

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge International General Certificate of Secondary Education

## **MARK SCHEME for the October/November 2015 series**

### **0410 MUSIC**

**0410/01**

Paper 1 (Listening), maximum raw mark 70

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2015 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

® IGCSE is the registered trademark of Cambridge International Examinations.

<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0410</b>	<b>01</b>

### Music A1

- 1 What type of voice is heard in the extract?** [1]  
Soprano / high female
- 2 Describe how the composer sets the word 'shine' in line 4 to music.** [1]  
Melisma / several notes to one syllable (or credit any accurate description of the melodic shape)
- 3 (a) Which of the following best describes the shape of the vocal melody in line 7?** [1]  
Ascending scale
- (b) How does the piano accompaniment help to reflect the meaning of the words in line 7?** [2]  
RH of piano doubles the voice [1] and plays in thirds [1]  
LH imitates / plays the same [one beat] later [1], dominant seventh chord at the end to create anticipation [1], piano continues scale after voice [1]
- 4 Describe the texture of the music in line 8.** [1]  
In octaves (accept unison) / monophonic [1]
- 5 (a) Which period of music is this extract from?** [1]  
Classical
- (b) Who composed this music?** [1]  
Haydn

### Music A2

- 6 This extract is from a concerto. What is the solo instrument (first heard in bar 7<sup>4</sup>)?** [1]  
Organ
- 7 Which of the following devices is used from bar 9<sup>4</sup> to bar 13?** [1]  
Tonic pedal
- 8 Describe precisely what is played by the solo instrument in bars 19<sup>4</sup> to 21.** [2]  
Repeat of previous two bars [1] (a tone) higher [1] / ascending [1] sequence [1] (or credit any precise description of the melodic shape)
- 9 The extract ends with the solo instrument repeating an interval. What is the interval?** [1]  
Minor third

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – October/November 2015	0410	01

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

(b) Give two reasons for your answer. [2]  
Presence of harpsichord [1], a small orchestra [1] of only wind and strings / string dominated [1], use of ornaments [1] and terraced dynamics [1]

### Music B1

11 What instrument plays the printed melody? [1]  
Panpipes / zampona / panflute

12 What bar is repeated in bar 5? [1]  
Bar 4

13 The extract continues after the printed music. Describe what happens next. [3]  
The panpipes stop [1] and a voice enters [1] singing the printed / panpipe melody [1] with slightly different rhythms [1]. The accompaniment becomes lighter / uses single notes [1].

14 Where does this music come from? [1]  
Bolivia / Andes / South America / Latin America

### Music B2

15 (a) Name the main melody instrument. [1]  
Erh-hu

(b) How is this instrument played? [1]  
The strings are bowed

16 Describe the texture of the music. [3]  
There is a melody [1], a countermelody [1], which sometimes imitates the melody [1] and an accompaniment / arpeggios / broken chords [1]

17 Where does this music come from? [1]  
China

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – October/November 2015	0410	01

### Music B3

**18 What is the main melody instrument heard at the start of the extract?** [1]  
Mbira / likembe / ikembe / thumb piano / ubo / sansa / kalimba

**19 Describe the features of the opening music (before the entry of the voices) that are typical of African music.** [3]  
The percussion instruments [1] enter one by one [1] playing ostinato / repeated patterns [1], in layers [1] creating a polyrhythmic texture (allow cross rhythms) [1]. There is sympathetic buzzing/rattling of bottle tops etc. on the mbira.

**20 Describe in detail the music sung by the voices. You may wish to refer to features such as the voices used, the shape of the melody and the structure of the music.** [6]  
5–6 marks: detailed and accurate with all points addressed  
3–4 marks: a number of features described  
1–2 marks: some features are recognised

Features described may include:

Call and response, a solo call followed by chorus / group of male voices in (parallel) harmony / thirds (allow unison)

Solo call changes (words and sometimes pitches), response is always the same, but solo call melodic shape is repeated at the end.

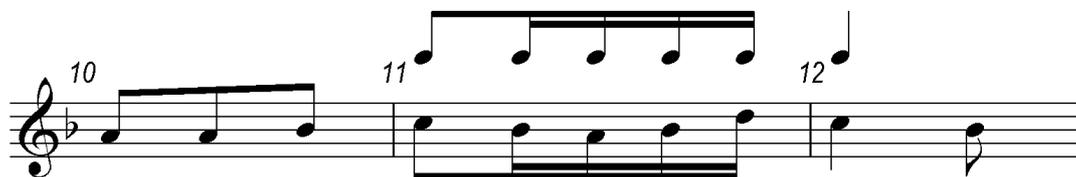
Narrow pitch range, call rises and falls, response is just 3 notes descending stepwise.

Call and response is heard 8 times.

### Music C1

**21 Name the bracketed interval in bar 6.** [2]  
Perfect [1] fourth [1]  
(Mark for perfect only if fourth is correct)

**22 The melody is incomplete in bars 11–12. Fill in the missing notes on the staff below. The rhythm has been given to help you. (The same melody is heard in bars 3–4).** [3]



Entirely correct or 1 error: [3]

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

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

Little melodic accuracy: [0]

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – October/November 2015	0410	01

- 23 (a) Which instrument plays the printed melody in bars 32–40<sup>1</sup>? [1]  
Trumpet
- (b) Describe the accompaniment to this melody. [2]  
Pizzicato / short / staccato [1] chords [1] played by the strings [1]  
on each beat of the bar [1]
- 24 The music is in a new key at bar 50.
- (a) What is the new key? [1]  
C major
- (b) How does this key relate to the key at the start of the extract? [1]  
Dominant (NOT 5<sup>th</sup>)
- 25 (a) Which of the following is this extract an example of? [1]  
Minuet
- (b) Give two reasons for your answer. [2]  
Triple time [1], starts on the first beat of the bar [1], moderate tempo [1]
- 26 This music is an example of neo-classicism. What neo-classical features are heard in this extract? [3]  
Clear melodic lines [1], mainly diatonic harmony [1], dissonance [1], unusual time signature for one bar [1], small orchestra [1] but with wide range of instruments / melody played by brass. [1]

#### Music D1

- 27 To which characters in the story does the opening violin melody refer? [1]  
The lovers
- 28 (a) Name the cadence and key in bars 5–7. [2]  
Cadence: Interrupted  
Key: C sharp minor
- (b) What is the relationship of this key to the tonic key of the overture? [1]  
Relative minor
- 29 The passage in bars 19–28 was first heard at the beginning of the overture (before the printed extract). Describe two ways in which it has changed. [2]  
Strings now play in bar 19 [1]  
The woodwind chord is extended (by 3 bars) [1]  
Violins are added to the final (woodwind) chord [1]  
Chord in bar 19 is now C sharp minor [1]

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – October/November 2015	0410	01

30 What chord is heard in bars 27 – 28? [1]  
E minor

31 What theme is heard immediately after the recorded extract? [1]  
The Fairy theme / 1<sup>st</sup> subject (1<sup>st</sup> theme)

### Music D2

32 Describe the music of the accompaniment to the melody in bars 1–6. [2]  
Pedal note [1] on tonic / B [1] and dominant / F# [1],  
like a drone [1] in minims [1]

33 (a) Name the bracketed interval in bars 6–7. [1]  
(Major) 9<sup>th</sup> / compound 2<sup>nd</sup>

(b) What does this interval represent? [1]  
Donkey / ass / Bottom / hee-haw

34 On the staff below, write out both the horn parts on the second beat of bar 29 at sounding pitch. The key signature has been given. [2]



One mark per note

35 (a) Which character's theme is heard from bar 37? [1]  
Theseus / Duke of Athens (accept Royal / Court / King)

(b) In which part of the exposition was this theme first heard? [1]  
The transition / 1<sup>st</sup> subject 2<sup>nd</sup> theme

### Music D3

36 At the beginning of the extract the soloist is instructed to play rasgueado – what does this mean? [1]  
Strumming

37 Comment on the rhythm in bars 1–18. [2]  
The music alternates between 6/8 and 3/4 [1] which creates a hemiola effect [1], typical of flamenco [1].

38 (a) What is the key of the theme which starts at bar 44<sup>5</sup>? [1]  
D major

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – October/November 2015	0410	01

- (b) The accompaniment to this theme is based on music which has been heard earlier in the movement. State where it was first heard and describe any ways in which it is now different. [2]

It was first heard at the beginning of the movement [1]. It is now played by strings / not guitar [1]

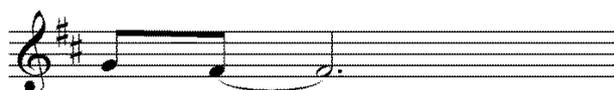
- (c) What is the function of this theme in the structure of the whole movement? [1]  
It is the first subject.

- 39 How is the theme which is heard in bar 61<sup>5</sup> related to music from earlier in the movement? [1]

It is the first subject (bar 44<sup>5</sup>), but decorated

#### Music D4

- 40 On the staff below, write out the horn part in bar 6 at sounding pitch. The key signature has been given. [2]



1 mark per (different) note

- 41 (a) How is the melody which is played by the guitar in bars 7 to 16 related to music played earlier in the movement (before the recorded extract)? [1]

It is the first subject, but decorated / an octave lower.

- (b) What compositional device is heard in the accompaniment to this melody? [1]  
Inverted pedal

- (c) Why might the music from bars 7 to 16 be considered unusual for this section in a concerto? [1]

It is thoughtful and reflective, rather than brilliant and showy

- 42 Describe the structure of the movement as a whole and explain how this extract fits within it. [2]

It is in a version of ternary form [1]. The extract is taken from the second section / first development and first cadenza [1]

- 43 For which guitarist did Rodrigo originally write the solo part in this concerto? [1]  
Regino Sainz de la Maza