

MARK SCHEME for the May/June 2015 series

0410 MUSIC

0410/13

Paper 1 (Listening), maximum raw mark 70

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

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Page 2	Mark Scheme	System	paper
	Cambridge IGCSE – May/June 2015	041	

Music A1

- 1 **What type of voice is heard in the extract?**
Bass / low male (accept baritone)
- 2 **Name the two different textures used in the instrumental music between lines 1 and 2 in the order they are heard** [2]
Monophonic / in octaves (accept unison) [1]
Homophonic / chordal / in harmony [1]
MUST be in correct order
- 3 **How does the composer reflect the meaning of one of the words in the music of line 3?** [1]
The melody ascends / it is high (for a bass voice)
- 4 **From what type of piece is this extract taken?** [1]
Oratorio
- 5 (a) **Which period of music is this extract from?** [1]
Baroque
- (b) **Give two reasons for your answer.** [2]
Small orchestra / only strings in the orchestra [1]
Harpichord / (basso) continuo / lute [1]
Use of sequences [1]
Use of suspensions [1]
Terraced dynamics [1]
NOT Handel

Music A2

- 6 **This extract is for string quartet and one other instrument, which plays in bars 3 – 4, 7 – 8 and 15–16. What is the instrument?** [1]
Clarinet
- 7 **Describe the main relationship between the two violin parts in bars 1 – 2 and 5 – 6** [1]
Violins play in thirds / in parallel (accept same melody at different pitches) NOT in harmony
- 8 **Which of the following would be a suitable Italian term for the tempo of this extract?** [1]
Allegretto
- 9 **Which ornament is used on the first beat of bars 4 and 8?** [1]
Trill (accept shake) NOT tremolo

Page 3	Mark Scheme	Syllabus Paper
	Cambridge IGCSE – May/June 2015	0410

- 10 The recording continues after the printed music with the same melody. What is different?
There is a (clarinet) countermelody / extra melody / new melody / clarinet plays continuously
- 11 (a) Which period of music is this extract from? [1]
Classical
- (b) Give two reasons for your answer [2]
*Homophonic texture / melody and accompaniment [1]
Regular / periodic / balanced phrasing [1]
Simple / diatonic / functional harmony [1] NOT Mozart*

Music B1

- 12 Describe the texture of the music at the start of the extract [2]
There is a drone [1] and a melody [1]
- 13 Name the main melody instrument [1]
Bansuri
- 14 Which of the following is used by the main instrument? [1]
Pitch bending
- 15 Which new instrument enters later in the extract? [1]
Tabla
- 16 Where does this music come from? [1]
India

Music B2

- 17 Name the main melody instrument in the instrumental introduction [1]
Panpipes / zampona / pan flute (NOT flute)
- 18 What interval is played by the main melody instrument in bar 1? [1]
Octave (accept 8th)
- 19 What happens immediately after the printed extract? [1]
Bars 3 – 6 / it is repeated without the octave jumps / repetition of (main) melody (NOT it's repeated)
- 20 (a) Where does this music come from? [1]
Peru / Andes / Latin America / South America (accept any Central or South American country, but NOT Caribbean)

- (b) Other than the melody instrument used, give two musical reasons for your answer.
- Use of charangos / guitars [1]*
 - Syncopation [1] NOT off-beat*
 - Lively / fast [1]*
 - Homophonic texture [1]*
 - Melody using repetition [1]*
 - (Doubled) in thirds [1]*

Music B3

- 21 Three instruments play together in the introduction. One of these is a rabāb. Complete the table below, naming the other two instruments and how they are played. [4]

Instrument	How is it played?
Rabāb	Bowed
<i>Ud / oud</i>	<i>Plucked (accept picked)</i>
<i>Nay / ney</i>	<i>Blown</i>

- 22 Describe the texture of the music in the instrumental introduction [2]
Heterophonic / different versions of the same melody [1]
In octaves [1]
- 23 What is the general Arabic name for the scale used in this extract, on which the performers base their melodies? [1]
Maqām
- 24 Identify three other features of the music that are typical of Arab music [3]
Narrow range of notes [1] Vocal music [1]
Repetition of phrases [1] Improvisation [1]
Use of quarter (accept micro)tones / pitch-bending / glissando [1]
(Vocal) ornamentation [1] Small instrumental group [1]
Singer alternates with instrumental group [1]

Music C1

- 25 What key is the music in at the beginning of the extract? [1]
C minor / Cm
- 26 Which instrument plays the printed melody in bars 5 – 20? [1]
Saxophone

Page 5	Mark Scheme	Syllabus Paper
	Cambridge IGCSE – May/June 2015	0410

27 Name the bracketed interval in bars 24 – 25
 Major [1] sixth [1] (Sixth must be correct to get the second mark for major)

28 The melody is incomplete in bars 29 – 30. Fill in the missing notes on the staff below. The rhythm has been given to help you. (The same melody is heard again in bars 33 – 34, 67 – 68 and 71 – 72) [3]



Entirely correct or 1 error: [3]

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

3 correct notes with incorrect melodic shape OR 2 correct notes OR general melodic shape reproduced: [1]

Little melodic accuracy: [0]

29 Name the cadence in bars 38–39 [1]
 Perfect

30 What effect is used by the snare drum on the second beats of bars 40 and 42? [1]
 Roll

31 The melody from bars 5–27 is heard again in bars 43–65, but the music is different in a number of ways. Describe in detail two ways in which the music is different [2]
 Louder [1]
 Fuller orchestration / more instruments playing [1]
Melody in strings / violins [1] and horns [1]
 Mel

32 (a) From what type of piece is this extract taken? [1]
 Waltz

(b) Give three reasons for your answer [3]
 Triple time / 3/4 [1]
 One in a bar / fast tempo [1]
 One chord per bar [1]
 Mixture of legato and staccato articulation [1]
 Strong / prominent / lyrical / cantabile melody [1]
 Um-cha-cha accompaniment / strong 1st beat [1]
 Homophonic [1]

33 Who composed this music? [1]
 Shostakovich

Page 6	Mark Scheme	Syllabus Paper
	Cambridge IGCSE – May/June 2015	041

Music D1

34 Which characters are represented by this theme?

The Lovers

35 (a) Which instrument plays the printed melody in bars 1–8? [1]

(1st) flute

(b) This melody was first played earlier in the overture (before the recorded extract) Which instrument played it then? [1]

(1st) clarinet

(c) What key was the melody in before? [1]

Dominant / B major

36 Describe in detail the texture of the music in bars 9–16 [2]

Melody in octaves [1]

(Tonic) pedal (in cellos / basses) [1]

Homophonic / melody and accompaniment [1]

37 What is played by the violins in bars 63–64? [1]

(Descending) arpeggio [1]

Dominant seventh [1]

38 What theme is heard immediately after the printed extract? [1]

2nd subject 2nd theme / mechanicals / workmen / craftsmen

Music D2

39 (a) From which section of the overture is this extract taken? [1]

Development

(b) Which theme is the music based on? [1]

Fairy theme / 1st subject (1st theme)

40 Which motif is heard from bar 35? [1]

Fanfare / Theseus / Duke / Hunting horns

41 On the staff below, write out the first two notes of the horn part in bar 39 at sounding pitch. The key signature has been given [2]



One mark per note

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	041	

42 In bar 45 the horn parts are marked *con tutta la forza*. What does this mean?
With all force possible / very loudly

43 Name the cadence and key in bars 66–67

Cadence: *Perfect*

Key: *D major*

[2]

Music D3

44 (a) What instrument plays the theme in bars 1–4?

Clarinet

[1]

(b) What key is this theme in?

G major / GM / G

[1]

(c) Why might this key be considered unusual at this point in the structure of this piece?

It is in the subdominant [1], rather than the tonic / D major [1] as would be expected in the recapitulation [1]

[2]

45 (a) Where does the music which begins at bar 33 fit into the overall structure of the movement?

Coda

[1]

(b) Where is the music in this passage derived from?

First subject

[1]

46 Comment on Rodrigo's use of the orchestra in this extract, in relation to the guitar soloist.

When the guitar is playing Rodrigo uses light orchestration / quiet dynamics [1]. He uses the full orchestra / loud dynamics when the guitar is not playing [1]. He doesn't use trombones or percussion in the orchestra [1]

[2]

Music D4

47 (a) What is the key at the beginning of the extract?

B minor / Bm / b

[1]

(b) What is the relationship of this key to the key of the concerto as a whole?

Relative minor

[1]

48 (a) The theme played by the guitar in bars 1 – 5 was originally played by the cor anglais earlier in the movement (before the recorded extract). How has it changed?

It has been (highly) decorated

[1]

Page 8	Mark Scheme	Syllabus Paper
	Cambridge IGCSE – May/June 2015	041

(b) The strings accompanying the theme are instructed to play *sordina* – what does this mean?
With mutes

(c) What instrument plays a counter-melody in bars 4⁴–5? [1]
(French) horn

49 On the staff below, write out the cor anglais part in bar 10 at sounding pitch. The key signature has been given. [2]



1 mark per (different) note

50 When was this concerto written? [1]
1939