

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2006 question paper

0410 MUSIC

0410/02

Paper 2 – Prepared Listening, maximum raw mark 40

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the Report on the Examination for this session.

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

CIE is publishing the mark schemes for the May/June 2006 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



Page 1	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	02

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

SECTION D [20 marks]

Japanese Instrumental Music

Music D1

41 Name the solo woodwind instrument that is heard first. [1]

Ryuteki (accept Shakuhachi / Komabue)

42 Name the first drum that is heard. [1]

Kakko

43 What other pitched instruments join later? [2]

Shō [1] and Hichiriki [1]

44 Describe the texture of the music after these instruments start playing. [2]

The Ryuteki and the Hichiriki play the melody [1] with a heterophonic texture [1]. The Shō plays chords [1] (accept drone [1]).

45 (a) What section of the music is this extract taken from? [1]

Jo

(b) Give one reason for your answer. [1]

The music is very slow [1] and the rhythm is quite free [1].

46 In what ways is this extract typical of Gagaku music? [2]

It is very slow [1]. Heterophonic texture [1]. The use of the Shō [1] and percussion [1].

Music D2

47 (a) What is the first instrument that is heard? [1]

Koto (accept Shamisen / Biwa)

(b) How is the sound produced on this instrument? [2]

The strings [1] are plucked [1]

48 What instrument joins later? [1]

Shakuhachi (accept Ryuteki / Komabue)

49 Describe the music played by the first instrument in the first passage. [3]

The Koto plucks the same [1] low note [1] at the start of each phrase, then plays (generally) ascending [1] patterns in faster notes [1].

50 In what ways is this extract typical of Japanese folk music? [3]

There is only a small number of instruments [1]. There is no percussion [1]. There are contrasting sections. [1] There is a prominent lyrical melody [1].

Page 2	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	02

Indian Classical Music

Music D3

51 (a) Name the main melody instrument which is heard at the start of the extract. [1]

Sārangī

(b) How is the sound produced on this instrument? [2]

The strings [1] are bowed [1].

52 Describe the music of the first three phrases played by this instrument. [2]

Each phrase starts low [1], ascends [1] rapidly [1] and finishes on the same note [1]

53 Name one instrumental effect used by this instrument later in this passage. [1]

Glissando (allow pitch bending / sliding) [1] double-stopping [1]

54 What other instrument can be heard during the first passage? [1]

Tambura (accept Sitar / Sarod)

55 Describe the music of this instrument. [1]

It plays a drone.

56 Describe two ways in which the second passage is different from the first. [2]

The tabla plays [1]. The music is faster [1] and the rhythm is more metrical [1].

Music D4

57 What instruments are playing in the first passage of music? [2]

Flute (accept Bansuri) [1] and Tambura (accept Sitar / Sarod) [1]

58 The first passage is taken from the alap section of the music. What features of the first passage are typical of this section? [3]

The music is slow [1]. The rhythm is free [1]. The music is improvisatory in character. [1]
There is no tablā [1].

59 What new instruments plays in the second passage of music? [1]

tablā

60 (a) What section of the piece is the second passage taken from? [1]

Jhala

(b) What features of the second passage are typical of this section? [3]

There are fast [1] improvised [1] passages using the notes of the raga [1]. The playing is virtuosic [1]. There is a (very fast) tala [1] played by the tablā [1] and the tamburā plays a drone [1].

Page 3	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	02

SECTION E [20 marks]

Vivaldi: The Four Seasons

Music E1

61 What melodic device is used in bars 5 - 7? [1]

(Descending) sequence

62 As accurately as you can, describe the music of the accompanying strings in bars 13³-18¹. [3]

They play a descending [1] minor [1] scale [1] in octaves [1] followed by an ascending [1] arpeggio [1] from violins and descending [1] arpeggio [1] by violas and cellos a beat later [1].

63 What ornament is used in bars 19³-21²? [1]

Trill

64 Name the key in bar 26. [1]

G minor

65 How is the second violin part in bars 29-30 related to the solo violin part? [2]

It imitates the first violin [1] half a bar later [1] and lower [1]

66 Describe the music of the solo violin in the passage immediately after the printed extract. [2]

The violin plays an arpeggio [1] of D minor [1] in semiquavers [1].

Music E2

67 What is the tempo marking at the beginning of this movement? [1]

Largo

68 (a) Name the key in bars 9-10. [1]

B flat major

(b) How is this related to the tonic key of the movement? [1]

It is the dominant key

69 What is the form of the movement from which this extract is taken? [1]

Binary

70 Describe the music of the accompanying violins throughout this movement. [2]

They play pizzicato [1] broken chords [1] in semiquavers [1].

71 This music is based on the poem

*Sitting quietly and happily by the fire,
While the rain outside soaks a hundred others.*

Describe how Vivaldi has attempted to portray the elements of this poem in the music. [4]

Major key [1] and lyrical melody [1] give the sense of contentment [1], while the louder [1] pizzicato [1] notes from violins portray the rain [1]. A very long final tonic chord completes the sense of contentment [1].

Page 4	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	02

Rodrigo: Concierto de Aranjuez

Music E3

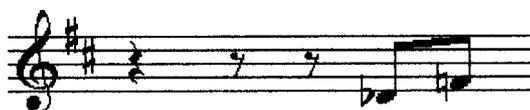
- 72 The accompaniment to the violin melody in bars 1-6 was first heard at the beginning of the movement (before the recorded extract). Describe three ways in which it has changed.** [3]

It is now louder [1]. It was originally played by guitar [1] but it is now played by strings [1]. It is an octave higher [1].

- 73 Describe the guitar writing in bars 11⁴-3⁶.** [2]

The guitar plays semiquaver [1] scales [1] which are variations on the piccolo melody [1].

- 74 On the staff below, write out the two notes in the horn part in bar 43 at sounding pitch. The key signature has been given.** [2]



Page 5	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0410	02

81 What instrument plays the printed melody at the beginning of bar 15? [1]

Cor anglais

82 What playing technique is used by the strings on the final chord? [1]

Harmonics

83 What happens in this movement immediately before the printed extract? [1]

There is a cadenza [1] or the guitar plays fast repeated chords after string pizzicatos [1].