

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International General Certificate of Secondary Education

MARK SCHEME for the May/June 2015 series

0410 MUSIC

0410/12

Paper 1 (Listening), maximum raw mark 70

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

Music A1

1 What type of voice is heard during this extract? [1]

Alto / soprano / mezzo (alto range, but soprano tone quality)

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

2 or 4

3 Which of the following best describes the structure of lines 1 – 4? [1]

AABA

4 Towards the end of line 2, some string instruments enter. What Italian term best describes the articulation played by these instruments? [1]

Legato

5 (a) What style of music is this? [1]

Jazz

(b) Give two reasons for your answer. [2]

Syncopation [1] swung rhythms [1] improvised solos [1] use of drums / drum-kit / (double) bass / rhythm section as accompaniment [1] walking bass line [1] pitch bending in vocal line [1]

6 Who composed this music? [1]

Gershwin

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

Music A2

7 Name the key at the beginning of the extract. [1]

F major / F / FM

8 Suggested a suitable Italian tempo marking for the first section of music. [1]

e.g. Andante / Moderato (accept Largo, as this is what Handel wrote) / Alla Marcia

9 In what ways is the second section of music different? [3]

Faster [1]
 Fugal / contrapuntal / polyphonic / (accept canon) / imitative texture / not homophonic / starts monophonic / starts with a solo / etc. [1]
 No scales [1]
 (Initially) quieter / starts without harpsichord [1]
 Not dotted / 'smoother' rhythm [1]
 Less (accept no) ornamentation [1]

10 (a) Which period of music is this extract from? [1]

Baroque

(b) Give two reasons for your answer. [2]

Harpsichord [1] suspensions [1] contrapuntal texture, etc. [1] ornamentation [1] terraced dynamics [1] double dotting [1] French overture [1] small ensemble / orchestra [1] oboes doubling violins [1]

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

Music B1

11 (a) What is the main melody instrument in this extract? [1]

Dizi / Tiztu

(b) What type of scale is used by this instrument? [1]

Pentatonic

12 Describe the texture of the music at the beginning of the extract, and comment on any changes in texture in the order in which they are heard. [3]

- At the beginning there is an ostinato / repeated bass / monophonic line (zheng)
- The main melody (dizi) enters
- Followed by a countermelody (erhu)
- Then there is a brief passage with two repeated chords followed by the melody alone
- After this, the melody is accompanied by sustained chords
- Finally the melody is doubled in octaves

No correct description = 0

1/2 correct elements = 1

3/4 correct elements = 2

5/6 correct elements = 3

13 Which country does this music come from? [1]

China

Music B2

14 (a) Name the melody instrument which is heard in addition to the voice. [1]

Sarangi

(b) Describe the relationship between the music of this instrument and the voice. [2]

It copies / echoes / imitates the voice [1] but slightly later / overlapping [1]. Heterophonic [1]

15 (a) Which country does this music come from? [1]

India

(b) Give two reasons for your answer (but do not repeat any information given in your answer to questions 14(a) and 14(b)). [2]

Texture of melody and drone (and rhythm) / use of drone OR tambura [1]

Free tempo to start followed by more rhythmical section [1]

Use of tabla / tabla join later in the passage [1]

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

Music B3

16 (a) What is the first instrument you hear in the first passage? [1]

Balafon / xylophone

(b) Which of the following statements describes the melodic shape of the first phrase played by this instrument? [1]

It leaps up then mostly descends

17 Which of the following statements about the first phrase sung by the voice (in the first passage) is correct? [1]

It is the same as the first phrase played by the instrument

18 (a) What is the first instrument that you hear in the second passage? [1]

Mbira (ubo / sansa / likembe)

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

Metal strips [1] are flicked / plucked (with the thumb) [1], and a gourd / sound box resonates the sound [1]. Reference to sympathetic buzzing, etc. [1]

19 Apart from the instruments you have already named, which features of the music in this extract are typical of African music? Refer to music from both passages in your answer. [4]

Emphasis on percussion
 Polyrhythm / cross rhythm
 Ostinato / repetition
 Syncopation
 Call and response
 Instruments joining one by one / layers of music
 Parallel harmony
 Vocal music / choral music / choir

Music C1

- 20 The melody is incomplete in bars 10² – 12¹. 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 18² – 20¹, 65² – 67¹ and 73² – 75¹.) [3]



Entirely correct or 1 error	3
6–7 correct notes 5 correct notes in the context of a mostly correct melodic shape	2
5 correct notes but with an incorrect melodic shape 3–4 correct notes OR general melodic shape reproduced	1
Little melodic accuracy	0

- 21 What ornament is heard in bars 31, 32 and 33? [1]

Trill

- 22 The music of bars 40 – 47 is repeated in bars 48 – 55 but with some changes to the melody. In what other ways is it different when it repeats? [3]

The melody is (an octave) higher / in a different octave
It is louder / more instruments play / cymbals are added
A counter-melody is added
It modulates at the end

- 23 Name the bracketed interval in bar 77. [2]

Major [1] Sixth [1] (Sixth must be correct to get the second mark for major)

- 24 Describe the overall structure and main key centres of the extract, referring to bar numbers in your answer. [3]

Section A is bars 1–37 in E flat
Section B is bars 38 (allow 40)–55 in A flat (the subdominant)
Section A is repeated in bars 56–92 (in E flat)
It is therefore in ternary / ABA form

[3] marks if all keys and bar numbers are correct
[2] marks if most keys and bar numbers are correct
[1] mark if some keys or bar numbers are mostly correct, or if it has been identified as ternary form without reference to keys and bar numbers

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

25 In what ways is this music typical of a March? [3]

Two beats in a bar
 Fast tempo / strict pulse or clear beat / no fluctuation / 'oom-pah' rhythm
 Use of brass / wind instruments / trumpet
 Use of cymbal / snare drum
 Regular / balanced phrases

26 Who composed this music? [1]

Strauss

Music D1

27 Which characters are represented by this theme? [1]

The Lovers

28 (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

29 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]

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

(Descending) arpeggio [1]
 Dominant seventh [1]

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

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

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

Music D2

32 (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)

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

Fanfare / Theseus / Duke / Hunting horns

34 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

35 In bar 45 the horn parts are marked *con tutta la forza*. What does this mean? [1]

With all force possible / very loudly

36 Name the cadence and key in bars 66 – 67. [2]

Cadence: *Perfect*
Key: *D major*

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

Music D3

37 (a) What instrument plays the theme in bars 1 – 4? [1]

Clarinet

(b) What key is this theme in? [1]

G major / GM / G

(c) Why might this key be considered unusual at this point in the structure of this piece? [2]

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

38 (a) Where does the music which begins at bar 33 fit into the overall structure of the movement? [1]

Coda

(b) Where is the music in this passage derived from? [1]

First subject

39 Comment on Rodrigo's use of the orchestra in this extract, in relation to the guitar soloist. [2]

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 does not use trombones or percussion in the orchestra [1].

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2015	0410	12

Music D4

40 (a) What is the key at the beginning of the extract? [1]

B minor / Bm / b

(b) What is the relationship of this key to the key of the concerto as a whole? [1]

Relative minor

41 (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? [1]

It has been (highly) decorated

(b) The strings accompanying the theme are instructed to play *sordina* – what does this mean? [1]

With mutes

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

(French) horn

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



One mark per (different) note

43 When was this concerto written? [1]

1939