

MARK SCHEME for the May/June 2007 question paper

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.

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.

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

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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 Name the first instrument that plays (before the voice sings). [1]**
 Flute
- 2 What type of voice is heard? [1]**
 Tenor
- 3 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 moves in leaps
- 4 Name the second instrument that plays (between lines 1 and 2). [1]**
 Clarinet
- 5 What effect does the singer use on the word dales (line 7)? [1]**
 Portamento/glissando/slide/pitch-bending
- 6 Describe the relationship between the two instruments in lines 7 – 10. [3]**
 Initially they accompany a line each/play in alternation [1]. After long notes in octaves [1] they then imitate each other [1] before playing together [1]/playing octave jumps [1] in contrary motion/inversion [1] (accept ascending/descending scales).
- 7 (a) Which period of music is this extract from? [1]**
 Twentieth Century/Modern
- (b) Give one reason for your answer. [1]**
 e.g. Chromaticism. Angular melody. Advanced instrumental techniques (e.g. flutter-tonguing). Irregular phrase lengths. Free rhythmic structure.

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Music A2

- 8 Suggest a suitable Italian term for the tempo marking. [1]**

Allegretto/Allegro/Andante/Andantino

- 9 (a) The melody of bars 1–4 is repeated in bars 9–12, but with some changes. Which of the following ornaments is used in bar 10? [1]**

Turn

- (b) In what other ways is the music of bars 9–12 different from bars 1–4? [2]**

It is louder [1]. There is an Alberti Bass [1] in quavers [1] instead of a bass line in crotchets [1].

- 10 How is the music of bars 24³– 26² used in bars 26³–28²? [2]**

The pitch is the same [1] but the rhythm has changed [1]/there are more notes [1]/there is syncopation/there are four quavers instead of two crotchets [1] (accept repeated notes). The left hand is the same [1].

- 11 What is the structure of the extract? [1]**

Ternary

- 12 This music was written by Mozart in the Classical period. What features of the extract are typical of the Classical style? [3]**

Regular phrase lengths [1]. Antecedent and consequent phrases [1]. Alberti bass [1]. Simple, mainly diatonic harmony [1]. Use of scalar passages [1]. Modulation to the dominant in a bridge passage [1]. Limited range of piano [1]. Homophonic texture [1]/ Dominant right hand melody [1].

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Section B [20 marks]

Music B1

- 13 Name or describe the main instrument that is heard at the start of the extract. [1]**

Sarangi (accept bowed string instrument or the name of a bowed string instrument)

- 14 Describe the music during the first part of the extract. [2]**

It is fast [1], improvisatory [1] and virtuosic [1]. The melody has a wide range [1] and is arpeggiatic [1]. It frequently returns to the same low note [1], which is heavily accented [1]. There is a drone [1] in the background. It is repetitive [1].

- 15 What new instrument enters towards the end of the extract? [1]**

Tabla (allow Indian drums)

- 16 How does the music change after this new instrument enters? [2]**

The rhythm becomes steadier/slower [1]. The sarangi plays at a lower pitch [1]/over a smaller range of notes [1]/is less complex/virtuosic [1].

- 17 Where do you think this music comes from? [1]**

India

Music B2

- 18 What key is the music in? [1]**

E minor

- 19 What instruments play the introduction? [1]**

Guitars/charangos

- 20 Name or describe the instrument that plays the printed melody. [1]**

Pan pipes (accept blown wooden pipes)

- 21 Describe the changes in texture during the extract. [3]**

During the introduction the melody is in the bass [1] with higher chords [1]. There is then a pan pipe melody [1] accompanied by chords [1], a bass line [1] which sometimes doubles the melody [1] and a rhythm on a low drum [1]. A second set of pan pipes joins in and the melody is doubled [1] in thirds [1].

- 22 From which part of the world does this music originate? [1]**

Latin America/South America/Peru

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Music B3

- 23 During the extract, you hear music for solo voice, duet and full choir. Describe the structure of the extract, referring to these groups as appropriate. [3]**

The solo voice is answered by the full choir (and repeated) [1]. There is a duet which is answered by the full choir (and repeated) [1]. A short duet is answered by the full choir (and repeated) [1]. The first choir phrase is heard six times [1]. Call and response [1].

- 24 Comment on the texture of the music when the full choir sing. [2]**

They sing chords [1]/homophonically [1] in parallel motion [1] (accept same melody at different pitches).

- 25 Which part of the world do you think this music comes from? [1]**

Africa

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Section C [20 marks]

Music C1

26 What is the key at the beginning of this extract? [1]

F (major)

27 Which of the following ornaments is heard in bars 2 and 4? [1]

Acciaccatura

28 Which of the following words describes the articulation of the melody in bars 15 – 16¹? [1]

Staccato

29 What compositional device is used in bars 24–27 and 32–35? [1]

(Descending) sequence

30 Name the key and cadence in bars 38–39. [2]

Key: C (major) [1]

Cadence: Perfect [1]

31 Which of the following options describes the accompaniment in bars 39 – 40? [1]

A rising scale in thirds

32 Give the exact name of the bracketed interval in bars 64 - 65. [2]

Major [1] sixth [1]

33 The melody is incomplete in bars 77 – 79. Fill in the missing melody on the staff below. The rhythm has been given. [4]



Entirely correct [4]

No more than two minor errors of pitch [3]

Several errors of pitch [2]

The general melodic shape reproduced [1]

Little melodic accuracy [0]

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34 The melody of bars 73 – 80 is repeated in bars 89 – 96. In what ways has it changed? [2]

It is (doubled) an octave [1] higher [1] and is played in repeated quavers (faster/shorter notes) (at the higher octave) [1].

35 What features of this extract are typical of a waltz? [4]

3/4 time [1]. One in a bar/fast crotchet tempo [1]. Strong melody [1] with “oom-cha-cha” accompaniment [1]. Slightly early second beat in the accompaniment [1]. Regular phrases [1]. Distinct sections with new melodies [1]. Mixture of legato and staccato articulation [1]. Homophonic texture [1]. Emphasis on first beat of the bar [1].

36 Who do you think wrote this music? [1]

Johann Strauss