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Cambridge International General Certificate of Secondary Education

MUSIC

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Paper 1 Listening

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MARK SCHEME

Maximum Mark: 70

Published

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This document consists of **5** printed pages.

Question	Answer	Marks
Music A1		
1	Crescendo (accept cresc.)	1
2	Orchestra	1
3	Steady tempo / steady pulse / march tempo / walking pace etc. [1] 2 or 4 time [1] (Many) dotted rhythms [1] (Prominent) brass [1] (Much use of) cymbal / snare drum / percussion [1]	3
4	Homophonic	1
5(a)	Romantic / 19th century (accept 20th century)	1
5(b)	<u>Large</u> orchestra <u>Wind/brass playing melody</u> Use of chromaticism	1
Music A2		
6	Piano	1
7	Glissando [1] Pedal note [1]	2
8	Whole tone	1
9(a)	Impressionism	1
9(b)	Fluctuating tempo / free rhythm / rubato [1] Irregular phrase lengths [1] Parallel motion / chords [1] Changing metre [1] Homophonic texture [1] Unresolved dissonances / not traditional harmonic progressions / discords [1] Pentatonic scale [1]	3
Music B1		
10	Bandoneon / accordion	1
11	Chromatic scale	1
12	(Bars 1–4 are) staccato / detached [1] (Bars 5–8 are) legato / slurred / smooth [1] Note: Must be in correct order for 2 marks	2
13(a)	Argentina / South America / Latin America	1
13(b)	4 beats in a bar / syncopation / accented notes / it is a tango	1

Question	Answer	Marks
Music B2		
14(a)	Ūd / lute	1
14(b)	Heterophony / different versions of the same melody / in octaves	1
15	Short phrases [1] Repetitive [1] Narrow range / range of a 5th [1] Each phrase falls in pitch [1] Moves by step [1] Some ornamentation / pitch bending / trills [1] Long last note [1] Minor (tonality / scale) [1]	3
16	Arab / Middle East / <u>Central</u> Asia (NOT just Asia)	1
Music B3 (World Focus: Indian Music)		
17	There is a tānpurā / tambourā [1] playing the drone [1] and a violin [1] improvising / exploring (the notes of the rāg) [1], while another violin plays a short drone [1]. It is slow [1] and unmetred [1].	4
18	Ālāp	1
19	In the second passage there is a mridangam [1] playing the tāl / tāla [1]. The music is metred [1] and faster [1]. The two violins play in octaves [1]. Passage 2 is pre-composed / not improvised [1].	4
20	The strings are tuned as octave pairs (accept tuned differently / tonic and dominant) [1] Accept it is played by being held between the shoulder and the foot / upright / on the floor etc.	1
Section C		
21	Perfect [1] fourth [1] (award mark for perfect only if fourth is correct).	2
22(a)	Key: E (major) [1] Cadence: Perfect [1]	2
22(b)	Dominant	1
23	 <p>Entirely correct: [3] 1 bar correct, 1 bar partly correct: [2] 1 bar correct, 1 bar incorrect: [1] Little accuracy: [0]</p>	3

Question	Answer	Marks
24	Binary / AB / AA ¹ [1]	1
25(a)	Minuet [1]	1
25(b)	Triple time / 3/4 [1] Moderate tempo [1]	1
26(a)	Baroque	1
26(b)	Harpichord / (basso) continuo [1] Ornaments [1] Sequences [1] Only string instruments used [1] <i>accept</i> string-dominated	3
27	Sonata [1]	1
Music D1 Vivaldi: 'Summer' from the Four Seasons		
28	Adagio [1]	1
29	(Repeated) dotted notes [1] to represent flies / blowflies [1]	2
30	Music representing thunder [1] It is loud [1], played by the orchestra [1], it is monophonic / unison / in octaves [1], the note G is repeated / repeated notes [1], there are no dotted rhythms [1] and it is presto/fast [1]. MAX 2 marks for description of music	3
31(a)	B flat (major)	1
31(b)	Relative major [1]	1
Music D2		
32(a)	The cuckoo	1
32(b)	(Play on the) A string	1
32(c)	Rapid alternation between a repeated note and changing notes	1
33	It is shorter	1
34	 One mark per (different) note (E flat and D)	2
35	1st section: Episode (1) [1] 2nd section: Ritornello (2) [1]	2

Question	Answer	Marks
Music D3 Mozart: Symphony No. 41		
36	Credit answers which refer to any of the following points: Octaves/unison vs homophonic [1]. Forte vs piano [1]. Tutti vs strings [1]. Grand vs gentle [1]. Use of silence [1]. Tonic (C) vs Dominant (G) [1] Low vs high [1] Accept staccato vs legato / shorter vs longer notes [1]	2
37	Tonic pedal	1
38	Imperfect	1
39	The theme is played by violins only [1] and is piano, not forte / not played by the whole orchestra (if not already awarded for violins only) [1]. A (wind) countermelody / its own melody [1] has been added, and a broken chord (in the horns) [1].	2
40(a)	Transition (accept bridge passage)	1
40(b)	To modulate (to the dominant)	1
Music D4		
41(a)	E flat (major)	1
41(b)	The second subject (<i>opera buffa</i> theme)	1
42	 <p>One mark per note</p>	2
43	<p>Candidates may refer to development techniques including:</p> <p>Sequence: e.g. the pattern from bar 10 is played as an ascending sequence by violins and imitated by violas and cellos. From bar 19 it is played in descending sequence by violins with violas and cellos in canon half a bar later. From bar 23 it is again used as a descending sequence which is imitated.</p> <p>Imitation: e.g. In bar 27 the violas and cellos take the pattern from bar 9 which is then imitated by violins. (and other examples above)</p> <p>Modulation: The theme passes through several keys during the extract (e.g. E flat major / G minor / F minor / C minor / E major).</p> <p>Fragmentation e.g. b19 first half of b10 melody</p> <p>A detailed and accurate description; must involve bar numbers [3] A few specific examples given [2] Award a mark of 1 for correct observations, which do not meet the descriptor above No valid points: [0]</p>	3
44	False recapitulation / first subject in F major / theme 1	1