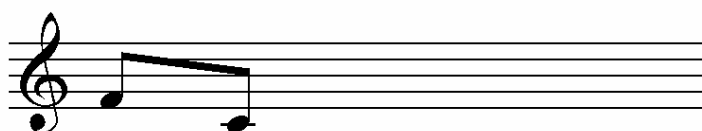
Music E4

68 How has Kodály made the music in this extract sound typically Hungarian? [3]
 The rhythm of quaver-dotted crotchet (accept lombardic rhythm/scotch-snap) (1) is used in Hungarian folk music (1). The use of the dorian (1) mode (1). The use of the cimbalom (1).

69 What playing technique is used by the violins and cellos in bar 16? [1]
 Harmonics

70 What instrument plays the printed melody in bars 17–27? [1]
 Oboe

71 On the staff below, write out the clarinet part in bar 34 at sounding pitch. [2]



One mark per note

72 Briefly describe the structure of the extract. [2]
 There is a principal theme (1) followed by a first cadenza (1). This is followed by a variation of the principal theme (1) followed by a second cadenza (1). ABA¹B¹ (1).

73 After the printed extract the main theme from bars 1–12 is heard again. What instrument plays it? [1]
 Horn

[Section E Total: 20]