UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2006 question paper

0410 MUSIC

0410/01

Paper 1, maximum raw mark 60

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*.

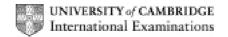
All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

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

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the Report on the Examination for this session.

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

CIE is publishing the mark schemes for the May/June 2006 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



Page 1	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	01

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

SECTION A [20 marks]

Music A1

Name the solo melody instrument that plays the introduction. [1] Oboe 2 What instrument plays the bass line? [1] Cello What type of voice is heard after the introduction? [1] Soprano (accept high female) Briefly comment on how the composer sets the text to music in lines 1 - 3. [2] Most of the time the composer sets one or two notes per syllable of text [1], but he uses many notes for the first syllable of Pater in line 3 [1] (melismatic [1]). There are some wide intervals [1] which contrast with step-wise (conjunct) movement [1]. What is the interval between the solo voice and the melody instrument in line 4, Domine Deus, Rex coelestis? [1] Third 6 What type of movement is this extract taken from? [1] Aria (a) Which period of music is this extract from? [1] Baroque (b) Give two reasons for your answer. [1]

instrument with solo voice [1].

e.g. Use of continuo [1]. Continuously moving bass line [1]. Much use of sequence [1]. Long phrase lengths [1]. Simple (diatonic) harmony [1]. Use of an (obbligato) solo

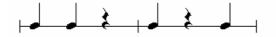
Page 2	Mark Scheme	Syllabus	Paper	
	IGCSE – May/June 2006	0410	01	

Music A2

8 What percussion instrument plays the same rhythm as the trumpet in bars 1-4? [1]

Tambourine

9 Which of the following rhythms is used in bars 17 – 18? [1]



10 How is the material of bars 25 – 28 used in bars 29 – 30? Comment on both melody and rhythm. [3]

The same pitches are used as bars 25 - 28 [1] but the rhythm has changed [1]. Credit any accurate description of the new rhythm [1]. The four different pitches are now used in one bar rather than two bars [1]. Bars 29 and 30 are the same [1].

11 Which of the following woodwind instruments plays the printed melody in bars 33 – 36?

[1]

Bassoon

12 (a) What type of piece is this?

[1]

Waltz

(b) Give two reasons for your answer.

[2]

e.g. ¾ time [1]. One in a bar feel/fast tempo [1]. Prominent melody with homophonic accompaniment [1]. 'Oom-pah-pah' accompaniment [1] strong emphasis on first beat of the bar [1].

- 13 This music was written by Ravel in the Twentieth Century. Describe one feature of the extract that is typical of twentieth century music. [1]
 - e.g. Very large orchestra [1]. Much use of percussion [1]. Some dissonant harmony [1].

Page 3	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	01

SECTION B [20 marks]

Music B1

14	Which of the following diagrams best indicates the structure of the four vocal phrases? [1]		
	ABAB		
15	How many beats are there in each bar?	[1]	
	2 (accept 4)		
16	Which of the following statements best describes the texture of each choir phrase?	[1]	
	The voices start in octaves, then sing in harmony		
17	What melodic instrument plays between the choir phrases?	[1]	
	Xylophone / Marimba / Balofon		
18	Describe the accompaniment played by drums and cowbell.	[2]	
	They play continuously [1]. They play ostinato rhythms [1] creating a polyrhythmiaccompaniment [1]. The cowbell plays the beat [1]. The drum part is more complex [1]	ic	
19	Which part of the world do you think this music comes from?	[1]	
	Africa		
Mu	sic B2		
	sic B2 Name or describe the instruments that play the printed melody.	[1]	
		[1]	
20	Name or describe the instruments that play the printed melody.	[1]	
20	Name or describe the instruments that play the printed melody. Pan pipes / Quenas / Zampona		
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20 21 22	Name or describe the instruments that play the printed melody. Pan pipes / Quenas / Zampona What instruments accompany the melody? Guitars / Charangos [1]. Maracas / Shakers [1] The printed melody is repeated. How does it change? It is an octave higher.	[1] [1]	
20 21 22	Name or describe the instruments that play the printed melody. Pan pipes / Quenas / Zampona What instruments accompany the melody? Guitars / Charangos [1]. Maracas / Shakers [1] The printed melody is repeated. How does it change? It is an octave higher. Describe the texture of the music. The melody is doubled [1] in thirds [1]. There are strummed chords [1] and a (guita countermelody [1]. In the second half of the extract, the guitar takes the main melody [1].	[1] [1]	

Page 4	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	01

Music B3

25 Name or describe the solo melodic instrument.

[1]

Dizi (accept Hsiao / Ti-tzu / Shakuhachi / Ryuteki / Komabue / Flute)

26 What instrument accompanies?

[1]

Pipa (accept Ch'in / Shamisen / Biwa / Koto / Plucked string instrument)

27 Describe the ways in which the accompaniment changes during the extract.

[3]

At the beginning the pipa plays sustained tremolos [1] and rising plucked arpeggios [1]. In the middle of the extract the pipa plays in octaves with the dizi [1]. Towards the end, the pipa repeats [1] what the dizi played an octave lower [1].

28 Where do you think this music comes from?

[1]

Far East/accept any suitable country

Page 5	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	01

SECTION C [20 marks]

Music C1

29	9 What is the solo instrument heard during this extract?		
	Tru	mpet	
30	Wh	at is the key at the beginning of this extract?	[1]
	Εfl	at major	
31	Sug	ggest a suitable Italian tempo marking for this music.	[1]
	Alle	egro / Vivace / Allegretto	
32	Wh	ich of the following terms describes the bass line in bars 20 – 27?	[1]
	Tor	nic pedal	
33	(a)	What type of cadence is heard in bars 29 – 30?	[1]
		Perfect	
	(b)	What two chords are used in this type of cadence?	[1]
		Dominant and Tonic [1] or V and I [1] (accept B flat and E flat).	
34	(a)	Name the key of the music in bars 32 – 33.	[1]
		B flat major	
	(b)	Name the key of the music in bars 37 – 38.	[1]
		C minor	
35		e melody of the solo instrument is incomplete in bars 46 – 47. Fill in the missing lody on the stave below. The rhythm has been given.] [4]



Entirely correct = 4
No more than two errors of pitch = 3
Half correct = 2
Some correct elements = 1
No melodic accuracy = 0

36 In addition to the solo instrument, which instrumental family plays in bars 65 – 68? [1]

Woodwind

	Page 6	Mark Scheme	Syllabus	Paper	7
		IGCSE – May/June 2006	0410	01]
37	Give the exa	ct name of the bracketed interval in bar 86.			[2]
	Minor [1] thir	d [1]			
38	Briefly desc	ribe the structure of this extract.			[2]
	•	/ ABA [1]. A section bars $1-31$ [1]. B section bars $32-68/69-99$ [1]. A sections in the tonic [1]; B section in		•	t of A
39	What type o	f piece is this?			[1]
	Concerto				
40	(a) Which p	eriod of music do you think this extract comes from	?		[1]
	Classica				
	(b) Give one	e reason for your answer.			[1]
	dominate	iodic phrasing [1]. Simple harmony [1]. Homophore the orchestral sound [1]. Small woodwind section [1]. on section [1].			•