

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the May/June 2014 series

0410 MUSIC	
0410/12	Paper 1 (Listening), maximum raw mark 70

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

Page 2	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

Music A1

- 1 (a) What type of voice is heard at the beginning of the extract, singing line 1?

Soprano / high female voice

- (b) Which of the following statements describes the melodic shape of line 1? [1]

Starts with a descending interval, and moves mostly by step

- 2 How does the music of lines 1–5 reflect the meaning of the words ‘Glory to God in the highest’? [3]

It is high in pitch [1]. It is fast / lively [1]. The full chorus sing (as well as the soloist) [1]. It is loud / powerful / the full orchestra play [1]. Trumpets/brass and timpani/drums are used [1]. It is in a major key [1].

- 3 Describe two ways in which the music of lines 6–11 is different from that of lines 1–5. [2]

Only soloists sing / male soloists are heard [1]. There is an imitative texture / it is not homophonic [1]. Fewer instruments play / no trumpets and timpani [1]. It is lower in pitch [1].

- 4 Who do you think composed this music? [1]

Haydn

Page 3	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

Music A2

- 5 The chords I, V⁷ and VI are used in bars 1–10. Complete the table below to show which chords are used in which bars. Some are used more than once, and two of the boxes have been completed already to help you. [3]

Bars 1–2	Bars 3–4	Bars 5–6	Bars 7–8	Bars 9–10
I	V ⁷	V ⁷	I	VI

- 6 What is the structure of the whole extract? [1]

Ternary

- 7 (a) What type of piece is this? [1]

Waltz

- (b) What features of the music heard in the extract are typical of this type of piece? [2]

3/4 time / 3 beats per bar [1]. Fast / lively tempo / one in a bar tempo [1]. 'Um-cha-cha' / emphasis on 1st beat of the bar [1]. Homophonic / clear focus on melody [1]. Regular phrases [1].

- 8 Which period of music is this extract from? [1]

Romantic / Nineteenth Century

Page 4	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

Music B1

9 (a) What kind of instrument plays the melody?

Flute / bansuri / woodwind / blown pipe

(b) Describe the music played by this instrument. [3]

It ascends and descends [1] a scale / raga [1]. This happens twice [1]. Some of the notes are repeated or (decorated with) trills/ pitch bending / glissando / vibrato [1]. The music sounds improvised / exploratory [1]. Free / slow / lack of regular pulse [1].

10 Which of the following terms describes the music played by the accompanying instrument? [1]

Drone

11 Where does this music come from? [1]

India

Music B2

12 What key is the extract in? [1]

F minor

13 Name the two instruments which play the melody. [2]

Bandoneon (accordion / concertina) [1] and Piano [1]

14 The extract continues after the skeleton score. There is a new melody. Describe any two features of this music. [2]

e.g. It is initially legato [1] and uses longer note lengths / fewer rests [1]. The rhythm of e.g. bar 2 is used again but with an extra quaver added instead of the final rest [1]. Reference to the descending nature of the melody [1].

15 Where does this music come from? [1]

Argentina / Latin America

Page 5	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

Music C1

16 Name the key at the beginning of the extract.

E (major)

17 The melody is incomplete in bar 5. Fill in the missing notes on the staff below. The rhythm has been given to help you. (The same melody is heard in bars 37 and 69). [3]



Entirely correct or 1 error: [3]

4 correct notes or 3 correct notes in the context of a correct melodic shape: [2]

2 correct notes OR 3 correct notes but not in the general melodic shape [1]

OR general melodic shape reproduced:

Little melodic accuracy: [0]

18 (a) Describe the texture of the music in bars 17–32. [2]

There is a solo violin line [1]. Basso continuo accompaniment / harpsichord and cello accompaniment / lower string chords / melody and accompaniment / homophonic texture [1].

(b) How is the texture of the music in bars 33–48 different? [1]

The full orchestra play / all strings play [1]. The solo line is doubled [1].

19 What compositional device is heard in bars 53–56? [1]

Descending sequence

20 Name the bracketed interval in bar 64. [1]

Perfect fourth

21 Describe the structure of the music. [1]

ABACA / Ritornello / Rondo

Page 6	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

22 (a) What type of piece is this?

Concerto

(b) Which period of music is this extract from?

[1]

Baroque

Page 7	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

Music D1

23 (a) What is the first instrument that you hear in this extract?

Mbira (ubo / sansa / likembe) / thumb piano

(b) Describe how the sound is produced on this instrument. [2]

Strips of metal / bamboo [1] are flicked / plucked with the thumbs [1] There is a resonating box / gourd [1].

(c) Describe the music played by this instrument throughout the extract. [2]

A four note [1] ascending and descending pattern / chord pattern [1] is played as an ostinato / repeated continuously [1].

24 Describe one further way in which the music in this extract is typical of African music. [1]

Different rhythmic layers / polyrhythm / cross-rhythm [1]. Variety of un-tuned percussion instruments [1]. Instruments entering one by one [1]. Reference to use of voices (ululating / not singing)

Music D2

25 (a) The extract starts with a rhythmic introduction played by percussion instruments. What is the general name for a rhythmic cycle in Arab music? [1]

Ṭqā / Ṭqā'āt

(b) Which of the following best describes the metre of the music? [1]

Duple

26 Name one wind instrument and one string instrument that can be heard in the extract. [2]

Nāy [1] and qānūn [1]

27 Describe the texture of the music played by the melody instruments. [2]

They play heterophonically [1] in octaves [1]

Page 8	Mark Scheme	Syllabus
	IGCSE – May/June 2014	0410

Music D3

28 Name the two instruments you hear.

Tou-kuan (or guan / guan zi / bili / houguan) [1] and sheng [1]

29 Each of the bars marked A, B and C is heard more than once. On the staff below write A, B or C in the blank bars to show what is played. Bar 5 has been completed for you. [2]

All four bars correct [2]

Two or three bars correct [1]

30 Other than the instruments that are used, give two ways in which this extract is typical of Chinese music. [2]

Pitch bending / sliding / vibrato [1], parallel 5ths [1], ornaments / decoration / trills [1], pentatonic scale [1]

Music D4

31 Name the two instruments you hear. [2]

Dizi (allow Ti-tzu)[1] and pipa (allow ch'in) [1]

32 How is the sound produced on the second instrument which enters? [2]

The strings [1] are plucked [1]

33 When the two instruments play together, what is the relationship between them? [1]

They play different versions of the same melody / heterophonic [1] in octaves [1].

34 How does the music change when the second instrument enters? [1]

It is more metrical [1], faster [1]

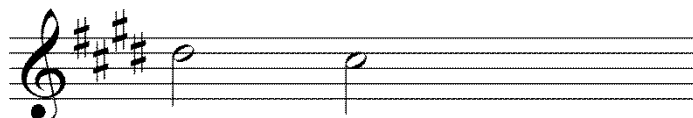
Page 9	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

Music E1

35 From which section of the exposition is this extract taken?

Second subject / Lover's theme

36 On the staff below, write out the 1st clarinet part in bar 1 at sounding pitch. The key signature has been given. [2]



One mark per note

37 (a) What is the key of this extract? [1]

B major

(b) How does this relate to the tonic key of the overture? [1]

Dominant

38 What feature of the story is represented by the woodwind in bars 37 to 39 and 45 to 47? [1]

Theseus / Duke of Athens or hunting calls / horns / fanfares

39 Which of the following best describes the relationship between the strings and woodwind and brass in bars 57 to 62? [1]

Antiphony

40 Describe precisely what is played by the first violins in bars 63 to 64. [2]

Descending [1] scale [1] beginning on E [1] in quavers [1]

Music E2

41 (a) What does this theme represent? [1]

The fairies

(b) How does Mendelssohn's music portray this? [2]

Fluttering wings are shown by (rushing) quavers / quick or fast notes [1], staccato [1], high pitch [1], divided 1st and 2nd violins [1] giving a close three and four-part texture [1].

Page 10	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

42 (a) From which section of the exposition is this extract taken?

First subject

(b) What is the key of the music at the beginning of the extract? [1]

E minor

(c) Why is this unusual? [1]

The tonic key of E major would be expected here

43 What is the tempo marking at the start of the overture? [1]

Allegro di molto

44 What is heard in the overture immediately after the recorded extract? [2]

The Transition / 2nd theme of 1st subject [1], tutti/full orchestra / brass instruments enter [1], playing a new theme representing Theseus/the Duke of Athens [1], very loudly [1]. The music changes to the major key [1].

Music E3

45 The theme which is heard in bars 1–8 is repeated by the piano when it first enters in the movement (after the recorded extract). Describe two differences in the music when the piano first plays the theme. [2]

The melody is accompanied by an alberti bass [1]. The (second phrase) is decorated [1] with semiquavers / scales and arpeggios [1].

46 What cadence is heard in bars 7–8? [1]

Imperfect

47 What is the function of the melody note that is heard on the first beat of bars 19–26? [1]

Appoggiatura

Page 11	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

- 48 (a) Where does the passage which begins at bar 18 fit into the overall structure of the movement?

It is the transition / T / bridge

- (b) At bar 26, to which key does this passage begin to modulate? [1]

E (major) / the dominant

- (c) Mozart does not complete the modulation, but remains in the tonic key. Why is this? [1]

Because the second subject is in the tonic in the first exposition

- 49 Mozart wrote twelve piano concertos between 1784 and 1786, including this one. Why did he write so many concertos at this time? [2]

He was at the height of his popularity [1] so needed new concertos to be played at his subscription concerts (accept to make money) [1] which featured himself as soloist [1]

Music E4

- 50 The theme heard in bars 1–2 is based on the music heard at the beginning of the development section (before the recorded extract). How has it been changed here? [2]

There is an extra note at the beginning / anacrusis [1]. It has been partly inverted [1]. The dissonance created by the F natural is new. [1]

- 51 On the staff below, write out the clarinet part in bar 3 at sounding pitch. The key signature has been given. [2]



One mark per note

- 52 After the printed music, the extract continues. Briefly describe the piano writing in this passage. [2]

It plays a florid / virtuosic line [1] consisting of arpeggios [1] and scales [1] semiquavers [1]

Page 12	Mark Scheme	Syllabus	
	IGCSE – May/June 2014	0410	

53 (a) What compositional device is heard throughout most of this extract?

Dominant pedal

(b) What is the function of this device?

[1]

To prepare for the return of the tonic key

54 What is heard in the movement immediately after the recorded extract?

[1]

The recapitulation / first subject / A / ritornello