



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**MUSIC**

**0410/12**

Paper 1 Listening

**May/June 2017**

MARK SCHEME

Maximum Mark: 70

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**Published**

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This document consists of **5** printed pages.

Question	Answer	Marks		
Music A1				
1	Syncopation / off-beat	1		
2	The melody descends, ascends (and descends) [1] by step / scale [1].	2		
3	Recognition of singing similar material [1] Further detail e.g. harmony / sometimes in octaves [1]	2		
4	I and IV	1		
5(a)	Musical	1		
5(b)	Use of ‘band’ instruments / drum kit / electric guitar [1]. Rock and roll (accept pop) style (inc. ref. to style of singing) [1].	1		
Music A2				
6	Trumpet / cornet	1		
7	New key / higher key / higher pitch / modulation [1]. String / violin accompaniment / pizzicato / full orchestra / more instruments OR brass instruments no longer accompany [1]. The triplet at the end of bar 12 is now all on one note [1]. Addition of an inverted pedal / triplets / fanfare / trumpet descant (accept any description) (in bar 13 OR bars 17 – 22) [1]	3		
8	March	1		
9(a)	Romantic period / 19th Century / 1800–1900	1		
9(b)	Large orchestra [1]. Brass playing the melody / being used as a section on their own [1]. Unusual modulation [1].	2		
Music B1				
10	2 or 4	1		
11	Pentatonic	1		
12	The texture is mostly heterophonic [1] in octaves [1] but with occasional glissandos [1] and ‘echo’ passages (accept any description) [1] and a monophonic / solo ending [1]. Ref. to ‘bell-like’ / triangle sound at the beginning of most bars [1]. MAX 2 if heterophony not stated or described.	3		
13	China	1		
Music B2				
14(a)	<table><tr><td>Name of Instrument 1: Kora [1]</td><td>Name of Instrument 2: Xylophone / Balafon [1]</td></tr></table>	Name of Instrument 1: Kora [1]	Name of Instrument 2: Xylophone / Balafon [1]	2
Name of Instrument 1: Kora [1]	Name of Instrument 2: Xylophone / Balafon [1]			

Question	Answer		Marks	
14(b)	<table border="1"><tr><td>Music played by Instrument 1: Step-wise [1] melody involving many repeated patterns [1] and ornamentation [1] in fast notes [1]</td><td>Music played by Instrument 2: Ostinato / repeated patterns [1] with a narrow range of pitch / small number of notes [1] based on leaps / broken chords [1]</td></tr></table> <p>At least one mark from each box to get 3 marks</p>	Music played by Instrument 1: Step-wise [1] melody involving many repeated patterns [1] and ornamentation [1] in fast notes [1]	Music played by Instrument 2: Ostinato / repeated patterns [1] with a narrow range of pitch / small number of notes [1] based on leaps / broken chords [1]	3
Music played by Instrument 1: Step-wise [1] melody involving many repeated patterns [1] and ornamentation [1] in fast notes [1]	Music played by Instrument 2: Ostinato / repeated patterns [1] with a narrow range of pitch / small number of notes [1] based on leaps / broken chords [1]			
15	Africa		1	
Music B3 (World Focus: Indian Music)				
16(a)	Violin		1	
16(b)	It is tuned differently (in octave pairs, usually tonic and dominant) [1] and it is played by being propped between the shoulder and the foot / upright / accept any similar description [1] pitch-bending / sliding [1]		2	
17	It is the mridangam [1]. It is a double-head drum [1]. The right head is tuned but the left head is not / reference to tuning [1].  MUST be named to get 2 marks		2	
18(a)	Initially the violin plays in fairly free time [1] which seems improvised [1] OR the music becomes rhythmic when the voice starts. When the voice starts it is initially unaccompanied / solo [1] and is then doubled by the violin [1] and often rhythmically by the drum [1]. There are many repeated phrases [1]. Ref. to description of ornamentation / pitch bending in voice at the semi-tone figure OR violin but NOT if already stated for violin in 16(b) [1]. Limited range of pitch [1].		4	
18(b)	A drone		1	
Section C				
19(a)	Flute		1	
19(b)	The melody is freely ornamented / decorated [1] with trills [1] and passing notes / additional notes (accept any description) [1] which was very common in the baroque period [1].		2	
20	 <p>Entirely correct or 1 error: [3] 4 correct notes [2] 3 correct notes in the context of a correct melodic shape [2] 2 / 3 correct notes without correct melodic shape OR general melodic shape reproduced: [1] Little melodic accuracy: [0]</p>		3	

Question	Answer	Marks
21	Allegro / Vivace / Allegretto	1
22	B minor	1
23	Similarity: Same melodic shape / melody / rhythm [1] Difference: Major key [1] (accept the melody is higher)	2
24	Perfect [1] fourth [1] (fourth must be correct to gain the mark for perfect)	2
25	It is played by harpsichord [1] and cello / basso continuo [1] The accompaniment generally plays fast notes when the flute has longer notes and vice versa [1]. It is a mixture of chords [1] and more elaborate phrases [1].	3
26	Handel	1
<b>Music D1</b> <b>Vivaldi: 'Summer' from the Four Seasons</b>		
27	It is now shorter [1] and in D minor / instead of G minor [1]	2
28	Chromatic scale [1] descending scale / bass-line [1] augmented sixth/diminished seventh chords [1], not in one particular key [1], tritone / angular melody / awkward intervals / augmented 2nd [1]	3
29	Ritornello (3) [1] and Episode (3)	2
30	Venice	1
<b>Music D2</b>		
31	The extract describes a storm / thunder / hail [1] This is achieved by: a presto / fast tempo / semi-quavers [1], repeated notes (resembling thunder) [1], scales (resembling rain) [1], minor key [1], loud dynamic / tutti [1].  1 mark for what it describes. MAX 2 marks for description.	3
32	 <p>One mark per note</p>	2
33(a)	Key: D minor Cadence: Perfect	2
33(b)	Dominant	1

Question	Answer	Marks
<b>Music D3</b> <b>Mozart: Symphony No. 41</b>		
34	Allegro vivace	<b>1</b>
35	Credit answers which refer to any of the following points: Octaves/unison vs homophonic [1]. Forte vs piano [1]. Tutti vs strings [1]. Grand vs gentle [1]. Use of silence [1]. Ref to Tonic (C) then Dominant (G) [1] Low vs high [1] Accept staccato vs legato / shorter vs longer notes [1]	<b>2</b>
36	Tonic pedal	<b>1</b>
37	The theme is played by violins only [1] and is piano, not forte / not played by the whole orchestra (if not already awarded for violins only) [1]. A (wind) countermelody / own melody [1] has been added, and a broken chord (in the horns) [1].	<b>2</b>
38(a)	Transition (accept bridge passage)	<b>1</b>
38(b)	To modulate (to the dominant)	<b>1</b>
<b>Music D4</b>		
39(a)	E flat (major)	<b>1</b>
39(b)	G (major)	<b>1</b>
40	 <p>One mark per note</p>	<b>2</b>
41	<p>Candidates may refer to development techniques including:</p> <p><b>Sequence:</b> e.g. the pattern from bar 10 is played as an ascending sequence by violins and imitated by violas and cellos. From bar 19 it is played in descending sequence by violins with violas and cellos in canon half a bar later. From bar 23 it is again used as a descending sequence which is imitated.</p> <p><b>Imitation:</b> e.g. In bar 27 the violas and cellos take the pattern from bar 9 which is then imitated by violins. (and other examples above)</p> <p><b>Modulation:</b> The theme passes through several keys during the extract (e.g. E flat major / G minor / F minor / C minor / E major).</p> <p><b>Fragmentation:</b> e.g. b19 first half of b10 melody</p> <p>A detailed and accurate description must involve bar numbers [3]  A few specific examples given [2]  Award a mark of 1 for correct observations which do not meet the descriptor above  No valid points: [0]</p>	<b>3</b>
42	False recapitulation / first subject in (F major) / theme 1	<b>1</b>