

**MARK SCHEME for the May/June 2007 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.

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

CIE is publishing the mark schemes for the May/June 2007 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>IGCSE – May/June 2007</b>	<b>0410</b>	<b>02</b>

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

### **Section D [20 marks]**

#### **Music D1**

**37 (a) What is the first instrument that is heard? [1]**

Shō

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

It is a mouth organ [1] with (17) bamboo pipes [1] which are blown [1]. Holes are covered with the fingers to produce different pitches [1].

**38 In which order do the next three instruments enter? [1]**

Hichiriki, kakko, ryuteki

**39 Describe the changes in texture throughout the extract. [3]**

Starts with chords [1], then there is a melody [1] which is briefly doubled heterophonically [1]. The music of the ryuteki is then monophonic [1], as is the biwa (with occasional doubled notes [1]).

**40 In what ways is this extract typical of Gagaku music? [3]**

Slow/free at the beginning [1]. Starts with the 'jo' section [1]. Heterophonic texture [1]. Use of repeated notes getting faster on the kakko [1]. Use of an ensemble with these particular instruments/many instruments [1]. The instruments enter one after the other [1].

#### **Music D2**

**41 Name the two instruments you can hear in this extract. [2]**

Shakuhachi (ryuteki/komabue) [1] and koto [1].

**42 Name one of the playing effects used by the wind instrument. [1]**

Glissando/portamento/slide/scoop/pitch-bending/vibrato/false-fingering/ghost-notes.

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

The melody [1] is played by the shakuhachi. The koto generally plays single notes [1] which often double [1] the melody.

**44 How is the second passage of music different from the first? [2]**

The koto is much more prominent [1]. It is faster [1] and more metrical [1].

**45 In what ways is this extract typical of Japanese folk music? [3]**

Free metre [1]. Wide variety of phrase lengths [1]. Small number of instruments [1]. Through composed [1]. No drums [1].

<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>IGCSE – May/June 2007</b>	<b>0410</b>	<b>02</b>

### Music D3

**46 Name the string and wind instruments that can be heard in this extract. [2]**

Rabāb [1] and suling [1]

**47 Describe the tempo of the music during the extract. [2]**

It starts at a fast tempo [1] which is maintained [1] for most of the extract before slowing down greatly at the end [1].

**48 How is the use of balungan instruments in this extract typical of Gamelan music? [3]**

They play the nuclear theme/balungan [1]. The saron barung and saron dēmung (accept middle/low instruments) play a straightforward version of the melody [1] in the middle of the texture [1]. The saron paněrus (accept higher instruments) play each note of the theme twice [1] (accept decorate the melody).

**49 What kinds of contrast are heard in this extract? [3]**

There are alternating [1] louder and quieter sections [1]. This is achieved through contrast of timbre [1] (accept description of named instruments) as well as dynamic contrast: the higher metallophones drop out [1] to leave the rabāb and suling as the prominent instruments [1] in the quieter sections. The quieter sections are longer than the loud sections [1].

### Music D4

**50 One of the instrumental groups heard in this extract is the gēnder family. How is the sound produced on these instruments? [3]**

(Bronze) keys [1] are struck [1] with disc-headed sticks [1] and bamboo resonators amplify the sound. [1]. They are metallophones [1].

**51 Describe how the interpunctuating instruments are used in this extract. Use technical words in your answer. [4]**

The low gong [1] marks the beginning and end of the rhythmic cycle/phrase [1] known as a gongan [1]. The other gongs divide the music [1] into ketegs [1].

**52 What other features of the extract are typical of gamelan music? [3]**

Starts in unison [1]. Drums join in [1] followed by the main melody [1]. Heterophonic texture [1]. Variations in tempo [1].

<b>Page 4</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>IGCSE – May/June 2007</b>	<b>0410</b>	<b>02</b>

**Section E [20 marks]**

**Music E1**

**53 What is the tempo marking at the beginning of this movement? [1]**

Allegro

**54 (a) At the beginning of the extract, the main ritornello theme is heard. What key is it in? [1]**

B major

**(b) What is the relationship of this key to the tonic key of the movement? [1]**

Dominant

**55 The music from bars 4–15 is based on the following poem:**

**The sky is covered with black clouds,  
Announced by thunder and lightning.**

**How does Vivaldi portray this in the music? [2]**

The low/repeated demisemiquavers represent the thunder [1]. The ascending [1] scales and triplets in the solo part [1] represent the lightning.

**56 In bar 16, the ritornello theme returns. What key is it in now? [1]**

C sharp minor

**57 Which of the following terms describes the bass line in bars 19–25? [1]**

Tonic pedal

**58 What does the music of bars 19 to 25 describe? [1]**

Birdsong

**59 How does Vivaldi portray this in the music? [2]**

Trills [1]. Repeated pairs of notes [1]. Short melodic fragments [1]. Three solo violins [1] in a high register [1].

**Music E2**

- 60** On the staff below, write out the viola part in bar 1 in the treble clef. The key signature has been given. [1]



- 61** The music in this extract is based on the following poem:

Then on a pleasant, flowery meadow,  
To the welcome rustling of leaves and branches,  
The goat-herd sleeps, with his faithful dog at his side.

Complete the table on the next page, stating which instrument or instruments are used to describe each part of the poem, and how Vivaldi achieves this in the music. [6]

	Instrument(s)	Music
Rustling of leaves and branches	Orchestral violins [1]	Continuous [1] dotted rhythm [1].
Goat-herd	Solo violin [1]	Lyrical/legato melody [1]. Sustained notes [1].
Dog	Viola [1]	Marked 'always forte' [1]. Two note motif representing the dog barking [1].

Maximum one mark per box

- 62** Name the key and cadence in bars 17–18. [2]

Key: G sharp minor [1]  
Cadence: Perfect [1]

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

Binary

Page 6	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2007	0410	02

**Schumann: Piano Concerto (1st Movement)**

**Music E3**

**64 What instrument plays the printed melody in bar 4? [1]**

Oboe

**65 The music of bars 4 – 11 is repeated an octave higher by the piano in bars 12 – 19. In what other ways is the music different? [2]**

Ends with an perfect cadence [1] rather than imperfect [1]. Addition of passing note (in the left hand) [1]. Small change in harmony [1]. Acciaccatura 'skip' in the left hand at the start [1].

**66 In bars 19<sup>4</sup> – 26<sup>3</sup>, the violins are marked *sul G*. What does this mean? [1]**

Play on the G string

**67 What compositional devices are used from bar 19<sup>4</sup> to the end of the extract? [1]**

Repetition and sequence

**68 How is the first subject (bars 4 – 11) related to the second subject (not heard)? [2]**

Starts with the same melody (Clara theme) [1] but in a different key [1]; there is then a descending octave [1] followed by a rising tenth/leap [1].

**69 In what ways is this piece unusual for the first movement of a concerto? [3]**

There is no orchestral introduction/first exposition [1]. Monothematic [1]. Use of variation technique to change the main theme throughout the movement [1]. Written out cadenza [1].

<b>Page 7</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>IGCSE – May/June 2007</b>	<b>0410</b>	<b>02</b>

**Music E4**

**70 (a) What is the key 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

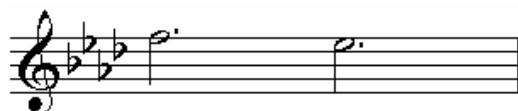
**71 (a) Where was the theme in bar 23 first heard? [1]**

First subject/exposition/bar 4

**(b) In what ways is it different now? [3]**

It is in 6/4 time [1]. It is A flat major [1]. The tempo has changed [1] to *Andante espressivo* [1]. It is accompanied by arpeggios / broken chords [1]. It is a variation [1]. There is a tonic pedal [1].

**72 On the staff below, write out the clarinet part in bar 29 at sounding pitch. The key signature has been given. [2]**



One mark per note

**73 Explain which part of the movement this extract is taken from. [2]**

End of the exposition (accept codetta) [1] and beginning of the development [1].