

MARK SCHEME for the May/June 2009 question paper
for the guidance of teachers

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, which would have considered the acceptability of alternative answers.

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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 [20 marks]

Music D1

30 (a) What is the first instrument you hear? [1]

Erh-hu

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

It is a bowed [1] string [1] instrument.

(c) Name one instrumental effect or playing technique used by this instrument. [1]

Pitch bending / sliding / glissando / portamento / vibrato

31 Which of the following words describes the texture of the opening passage? [1]

Monophonic

32 What type of scale is used during the first passage? [1]

Pentatonic

33 (a) How is the second passage of music similar to the first? [1]

The same melody is used.

(b) How is the second passage of music different from the first? [3]

It is accompanied [1] by a pipa (accept ch'in) [1] playing (higher) tremolos [1] and (lower) single notes [1] / broken chords / arpeggios [1] / homophonic texture [1]. It is more metrical [1] / the rhythm is stricter [1].

Music D2

34 Referring to phrases A and B as appropriate, describe the structure of the extract, referring to similarities and differences when each phrase returns. [4]

The structure is A B A B A B A A [1] (allow one mark for an accurate description of this structure – (allow the mark if the final repeat of A is omitted)). When the A section is repeated for the first time it is decorated [1] with extra notes / passing notes [1]. This also happens when the B section is repeated [1]. (accept variation [1]). There is a change of timbre / more instruments / different instruments for each B section [1] (credit description of new instruments). The final A section is an octave higher [1] at the end.

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35 Name three of the pitched instruments you can hear playing in this extract. [3]

Any three from:

Dizi (accept hsiao / ti-tzu), Erh-hu, Sheng, Pipa (accept ch'in).

36 Apart from the instruments that are used, in what ways is this extract typical of Chinese music? [3]

e.g. use of pentatonic scale [1], heterophonic texture [1], decorated / varied melody / trills / ornaments [1], repeated phrases [1].

Music D3

37 Name the first instrument that you hear in the extract. [1]

Tambura (accept sitar / sarod)

38 (a) After a short while, two identical instruments begin playing a melodic line. Name the melody instrument. [1]

Sarangi

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

It is a bowed [1] string [1] instrument.

39 (a) Describe the way these instruments play the melody. [2]

The first instrument plays the melody [1] and is copied [1] by the second instrument. They frequently come together on long notes [1] (allow heterophonic / canon / imitation etc [1]). Slides / glissando / pitch-bending [1].

(b) What is the Indian name for such a melody? [1]

Raga

40 Which section of the piece is this passage taken from? [1]

Alap

41 Give two reasons for your answer. [2]

It is slow / free [1]. There is no tabla [1]. It is improvisatory in character [1]. The instruments are exploring the notes of the raga [1].

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Music D4

42 (a) Name the main instrument in the first passage. [1]

Flute / bansuri

(b) Name one instrumental effect or playing technique used by this instrument. [1]

Pitch bending / sliding / glissando / portamento / vibrato

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

There is a melody [1] and drone [1].

44 Name the new instrument that plays in the second passage. [1]

Tabla

45 Which section of the piece is the second passage taken from? [1]

Jhala

46 Apart from the instruments that are used, in what ways are these two passages typical of Indian music? [4]

There is a slow and free section at the beginning [1], known as the alap [1] in which the flute explores the notes of the raga [1]. There is then a much faster jhala section [1] later in the piece. The texture of melody, drone (and tabla) [1]. The improvisatory character [1]. Melody based on notes of a raga [1].

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SECTION E [20 marks]

Music E1

- 47 Describe the texture of the music in bars 13–16.** [2]

There is a melody (accept ostinato) [1] in the first violins, sustained chords [1] in the woodwind, a pedal point [1] in the basses and broken chords [1] in the second violins and violas.

- 48 How is the motif played by the violins in bars 13–16 related to music heard previously in this movement (before the recorded extract)?** [2]

It is the same rhythm [1] as the second bar of the first subject [1] (accept fragment y [1]).

- 49 (a) What key is the music in at bar 13?** [1]

B flat major

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

Sub-dominant

- (c) What is the key of the music in bars 53–70?** [1]

G major

- 50 Which section of the movement is this extract taken from?** [1]

Development

- 51 What happens in the music immediately after the recorded extract?** [2]

The main theme / motif / first subject is repeated [1] in A major [1]

Music E2

- 52 Beethoven tells the two solo cellos to play *con sordino*. What does this mean?** [1]

Muted

- 53 Which term best describes the main melody note at the beginning of bars 2, 3 and 4?** [1]

Appoggiatura

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- 54 On the staff below, write out the clarinet part in bar 6 at sounding pitch. The key signature has been given. [2]



One mark per note

- 55 Where has the melody played by the clarinet in bar 15 been heard earlier in the extract? [1]

Bar 13

- 56 The title of this movement is *Szene am Bach* (*Scene by the brook*). How does Beethoven portray this in the music? [2]

Continuous flowing quavers / semiquavers [1] in compound time [1]. Lyrical melody [1]. Quiet dynamic level [1]. Almost entirely diatonic [1]. Major key [1]. Bird calls at the end of the movement [1].

- 57 (a) The violin theme which is heard at the beginning of the movement is heard again at the start of the recapitulation (after the recorded extract). What instrument plays it then? [1]

Flute

- (b) In what ways is the accompaniment to this theme different in the recapitulation? [2]

There are semiquavers in the lower strings [1]. There are rising arpeggios [1] from some instruments and repeated quavers [1] from oboes.

Music E3

- 58 The music played in bars 2–13 was heard at the start of the movement (before the recorded extract). How was it different then? [2]

It was played by viola [1], was unaccompanied [1] and slower / rubato and/or quieter [1].

- 59 On the staff below, write out the final two notes of the clarinet part in bar 15 (marked with a bracket) at sounding pitch. [2]



One mark per note

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60 In bar 18, the oboe melody is doubled by the solo cello, which is marked *senza sord* (*senza sordino*). What does this mean? [1]

Without mute

61 The melody played by the oboe is modal. Which mode is used in bars 18–23? [1]

Dorian

62 What instrument plays the faster moving part (not printed) in bar 23? [1]

Cimbalom

63 (a) Briefly describe the structure of the whole movement. [2]

A principal theme alternates with a cadenza [1] four times [1]. Variation form [1].

(b) How does the recorded extract fit into this structure? [1]

It is the second variation of the principal theme (or the third time the theme is heard).

Music E4

64 Name the key and cadence in bars 3–4. [2]

Key: *D major [1]*

Cadence: *Imperfect [1]*

65 Compare the orchestration of bars 9–16 with bars 1–8. [4]

It is fuller [1]. The melody is played in octaves [1] by more instruments [1] (accept maximum of one specific example: clarinet / bassoon / viola / cello). The dotted string accompaniment is higher [1]. The flute counter-melody is an octave higher [1] and doubled [1] by oboes.

66 Which of the following ornaments is used in bars 21 and 22? [1]

Mordent

67 How has Kodály made the music in this extract sound typically Hungarian? [3]

Use of the cimbalom [1]. Using dance / folk rhythms [1] from a dance called “verbunkos” [1]. Scotch snaps / lombardic rhythm [1]. Using chromatic notes [1] (e.g. bar 19). Ornamentation. [1]