

# UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

## MARK SCHEME for the May/June 2006 question paper

### 0410 MUSIC

0410/01

Paper 1, maximum raw mark 60

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.

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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 solo melody instrument that plays the introduction. [1]

Oboe

- 2 What instrument plays the bass line? [1]

Cello

- 3 What type of voice is heard after the introduction? [1]

Soprano (accept high female)

- 4 Briefly comment on how the composer sets the text to music in lines 1 – 3. [2]

Most of the time the composer sets one or two notes per syllable of text [1], but he uses many notes for the first syllable of Pater in line 3 [1] (melismatic [1]). There are some wide intervals [1] which contrast with step-wise (conjunct) movement [1].

- 5 What is the interval between the solo voice and the melody instrument in line 4, *Domine Deus, Rex coelestis*? [1]

Third

- 6 What type of movement is this extract taken from? [1]

Aria

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

Baroque

- (b) Give two reasons for your answer. [1]

e.g. Use of continuo [1]. Continuously moving bass line [1]. Much use of sequence [1]. Long phrase lengths [1]. Simple (diatonic) harmony [1]. Use of an (obbligato) solo instrument with solo voice [1].

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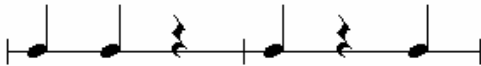
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**Music A2**

**8 What percussion instrument plays the same rhythm as the trumpet in bars 1 – 4?**

Tambourine

**9 Which of the following rhythms is used in bars 17 – 18? [1]**



**10 How is the material of bars 25 – 28 used in bars 29 – 30? Comment on both melody and rhythm. [3]**

The same pitches are used as bars 25 – 28 [1] but the rhythm has changed [1]. Credit any accurate description of the new rhythm [1]. The four different pitches are now used in one bar rather than two bars [1]. Bars 29 and 30 are the same [1].

**11 Which of the following woodwind instruments plays the printed melody in bars 33 – 36? [1]**

Bassoon

**12 (a) What type of piece is this? [1]**

Waltz

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

e.g.  $\frac{3}{4}$  time [1]. One in a bar feel/fast tempo [1]. Prominent melody with homophonic accompaniment [1]. 'Oom-pah-pah' accompaniment [1] strong emphasis on first beat of the bar [1].

**13 This music was written by Ravel in the Twentieth Century. Describe one feature of the extract that is typical of twentieth century music. [1]**

e.g. Very large orchestra [1]. Much use of percussion [1]. Some dissonant harmony [1].

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**SECTION B [20 marks]**

**Music B1**

**14 Which of the following diagrams best indicates the structure of the four vocal phrases? [1]**

*A B A B*

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

2 (accept 4)

**16 Which of the following statements best describes the texture of each choir phrase? [1]**

The voices start in octaves, then sing in harmony

**17 What melodic instrument plays between the choir phrases? [1]**

Xylophone / Marimba / Balofon

**18 Describe the accompaniment played by drums and cowbell. [2]**

They play continuously [1]. They play ostinato rhythms [1] creating a polyrhythmic accompaniment [1]. The cowbell plays the beat [1]. The drum part is more complex [1]

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

Africa

**Music B2**

**20 Name or describe the instruments that play the printed melody. [1]**

Pan pipes / Quenas / Zampona

**21 What instruments accompany the melody? [1]**

Guitars / Charangos [1]. Maracas / Shakers [1]

**22 The printed melody is repeated. How does it change? [1]**

It is an octave higher.

**23 Describe the texture of the music. [3]**

The melody is doubled [1] in thirds [1]. There are strummed chords [1] and a (guitar) countermelody [1]. In the second half of the extract, the guitar takes the main melody [1].

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

Peru / Andes / Latin America / South America

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**Music B3**

**25 Name or describe the solo melodic instrument.**

Dizi (accept Hsiao / Ti-tzu / Shakuhachi / Ryuteki / Komabue / Flute)

**26 What instrument accompanies?**

**[1]**

Pipa (accept Ch'in / Shamisen / Biwa / Koto / Plucked string instrument)

**27 Describe the ways in which the accompaniment changes during the extract.**

**[3]**

At the beginning the pipa plays sustained tremolos **[1]** and rising plucked arpeggios **[1]**. In the middle of the extract the pipa plays in octaves with the dizi **[1]**. Towards the end, the pipa repeats **[1]** what the dizi played an octave lower **[1]**.

**28 Where do you think this music comes from?**

**[1]**

Far East/accept any suitable country



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**37 Give the exact name of the bracketed interval in bar 86.**

Minor [1] third [1]

**38 Briefly describe the structure of this extract.**

Ternary form / ABA [1]. A section bars 1 – 31 [1]. B section bars 32 – 67 / 68 [1]. Repeat of A section bars 68 / 69 – 99 [1]. A sections in the tonic [1]; B section in the dominant [1].

**39 What type of piece is this?**

[1]

Concerto

**40 (a) Which period of music do you think this extract comes from?**

[1]

Classical

**(b) Give one reason for your answer.**

[1]

e.g. Periodic phrasing [1]. Simple harmony [1]. Homophonic texture [1]. Strings dominate the orchestral sound [1]. Small woodwind section [1]. Only timpani used in the percussion section [1].