

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the June 2004 question papers

0410 MUSIC

0410/01 Unprepared Listening, maximum mark 60

0410/02 Prepared Listening, maximum mark 40

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do 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 2004 question papers for most IGCSE and GCE Advanced Level syllabuses.

Grade thresholds taken for Syllabus 0410 (Music) in the June 2004 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	44	29	21	18
Component 2	40	25	16	11	8
Component 3	50	40	27	17	10
Component 4	150	117	79	50	35

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 2004

INTERNATIONAL GCSE

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 do the violins play during the first two statements of *Gloria* (line 1)? [1]

Ascending scales

- 2 Which of the following statements is correct? [1]

The sopranos and altos sing in octaves

- 3 What instrumental family plays between lines 3 and 4? [1]

Strings

- 4 Describe the setting of *Bonae voluntatis* in lines 5 – 8. [2]

Any **two** from:

It is polyphonic / canonic / imitative / the entries overlap [1].

The music is minor [1]. Each voice is doubled by instruments [1].

- 5 In what ways is the setting of *Bonae voluntatis* in line 9 different? [2]

Any **two** from:

It is quieter [1]. It is homophonic / chordal [1] (allow they all sing together).

It is unaccompanied / a capella [1] The texture is less complex [1].

It consists of two repeated chords [1].

- 6 Which of the following chords is used during the setting of *Glorificamus te* in line 11? [1]

Dominant Seventh (V⁷)

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

Mass

- 8 Who do you think wrote this piece? [1]

Beethoven

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Music A2

- 9 Which term best describes the texture of the music during bars 1 – 16? [1]

Homophonic

- 10 Which of the following ornaments is used in bars 2 and 6? [1]

Acciaccatura

- 11 What instrumental family is the most prominent in bars 9 – 12? [1]

Brass

- 12 Describe the structure of the opening 16 bars. [2]

Any **two** from:

There are four phrases [1]. The second two phrases are a transposed version of the first two [1]. The first third and third phrases end with an imperfect cadence [1] the second and fourth with a perfect cadence [1]. Antecedent and consequent phrases [1] or question and answer [1]. ABAB [1].

- 13 Suggest a suitable *Italian* term for the new tempo at bar 18. [1]

Allegro / Presto / Vivace / Spiritoso etc.

- 14 Name the key and cadence in bar 27. [2]

Key: F major [1]

Cadence: Perfect [1]

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- 15 (a) Which period of music is this extract from? [1]
 Twentieth Century / Modern
- (b) Give **one** reason for your answer. [1]
*e.g. Extremely chromatic / dissonant harmony. Large Orchestra.
 Use of brass as an independent section. Rhythmically driven.
 Sudden contrast between the two sections.*

SECTION B [20 marks]

Music B1

- 16 Which of the following diagrams best indicates the structure of the extract? [1]
A B A B C B C B
- 17 Name or describe the instruments which play the printed melody. [1]
Pan pipes
- 18 Which of the following sentences is correct? [1]
The melody is doubled in octaves
- 19 Describe the accompaniment to the printed melody, naming the instruments you can hear. [3]
*Any **three** from:
 There are strummed chords (allow broken chords) [1] played on a charango (accept guitar / banjo / etc) [1], a plucked bass line [1] played on guitar [1] and a drum [1] playing on every beat [1].*
- 20 Suggest an area of the world from which this music might come. [1]
Latin America / South America / Peru / Andes

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Music B2

- 21 Name or describe the **two** instruments that are heard as well as the voice. [2]

Shakuhachi (accept ryuteki / komabue / dizi) [1] or flute-like instrument [1] and Shamisen (accept koto / biwa)[1] or plucked string instrument [1].

- 22 What vocal effect is used by the singer? [1]

Pitch bending / portamento / scooping / shaking / ornamentation / decoration

- 23 Describe the texture of the music. [3]

*Any **three** from:*

The music is heterophonic [1]. The voice, shakuhachi and shamisen play in octaves [1]. The shakuhachi and shamisen play more strictly together [1] while the voice has differences in pitch and rhythm [1].

- 24 Which country do you think this music comes from? [1]

Japan

Music B3

- 25 Which time signature best fits the music? [1]

4/4

- 26 How many different chords are used in the extract? [1]

Three (allow Four for chord heard during fade out)

- 27 Name **two** of the instruments or sounds accompanying the solo singer. [2]

*Any **two** from:*

Drum kit / synthesizers (keyboards) / bass guitar / backing vocals / strings

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28 What is the name of this style of music? [1]
Bhangra

29 From which part of the world does it originate? [1]
India

SECTION C [20 marks]

Music C1

30 What is the key at the beginning of this extract? [1]
C sharp minor

31 Name the accompanying keyboard instrument [1]
Harpsichord

32 How is the music of the left hand of the keyboard part related to the flute part at the beginning? [2]
Any **two** from:
*It is the same [1] but two octaves lower [1]
and one bar later [1] in canon [1].*

33 Which melodic device is used in bars 5 – 8? [1]
Descending sequence

- 34 The flute melody is incomplete in bars 10 – 11. 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]

- 35 Compare the flute part in bars 13 – 14 with the flute part in bars 1 – 2. Name one similarity, and one difference. [2]

Similarity: *Same melodic shape* [1] (allow same rhythm)

Difference: *Now in a major key (accept different key / transposed)* [1]

- 36 Which of the following rhythms is used in the left hand of the keyboard part in bars 17 and 18? [1]



- 37 Name the cadence in bars 19 – 20. [1]

Perfect

- 38 Give the exact name of the bracketed intervals in bars 22 – 23. [4]

Interval A: *Minor* [1] *Sixth* [1]

Interval B: *Major* [1] *Third* [1]

- 39 What is the form of this extract? [1]

Binary

- 40 Complete the sentence below, using the words given to help you. [2]

This sonata was composed by Bach [1] *in the Baroque* [1] *period.*

June 2004

INTERNATIONAL GCSE

MARK SCHEME

MAXIMUM MARK: 40

SYLLABUS/COMPONENT: 0410/02

**MUSIC
Prepared Listening**

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PREPARED LISTENING

SECTION D [20 marks]

Music around the World - Prescribed Focus

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

Chinese Music

Music D1

- 41** Name the instrument you can hear. [1]

Ch'in / Qin (accept Pipa)

- 42** How is the sound produced on this instrument? [2]

The strings [1] are plucked [1].

- 43** Which scale is the music based on? [1]

Pentatonic

- 44** Which word best describes the texture of the music? [1]

Monophonic

- 45** Name or describe the playing effect used in the last bar of the printed music. [1]

Pitch bending / glissando / scooping / sliding

- 46** In what ways does the music change after the printed extract? [4]

*Any **four** from:*

The sound gets stronger / louder [1]. There are some much lower notes [1]. There is much more use of pitch-bending [1]. Occasional use of octaves [1]. Shorter note lengths [1] (allow Faster). Melody in the bass at the end [1]. Bigger leaps [1].

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Music D2

- 47 Name two of the melodic instruments you can hear. [2]

Dizi, Pipa (accept Ch'in), Erhu

- 48 Name or describe two ways in which the printed melody is embellished. [2]

Any two from:

Trills [1]. Pitch-bending [1]. Grace notes [1]. Passing notes [1].

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

Any two from:

The melody is played in octaves [1]. It is heterophonic [1]. There is a rhythm played on a woodblock [1].

- 50 Name two ways in which the second passage is similar to the first. [2]

It uses the same melodic outline [1]. It uses the same instruments [1].

- 51 Name two ways in which the second passage is different from the first. [2]

It gets faster [1]. It is a variation on the first passage [1]. More decoration [1].

African Music

Music D3

- 52 What is the name of the instrument used in the extract? [1]

Kora

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

Any two from:

The strings [1] are plucked [1] like a harp [1].

- 54 Which of the following rhythms is used in the first bar of the extract? [1]



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55 Describe the music of the accompanying instrument. [3]

Any **three** from:

It is an ostinato [1] or it is repeated [1]. It is low [1]. There are only four main notes [1]. There is a low repeated bass note (accept pedal / drone) [1]. Rising and falling pattern of notes [1].

56 Which scale is the melody based on? [1]

Pentatonic

57 Which two of the following are features of the melody? Tick two boxes. [2]

Irregular phrase lengths [1] and Repeated notes [1].

Music D4

58 What instruments or voices can you hear during the extract? [3]

Any **three** from:

Choir (accept specific voices) [1]. Drums [1]. Shakers [1]. Claves [1].

59 How many beats are there in each bar? [1]

3 or 6

60 Describe the structure of the extract. [3]

Any **three** from:

There are two [1] alternating sections [1]. The full choir (allow male / low voices)[1] alternates with just the female (allow higher) voices [1] OR loud voices [1] alternate with quiet voices [1]. Call-and-response [1]. ABABAB [1].

61 Describe the texture of the music. [3]

Any **three** from:

There is a continuous rhythm [1] provided by the percussion instruments [1]. The texture alternates between homophonic [1] and monophonic [1].

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SECTION E [20 marks]

Set Work

Bach: Brandenburg Concerto, No. 2

Music E1

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

D minor

- 63** On the staff below, write out the trumpet part in bar 9 at sounding pitch. The key signature has been given. [2]



1 mark per pitch.

- 64** (a) What dynamics did Bach specify in bars 10 – 17? [1]

p and più p.

- (b) What is the effect of these dynamic markings? [1]

There is an echo effect

- 65** Describe the bass line in bars 20 – 25. [2]

*Any **two** from:*

There are repeated quavers in each bar [1] forming a two bar [1] rising sequence [1].

- 66** What is the key at the end of the extract? [1]

B flat major

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67 What term is used to describe the large group of string instruments which plays in this movement? [1]

Ripieno

68 What is the form of the movement from which this extract is taken? [1]

Ritornello

Music E2

69 What term is used to describe the small group of solo instruments which plays in this extract? [1]

Concertino

70 What other instruments play in the extract? [2]

Cello [1] and harpsichord [1] or Continuo [2].

71 Which of the following terms best describes the relationship between the trumpet part in bar 15 and the oboe part in bar 13? [1]

Canon

72 Where does the theme in the trumpet part in bars 21 – 23 first occur? [2]

In the bass line [1] at the beginning of the movement [1].

73 In which bar does the flute first enter? [1]

27

74 What melodic device is used in bars 34 – 36? [1]

(Ascending) sequence

75 Name the key and cadence in bars 40 – 41. [2]

Key: *C major [1]*

Cadence: *Perfect [1]*

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Mozart: Symphony No. 40

Music E3

- 76 Describe the texture of the opening 13 bars. [3]

Any **three** from:

The violins play the melody [1] in octaves [1]. The violas are divided [1] and play quaver chords [1]. The cellos and basses play a bass note at the beginning of each bar [1]. Homophonic [1].

- 77 Which of the following statements is correct? [1]

In bar 14, the woodwind *Move by step and play in octaves*

- 78 Which of the following statements is correct? [1]

In bar 17 – 19, the strings play *A dominant pedal*

- 79 What key is the music in at bar 28? [1]

B flat major

- 80 On the staff below, write out the two clarinet parts in bar 39 at sounding pitch. The key signature has been given. [2]



1 mark per note.

- 81 What is the form of the movement from which this extract is taken? [1]

Sonata

- 82 Which part of the movement is this extract taken from? [1]

Exposition / first subject / beginning.

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Music E4

- 83** What is the tempo marking at the beginning of the extract? [1]
Andante
- 84** What is the key at the beginning of the extract? [1]
E flat major
- 85** The melodic material of bars 4⁶ – 7⁶ is used again in bars 12⁶ – 15⁶. Describe two ways in which it is different. [2]
It is played (an octave) lower [1] by the cellos and basses [1].
- 86** What melodic device is used in bars 13 – 14? [1]
(Descending) sequence
- 87** Name the two woodwind instruments which enter in bar 17. [2]
Flute [1] and bassoon [1].
- 88** How is the melodic material which is played at the beginning of the extract altered at the start of the development section (after the printed extract)? [3]
*Any **three** from:
It is played in octaves [1] by all of the strings [1]. The first interval is changed to a semitone [1]. It becomes minor [1].*

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Smetana: *Má Vlast*

Music E5

- 89** Describe the music of the upper strings throughout the extract. [2]

Any **two** from:

*They play overlapping (accept continuous) [1] semiquavers [1],
in scalar passages [1].*

- 90** What chords are used in the following bars? One of the chords has been completed for you. [3]

9 – 14: G major or G major⁷ [1]

15 – 18: F major [1]

23 – 38: E major [1]

- 91** In bar 16, the timpani part is marked *Muta in A – D*. What does this mean? [1]

Re-tune (or change the notes) to A and D.

- 92** The music in this extract describes a hunt. How has Smetana achieved this effect? [3]

Any **three** from:

*Prominent use of horns and trumpets [1]. Use of arpeggios / fanfares [1]
with dotted rhythms [1] to sound like hunting horns [1].*

- 93** What does the music of the section immediately after the printed extract describe? [1]

A country wedding / peasant wedding / country dance.

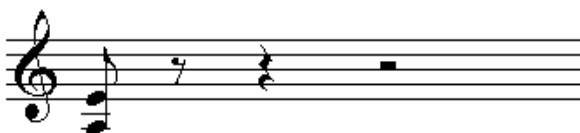
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Music E6

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

Allegro (quasi polka)

- 95 On the staff below, write out the two horn parts in bar 1 at sounding pitch.



1 mark per note.

[2]

- 96 Where is the motif used in bars 1 – 2 derived from? [1]

The first bar of the movement.

- 97 Describe the instrumentation and texture of the music in bars 31 – 34. [3]

Any **three** from:

Antiphonal [1]. Alternates between woodwind [1] and strings [1].

The woodwind play in harmony [1], the strings play in octaves [1].

- 98 What is the key of the music at bar 41? [1]

G minor

- 99 (a) Which of the following best describes the structure of the movement from which this extract is taken? [1]

A B C Coda

- (b) Where does the extract fit within this structure? [1]

C / the third section.

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Debussy: *Prélude à l'après midi d'un faune*

Music E7

- 100** What is the key at the beginning of the extract? [1]
D flat major
- 101** Which of the following statements is correct? [1]
In bars 1 – 8, the printed melody is played by the woodwind in octaves
- 102** What type of scale is used in bar 8? [1]
Whole tone
- 103** As accurately as you can, describe the rhythmic effect created in the woodwind in bars 9 –16. [2]
*Any **two** from:
They play triplets [1] but grouped in pairs [1] creating a cross-rhythm / syncopated effect [1].*
- 104** Describe the texture of the music during bars 9 –16. [3]
*Any **three** from:
The printed melody is played by the strings in octaves [1]. The woodwind play chords [1]. The harp plays broken chords [1] then octaves [1]. Double basses and bassoons play a bass line [1].*
- 105** (a) Immediately after the printed extract, the melody of one of the following bars is heard again. Which one? [1]
13
- (b) What instrument plays this music? [1]
Horn

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Music E8

- 106** The flute melody in bars 1 – 5 is similar to that heard at the beginning of the piece (before the recorded extract). Describe three ways in which it is different. [3]

Any **three** from:

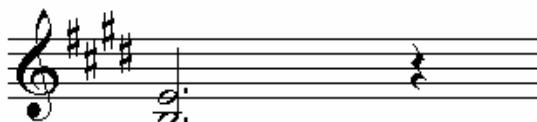
It is in a higher key (accept different key) [1]. It has longer note values [1].

The first phrase isn't repeated [1]. It is now accompanied [1].

- 107** What does the harp play during the first 11 bars? [1]

Broken chords

- 108** On the staff below, write out the clarinet part in bar 4 at sounding pitch. The key signature has been given. [2]



1 mark per note.

- 109** Which ornament is used by the oboe in bar 5? [1]

Trill

- 110** In bar 7, the violins are marked *Sur la touche*. What does this mean? [1]

On the fingerboard

- 111** How has the horn sound been altered in bar 7? [1]

It is muted

- 112** What instrument plays the printed part in bar 12? [1]

Cor anglais