

**MARK SCHEME for the May/June 2009 question paper
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.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2009 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

Page 2	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2009	0410

Note to examiners: Although it is preferable that candidates use the appropriate technical terms, verbal substitutes or non-technical descriptions are permissible.

SECTION A [20 marks]

Music A1

- 1 What type of voice is heard at the start of the extract? [1]**

(Mezzo)Soprano/ high female voice

- 2 Which of the following sentences best describes the melodic shape of the first line sung by the voice? [1]**

Starts with an ascending interval, and mainly moves in leaps

- 3 Which of the following terms describes the music of lines 1–7? [1]**

Recitative

- 4 Describe the texture of the music in lines 8 and 9. [3]**

Line 8 is set to a contrapuntal/polyphonic texture/lines interweave [1] at first, with the voices coming in one by one [1] singing the same motif/in imitation/in canon/fugue [1]. The voices come together at the end of the line [1]. Line 9 is sung homophonically/in chords [1]. Instruments double the voices. [1]

- 5 What type of piece is this extract taken from? [1]**

Opera

- 6 (a) Which period of music is this extract from? [1]**

Baroque

- (b) Give one detailed reason for your answer. [2]**

Use of harpsichord [1] and cello as a continuo part [1]. Polyphonic texture.

Music A2

- 7 What instrument plays the printed melody in bars 1–4? [1]**

Trumpet (or clarinet)

Page 3	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2009	0410

8 Describe the accompaniment to the melody in bars 1–8.

There are scales [1] in semiquavers [1] OR glissando [1 only – as an alternative to scales in semiquavers] which ascend [1] followed by (descending) arpeggios [1]. The scales are supported by 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. [3]

*Ternary form/ABA [1]
correct bar numbers: A = 1 - 16; B = 17 – 24; 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? [2]

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? [1]

Tchaikovsky

Page 4	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2009	0410

SECTION B [20 marks]

Music B1

- 12 (a) In this extract, the four voice parts enter separately. In which order do they enter? [1]

Bass, Tenor, Alto, Soprano

- (b) How is the music sung by the first group of voices used in the rest of the extract? [2]

The same theme/it is repeated [1] sung by the second and third/each group of voices [1], each at a higher pitch [1]. Parallel motion/chords/harmony [1]. (Allow Canon/fugue/imitation [1]).

- (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], goes lower and back again [1]

- 13 How many beats are there in each bar? [1]

3

- 14 Which part of the world does this music come from? [1]

Africa

Music B2

- 15 What key is the music in? [1]

E minor / e

- 16 Which of the following compositional devices is used in bars 5–6 and 9–10? [1]

Descending sequence

- 17 How 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].

Page 5	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2009	0410

18 (a) Where does this music come from?

Latin America/South America/Central America/specific countries

(b) What features of the extract are typical of music from this area? [2]

Guitars / charangos / banjos [1], pan-pipes / zampona [1], syncopation [1]

Music B3

19 (a) Describe the rhythm of the music. [2]

The music starts with short rhythmic units [1] which become longer [1] and more complex [1] (accept shorter/faster note lengths eg quavers to semi-quavers).

All of the instruments play a similar rhythm/in unison [1].

(b) Describe the texture of the music. [2]

The texture from the melodic instruments is heterophonic/explanation of heterophonic [1] in octaves [1] and there is also a drum part [1].

20 What is this type of instrumental ensemble called? [1]

Gamelan

21 Suggest an area of the world from which this music might come. [1]

Bali / Java / Indonesia / Far East

Page 6	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2009	0410

SECTION C [20 marks]

Music C1

22 Give the exact name of the bracketed interval in bar 8. [2]

Minor [1] Sixth [1]

23 (a) Name the key and cadence in bars 17 – 18. [2]

Key: G (major) [1]

Cadence: Perfect [1]

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

Dominant

24 Which of the following ornaments is used in bars 20 and 22? [1]

Trill

25 The violin melody is incomplete in bar 27. Fill in the missing notes on the staff 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 48³–52 is the same as bars 32³–36, 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].

Page 7	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2009	0410

28 (a) Which period of music is this extract from?

Classical

(b) Give two reasons for your answer.

[2]

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?

[1]

Mozart