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for the guidance of teachers

0410 MUSIC

0410/01

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, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

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Page 2	Mark Scheme: Teachers' version	Syllabus Syllabus
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l ote to examine erbal substitutes	ers: Although it is preferable that candidates use or non-technical descriptions are permissible.	Syllabus 0410 e the appropriate techning
	SECTION A [20 marks]	
lusic A1		
What type of	f voice is heard at the start of the extract?	[1
(Mezzo)Sopra	ano/ <u>high</u> female voice	
Which of the by the voice	e following sentences best describes the melo ?	odic shape of the first line sun [1
Starts with ar	n ascending interval, and mainly moves in leaps	
Which of the	e following terms describes the music of lines 1	-7? [1
Recitative		
Describe the	e texture of the music in lines 8 and 9.	[3
coming in on	t to a contrapuntal/polyphonic texture/lines interw e by one [1] singing the same motif/in imitation/in o ne end of the line [1]. Line 9 is sung homophonically []	canon/fugue [1]. The voices com
What type of	f piece is this extract taken from?	[1
Opera		
6 (a) Which p	eriod of music is this extract from?	[1
Baroque		
(b) Give one	e detailed reason for your answer.	[2
Use of <u>ha</u>	arpsichord [1] and cello as a <u>continuo</u> part [1]. Poly	phonic texture.
lusic A2		

Trumpet (or clarinet)

		¥ .
Page 3	Mark Scheme: Teachers' version	Syllabus er
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8 Describe the accompaniment to the melody in bars 1–8.

Cambridge.com There are scales [1] in semiguavers [1] OR glissando [1 only - as an alternative to scale semiquavers] which ascend [1] followed by (descending) arpeggios [1]. The scales are s between string instruments/violins [1] and the arpeggios are played by flutes [1]. The melody is also accompanied homophonically [1]. There is a pizzicato bass line/walking/scalic bass line [1]; bassoon [1]. Cymbal crash on the last beat [1]

9 Describe the structure of the extract, referring to bar numbers in your answer.

Ternary form/ABA [1] correct bar numbers: A = 1 - 16; <u>B = 17 - 24</u>; A = 25 - 40 [1]

Maximum 1 point for any of the following: either rhythm of B being taken from A [1] or mention of major/minor key [1] or four bar phrases or the main theme is repeated four times [1]

10 What features of this music are typical of a March?

4/4 time signature [1]. Very clear/strong beat/very rhythmic/unchanging pulse [1]. Lively tempo/Italian tempo markings eg Allegro [1]. Regular phrase lengths [1], and repetition of themes [1]. (Prominent) brass instruments/use of trumpet [1] playing fanfare-like music [1].

11 Who do you think wrote this music?

Tchaikovsky

[1]

[2]

[3]

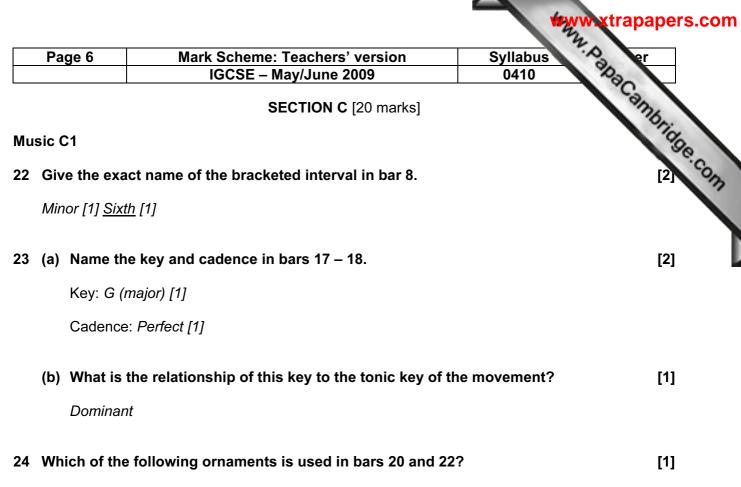
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		Syllabus 0410
Page 4	Mark Scheme: Teachers' version	Syllabus Syllabus
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	SECTION B [20 marks]	Cambridge.c
Music B1		'ale
12 (a) In this	extract, the four voice parts enter separately. In v	which order do they enter? [1]
Bass, T	enor, Alto, Soprano	
(b) How is	the music sung by the first group of voices used	I in the rest of the extract? [2]
	me theme/it is repeated [1] sung by the second ar a higher pitch [1]. Parallel motion/chords/harmony	

	(c)	Describe the music of the final group of voices which enters.	[2]
		They sing a repeated/ostinato pattern [1] in a high register/descant [1].	
		Credit descriptions of the melodic pattern eg 3 or 4 note pattern [1], moves in leaps[1], lower and back again [1]	goes
13	Но	w many beats are there in each bar?	[1]
	3		
14	Wh	ich part of the world does this music come from?	[1]
	Afri	ica	
Mu	sic E	B2	
15	Wh	at key is the music in?	[1]
	En	ninor / e	
16	Wh	ich of the following compositional devices is used in bars 5–6 and 9–10?	[1]
	Des	scending sequence	
17	Но	w does the music change when the printed melody is repeated?	[2]
		A second instrument [1] (doubles in) thirds/plays in parallel thirds [1]	
		OR the melody is doubled [1] in thirds [1]	
		There is a different guitar counter-melody in bar 2 / close to the beginning. [1].	

Pa	ge 5	Mark Scheme: Teachers' version	Syllabus er
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6 (a)	Where d	loes this music come from?	amb
	Latin Am	nerica/South America/Central America/specific cou	Syllabus 0410 untries
(b)	What fea	atures of the extract are typical of music from t	his area? [
	Guitars /	charangos / banjos [1], pan-pipes / zampona [1], s	syncopation [1]
usic E	33		
9 (a)	Describ	e the rhythm of the music.	[
		sic starts with short rhythmic units [1] which becom shorter/faster note lengths eg quavers to semi-qua	· · · · ·
	All of the	instruments play a similar rhythm/in unison [1].	
(b)	Describe	e the texture of the music.	[
		ure from the melodic instruments is heterophonic, [1] and there is also a drum part [1].	/explanation of heterophonic [1]
) Wh	at is this	type of instrumental ensemble called?	ſ
Gai	melan		
1 Suc	ngoet an	area of the world from which this music might	come. [

Bali / Java / Indonesia / Far East



Trill

25 The violin melody is incomplete in bar 27. Fill in the missing notes on the stave below. The rhythm has been given. [4]



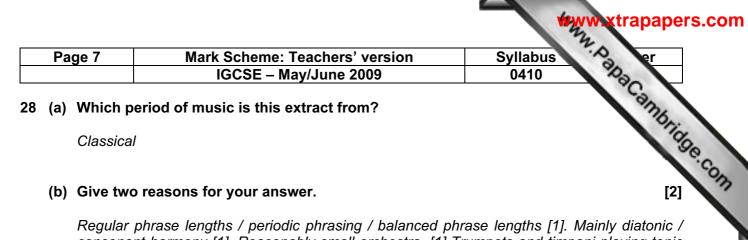
Entirely correct:	[4]
No more than two errors of pitch:	[3]
Several errors of pitch:	[2]
The general melodic shape reproduced:	[1]
Little melodic accuracy:	[0]

26 The melody of bars 48^3 -52 is the same as bars 32^3 -36, but the accompaniment has changed. How is it different? [3]

A bassoon [1] now plays the melody [1] one bar later [1] and an octave lower [1] in canon/imitation [1].

27 What features of this music are characteristic of a Minuet and Trio? [3]

3/4 time signature [1]. Moderate tempo/fairly fast [1]. Ternary structure/ABA [1] with the final section written as a Da Capo [1]. Fewer instruments in the trio (do not accept three instruments) [1]. Contrasting (trio) section [1].



Regular phrase lengths / periodic phrasing / balanced phrase lengths [1]. Mainly diatonic / consonant harmony [1]. Reasonably small orchestra. [1] Trumpets and timpani playing tonic and dominant notes [1]. Homophonic texture [1]. Timpani are the only percussion instruments [1].

29 Who do you think wrote this piece?

Mozart

[1]