

MARK SCHEME for the May/June 2008 question paper

0410/01	0410 MUSIC Paper 1 (Unprepared Listening), maximum raw mark 60
----------------	--

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 2008 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

Page 2	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2008	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

Music A1

- 1 **The words in this extract divide into four sections (shown by the gaps in the printed words). What is the musical structure of these four sections?** [1]
AABA

- 2 **Which of the following sentences best describes the melody of the first line sung by the voice?** [1]
Starts with a descending interval, and moves in leaps

- 3 **How is the music of lines 2–3 related to line 1?** [2]
They have the same rhythm (1). They have the same melodic pattern/imitation (1) but progressively higher (1) based around the notes of the tonic triad (1)
Allow ascending sequence (1)

- 4 **What instrumental effect is heard at the end of lines 9 and 10?** [1]
A harp glissando

- 5 **Comment on the rhythm during the extract.** [2]
There are generally 2 (or 4) beats in each bar (1). There is much use of syncopation (1). In line 4 (and 8 and 16) the strong beat is displaced (1) and the rhythm appears to change to triple time (1).

- 6 **What type of piece is this?** [1]
Musical

- 7 (a) **Which period of music is this extract from?** [1]
Twentieth Century/Modern

- (b) **Give one reason for your answer.** [1]
e.g. use of instrumental effects such as muted trumpets and harp glissando. Use of blue notes. Syncopation and “jazzy” style. Wide range of instruments.

Page 3	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2008	0410	01

Music A2

- 8 Which of the following would be a suitable tempo marking? [1]**
Allegretto
- 9 What instrument plays the melody in bars 1–4? [1]**
Clarinet
- 10 Name the key and cadence in bars 15–16. [2]**
Key: F major (1)
Cadence: Perfect (1)
- 11 The melody of bars 9–16 is played twice more. In what ways does the music change? Refer to the instruments, accompaniment, dynamics and any other important features in your answer. [4]**
On the first repeat, the melody is (an octave) lower (1). The sustained chords (1) have been replaced by repeated quavers/shorter note values in accompaniment (1) on the horn (1). The violins play pairs of semiquavers (1). The bass line is doubled at the octave (1). On the second repeat, the music is much louder/crescendo (1) and the full orchestra/more instruments play (1). The melody is doubled in octaves (1), and there are sustained chords (1). The bass line now plays on every quaver (1) and is arco, not pizzicato (1) tremolo (1) trumpet “fanfare” (1) horns/brass play melody (1)
- 12 What features of the extract are typical of music written at the beginning of the nineteenth century? [2]**
e.g. An expanded/large orchestra (1) including trombones (1), but no extensive percussion (1). Regular phrase lengths (1). Diatonic harmony (1). Use of wind instruments as soloists (1). Melodic material shared around the orchestra (1).

[Section A Total: 20]

Page 4	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2008	0410	01

Section B

Music B1

- 13 What is the first instrument you hear?** [1]
Koto (1) plucked string instrument (1) guitar-like (1) (accept ch'in, pipa, zither, lute, harp, shamisen, guzheng; NOT guitar/violin)
- 14 Describe the music played by this instrument throughout the extract.** [3]
Each phrase starts on the same low (1) note (1). This note is longer (1) than the others. There is then an arpeggio (allow broken chord) (1), usually ascending (1), then sometimes descending (1). Repeated phrases/repetitive (1). Free rhythm/rubato (1).
- 15 What is the second instrument that enters?** [1]
Shakuhachi; ryuteki (accept dizi/titsu/flute/hsiao/xiao/suling)
- 16 What type of scale is used by this second instrument?** [1]
Pentatonic
- 17 From which part of the world does this music originate?** [1]
Far East/Japan. Allow China but not Indonesia etc.

Music B2

- 18 What instrument plays the printed melody?** [1]
Trumpet/cornet
- 19 On the skeleton score above, add articulation markings to show how the melody is performed in bar 3.** [2]



Staccato = (1), slur = (1) if in correct place. (Allow staccato added to final two notes)

- 20 Describe the texture of the music.** [2]
The melody is doubled in thirds (1). There are strummed chords (1) on the off-beats (1) and a (moving) bass line (1). Homophonic (1) but not again for chordal accompaniment
- 21 What compositional device is used in bars 5–8?** [1]
(Descending) sequence
- 22 Where do you think this music comes from?** [1]
Latin America/South America/any suitable country geographically

Page 5	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2008	0410	01

Music B3

- 23 What is the first instrument that plays?** [1]
Balafon/marimba/xylophone
- 24 Describe the music of the other instruments.** [2]
There are ostinato/repeating patterns (1) played by drums and shakers/rattles (1) polyrhythmic (1) and another balafon plays a repetitive (1) bass line (1). The instruments enter one by one (1). Two against three rhythm (1)
- 25 Describe the music that is sung by the voices.** [2]
A solo voice (1) is answered by a group of singers (1) who sing in parallel (1) harmony. Call and response/question and answer (1).
- 26 Which part of the world do you think this music comes from?** [1]
Africa

[Section B Total: 20]

Page 6	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2008	0410	01

Section C

Music C1

- 27 What is the key at the beginning of this extract?** [1]
G minor
- 28 Name the keyboard instrument.** [1]
Harpsichord
- 29 The music played by the keyboard instrument in bar 9 is similar to one of the bars that the flute has already played.**
- (a) Which bar is it similar to?** [1]
8
- (b) In what way is it different?** [1]
It is an octave lower
- 30 The flute melody in bar 10 is similar to the melody in bar 1, but it is in a new key.**
- (a) What key is it in now?** [1]
B flat (major)
- (b) What is the relationship of this key to the tonic key of the movement?** [1]
Relative/mediant (1) major
- 31 Describe the music played by the keyboard instrument in bars 10–16.** [2]
(The right hand plays) broken chords (not arpeggios) (1) in semiquavers (1) while the left hand plays long notes (1) on beats 1 and 4 (1). The right hand notes sometimes follow/imitate the shape of the flute melody (1).
- 32 Which of the following ornaments is heard on the first note in bar 14?** [1]
Trill
- 33 Give the exact name of the bracketed interval in bar 21.** [2]
Minor (1) third (1)

Page 7	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2008	0410	01

- 34 The melody is incomplete in bars 25–26. Fill in the missing melody 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 What is the interval between the flute and the right hand of the keyboard instrument in bar 29? [1]
 A third

- 36 (a) Which period of music is this extract from? [1]
 Baroque

- (b) Give two reasons for your answer. [2]
 e.g. Use of harpsichord (1). Compositional devices such as repetition (1) and sequence (1). Repeated motif (1) which is extended (1). Irregular phrase lengths (1). Imitation between soloist and keyboard instrument (1). Many ornaments (1). NOT basso continuo; NOT polyphonic/contrapuntal

- 37 Who do you think wrote this music? [1]
 Bach

[Section C Total: 20]