

Candidate Name _____

Centre Number	Candidate Number

**International General Certificate of Secondary Education
CAMBRIDGE INTERNATIONAL EXAMINATIONS**

MUSIC

PAPER 2 Prepared Listening

0410/2

MAY/JUNE SESSION 2002

Approx. 40 minutes

Candidates answer on the question paper.
No additional materials are required.

TIME Approx. 40 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces at the top of this page.

In **Section D**: Answer **all** the questions on **either** Indian Classical Music **or** Japanese Instrumental Music.

In **Section E**: Answer **all** the questions on the **one** set work you have studied.

For each question, tick **one** of the boxes to indicate the most appropriate answer, or write your answer in the space provided. There will be time for you to look at the questions before you hear each extract of music.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

You may find it useful to make notes on the music as you listen.

INFORMATION FOR SUPERVISORS

Candidates must be given ten minutes at the end of **Section E** to finish off their work.

FOR EXAMINER'S USE	
Section D	
Section E	
TOTAL	

This question paper consists of 25 printed pages and 3 blank pages.



SECTION D [20 marks]

World Music – Prescribed Focus

Answer all the questions on **one** prescribed focus: **either** Indian Classical Music (questions **40** to **51**) **or** Japanese Instrumental Music (questions **52** to **61**).

Indian Classical Music

You are going to hear two examples of music taken from the prescribed focus, Indian Classical Music.

Each extract will be played **four** times, with a pause between each playing.

Music D1

Read through questions **40** to **46**.

Now listen to Music D1 and answer the questions.

40 Name the main melody instrument.

..... [1]

41 Name the accompanying instrument.

..... [1]

42 Describe the music of the accompanying instrument.

.....[1]

43 At the beginning of the extract, the solo instrument ascends and descends a scale.

(a) What is the Indian name for a scale?

..... [1]

(b) Why is the scale different when it descends?

..... [1]

44 (a) Which section of the piece is the beginning of the recording taken from?

- Alap
- Jhor
- Jhala

[1]

(b) Give **two** reasons for your answer.

.....
.....[2]

45 What instrument joins in towards the end of the extract?

.....

[1]

46 How does the rhythm change when this instrument joins in?

.....[1]

Music D2

You will now hear the second example of Indian Classical Music.
Read through questions 47 to 51.
Now listen to Music D2 and answer the questions.

47 Name the main melody instrument.

.....

[1]

48 How is the sound produced on this instrument?

.....

.....[2]

49 Describe the texture of the music.

.....

.....[2]

50 Name the other instruments that you can hear.

.....

.....[2]

51 (a) Which section of the piece is the recording taken from?

Alap

Jhor

Jhala

[1]

(b) Give **two** reasons for your answer.

.....

.....[2]

Japanese Instrumental Music

You are going to hear two examples of music taken from the prescribed focus, Japanese Instrumental Music.

Each extract will be played **four** times, with a pause between each playing.

Music D3

Look at the skeleton score and read through questions **52** to **55**.

Now listen to Music D3 and answer the questions.

1 Very slow 2 3 4

Drum? Wind instruments?

5 6 7 8

Extract continues...

52 What is the name of the drum that plays the fast notes in bar 1?

..... [1]

53 The melodic outline printed above is played by two different wind instruments.

(a) What are these instruments?

.....[2]

(b) Comment on the way they play the melodic outline.

.....
.....
.....[3]

54 (a) At the end of the recording, an instrument plays three clear notes. Name this instrument.

..... [1]

(b) What is the range covered by these three notes?

- A third
 - A fifth
 - A sixth
 - An octave
- [1]

55 (a) Is this a piece of Gagaku (court) music or folk music?

..... [1]

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

..... [1]

Music D4

You will now hear a second example of Japanese Instrumental Music.
Read through questions **56** to **61**.
Now listen to Music D4 and answer the questions.

56 What is the first instrument you hear in this extract?
..... [1]

57 How is this instrument being played?
.....[1]

58 Describe the music at the beginning of the recording.
.....
.....[2]

59 The first instrument is joined by a wind instrument. What is the name of this instrument?
.....[1]

60 Describe **three** ways in which the music changes during the extract.
.....
.....
.....[3]

61 (a) Is this a piece of Gagaku (court) music or folk music?
..... [1]

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

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SECTION E [20 marks]

Set Works

Answer all the questions on **one** set work:

- either** Handel: *Zadok the Priest* (questions **62** to **72**),
- or** Haydn: *Symphony No. 103* (questions **73** to **82**),
- or** Tchaikovsky: *The Nutcracker Suite* (questions **83** to **95**),
- or** Lloyd Webber: *Cats* (questions **96** to **107**).

Handel: *Zadok the Priest*

You are going to hear two extracts of music from *Zadok the Priest*. Each extract will be played **twice**, with a pause between each playing.

Music E1

Look at the skeleton score and read through questions **62** to **66**.
Now listen to Music E1 and answer the questions.

The image shows a musical score for the vocal line of 'Zadok the Priest'. It consists of two staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: 'Za - dok the priest, and Na - than the pro - phet an - oint - ed Sol - o - mon King. Cadence?'. There are eight numbered boxes (1-8) placed above the notes. Box 1 is above the first note 'Za'. Box 2 is above the first note of the second phrase 'Sol'. Box 3 is above the first note of the third phrase 'King'. Box 4 is above the first note of the fourth phrase 'Cadence?'. Box 5 is above the first note of the first phrase 'Za'. Box 6 is above the first note of the second phrase 'Sol'. Box 7 is above the first note of the third phrase 'King'. Box 8 is above the first note of the fourth phrase 'Cadence?'. The label 'Soprano' is written above box 1. The label 'Key?' is written below box 5. The label 'Cadence?' is written below box 8.

62 Describe the music which comes before the recorded extract.

.....

 [3]

63 What key is this extract in?

..... [1]

64 Describe the vocal writing during this extract.

.....
.....[2]

65 Describe the instrumental accompaniment to the voices.

.....
.....
.....[3]

66 What type of cadence does the extract finish with?

..... [1]

Music E2

You are now going to hear the second extract of music.

Look at the skeleton score and read through questions 67 to 72.

Now listen to Music E2 and answer the questions.

1 Soprano 2 3 4

God save the King! Long live the King! (May the King live for e - ver!) A - men,
Key? Differences?

5 6 7 8

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - - - -
Interval?

9 10 11

men. May the King live, for e - ver, for e - ver, for
Violins?

12 13

e - ver! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

14 15 16 17

men, A - - - - - men, Al - le - lu - jah,
Key and Cadence?

18 19 20

Al - le - lu - jah, A - men, A - men, A - men, A - men, A - men,

21 22 23

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, A - men.

67 Briefly describe the structure of the chorus 'God save the King'.

.....
.....
.....[2]

68 Where does the recorded extract come within this structure?

.....[1]

69 Indicate **two** ways in which the vocal entry 'May the King Live for ever' (bars 3–4) differs from its first appearance in this chorus.

.....
.....[2]

70 What is the interval between the two soprano parts in bars 6⁴–8?

A third
 A fifth
 A sixth
 An octave [1]

71 How is the violin music in bars 9–10 related to the two soprano parts in bars 6⁴–8?

.....
.....[2]

72 Name the key and cadence in bars 15–16.

Key:.....
Cadence: [2]

Haydn: *Symphony No. 103 (The Drum Roll)*

You are going to hear two extracts of music from *Symphony No. 103*. Each extract will be played **twice**, with a pause between each playing.

Music E3

Look at the skeleton score and read through questions 73 to 77.

Now listen to Music E3 and answer the questions.

1 Oboe 2 3 Violin 4 5 Differences?

6 Violin 7 8 9 10

11 12 13 14 15

16 17 18 19

20 21 22 23 24 Key?

25 26 27 28

29 30 A 31 B 32 C Chords?

33 34 35 36

73 Which sections of the movement is this extract taken from?

.....
.....[2]

74 Name **two** differences between the music of bars 2⁴–3⁶ and 4⁴–5⁶.

.....
.....[2]

75 What is the key of the theme at bar 22?

..... [1]

76 Name the chords used at the points marked **A**, **B** and **C** on the score:

A:

B:

C:

[3]

77 In bars 11–12, the clarinets play the following music:

Clarinets in B_♭



On the staff below, write out the two clarinet parts in bars 11–12 at sounding pitch. The key signature has been given.



[2]

Music E4

You are now going to hear the second extract of music.
Look at the skeleton score and read through questions 78 to 82.
Now listen to Music E4 and answer the questions.

1 Cello 2 3 4 5

Tempo? Chord sequence?

6 7 8 9 10 11

12 *Allegro con spirito* Violin 13 14 15

16 17 18 Horn 19 Oboe 20 Violin

Motif?

21 22 23

24 25 26 27

78 Which section of the movement is this extract taken from?

.....

[1]

79 What is the tempo marking at the beginning of the extract?

.....

[1]

80 The music of this extract is in E flat major. As fully as you can, describe the chord sequence in bars 5–6.

.....
.....[3]

81 Where is the motif played by the horns in bar 18 first heard in the movement?

.....[1]

82 The theme which starts at bar 1 of the extract has been used before during the movement. Explain where it has been used, and describe any ways in which it has changed during the movement.

.....
.....
.....
.....
.....[4]

Tchaikovsky: *The Nutcracker Suite*

You are going to hear two extracts of music from *The Nutcracker Suite*. Each extract will be played **twice**, with a pause between each playing.

Music E5

Look at the skeleton score and read through questions **83 to 89**.
Now listen to Music E5 and answer the questions.

1 2 3 4 5 Cor anglais 7 8

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Viola and Cello introduction

Transpose

9 10 11 12 13 14 15 16 17

Violins

18 19 20 21 22 23 24 25 26

Tambourine?

27 28 29 30 31 32

33 34 35 36 37 38 39 40 41

Instrument?

Violins

42 43 44 45 46

47 48 49 50 51 52 53

54 55 56 57 58 59 60

Chord change / cadence?

83 How do the strings play throughout the extract?

- Col legno
- Con sordini
- Pizzicato
- Sul ponticello

[1]

84 On the staves below, write out the cor anglais and clarinet parts in bar 5 at sounding pitch. The key signature has been given.

Cor anglais

Clarinet 1

Clarinet 2

[3]

- 85 On the staff below, write out the rhythm of the tambourine part in bar 20.



[2]

- 86 What instrument plays the main theme in bar 33?

.....

[1]

- 87 Which one of the following statements is true?

Between bars 58 and 59:

- The chord changes from major to minor
 There is a perfect cadence
 The chord changes from minor to major
 There is a plagal cadence

[1]

- 88 What is the interval between the cello and the viola throughout the extract?

.....

[1]

- 89 This extract is taken from *Danse Arabe*, or Arabian Dance. Name **one** way in which Tchaikovsky has tried to create an impression of Arabian music.

.....[1]

Music E6

You are now going to hear the second extract of music.
Look at the skeleton score and read through questions 90 to 95.
Now listen to Music E6 and answer the questions.

1 2 Flute 7 3 4 5
Cello

5 6 7
Violins?

8 9 10

11 12 13
Instrument?

14 15 16

17 18 19 20
Accompaniment?

21 22 23 24

Extract continues.

90 Which movement is this extract taken from?

.....[1]

91 How is the violin part in bars 4–6 related to the cello part in the same bars?

.....
.....[2]

92 Which of the following statements is correct?

In bars 10–12:

- A piccolo doubles the flute an octave higher
- A piccolo doubles the flute at the same pitch
- A glockenspiel doubles the flute at the same pitch
- A clarinet doubles the flute an octave lower [1]

93 The theme from bar 3 returns in bar 19. Name **two** differences in the accompaniment.

.....
.....[2]

94 What rhythmic effect is created in the last few bars of the recording (after the printed extract)?

.....[1]

95 (a) Comment on the harmony of this extract

.....
.....[2]

(b) Comment on the bass line in the extract.

.....[1]

Lloyd Webber: *Cats*

You are going to hear two extracts of music from *Cats*. Each extract will be played **twice**, with a pause between each playing.

Music E7

You are going to hear an extract from *Macavity: The mystery cat*.

Look at the skeleton score and read through questions **96** to **102**.

Now listen to Music E7 and answer the questions.

1 Instrumental introduction 2 3

Chord? Rhythmic device? Performance direction?

4 Voice 5
Mac - a - vi - ty's a Mys - tery Cat: he's
Key?

6 7
called the Hid - den Paw, ... For he's the mas - ter cri - mi - nal who

8 9
can de - fy the law. ... He's the baf - fle - ment of Scot - land Yard, the
Bass line?

10 11
Fly - ing Squad's des - pair. ... For when they reach the scene of crime, Mac -

12 13 Instrumental section 14 15
a - vi - ty's not there.
Melody and accompaniment? Similarities? Difference?

16 Voice 17 18
Mac - a - vi - ty, Mac - a - vi - ty, there's no one like Mac - a - vi - ty, He's

bro - ken e - very hu - man law, he breaks the law of gra - vi - ty. His
powers of le - vi - ta - tion, would make a fa - kir stare, And
when you reach the scene of crime Mac - a - vi - ty's not there!

96 What type of chord is the instrumental introduction based on?

.....

[1]

97 What rhythmic device is used in the first two bars of the introduction?

.....

[1]

98 Which of the following performance directions is marked at the beginning of this song?

- Chilling
 Frightening
 Menacing
 Sinister

[1]

99 What is the key of the extract?

.....

[1]

100 Which sentence best describes the bass line in bars 9³–11¹?

- It ascends by step
- There is a tonic pedal
- It descends chromatically
- There is an Alberti bass

[1]

101 Comment on the melody and the accompaniment during the words *'Macavity's not there'* (bars 12 and 24).

.....

.....[2]

102 (a) Name **two** ways in which the second instrumental section (bar 13) is **similar** to the instrumental introduction.

.....

.....[2]

(b) Name **one** way in which the second instrumental section is **different** from the instrumental introduction.

.....[1]

Music E8

You are now going to hear an extract from *Mr Mistoffelees*. Look at the skeleton score, and read through questions 103 to 107.

Now listen to Music E8 and answer the questions.

1. And we all say: 2. Oh! Well I never! Was there e - ver a cat so cle - ver as 3. Complete the melody Device?

4. Ma - gi - cal Mis - ter Mis - tof - fel - ees! 5. 1. 6. 2. - fel - ees! He is 7. Cadence?

8. qui - et, he is small, he is black From his ears to the tip of his tail; He can 9. Bass line?

10. creep thru' the ti - ni - est crack, He can walk on the nar - row - est rail.

103 Describe what happens *in this song* before the printed extract.

.....

.....

.....[3]

104 Complete the melody and rhythm for the line 'Oh well I never was there' on the staff below.

Oh! Well I ne - ver! Was there

[2]

105 What melodic device is used in bars 2–3?

.....

[1]

106 What cadence is used in bar 5?

- Imperfect
 Interrupted
 Perfect
 Plagal

[1]

107 Only three different notes are used in the bass line in bars 7 to 10. What are they?

.....

.....

.....

[3]

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