



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

CANDIDATE  
NAME

CENTRE  
NUMBER

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CANDIDATE  
NUMBER

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**MUSIC**

Paper 2 Prepared Listening

**0410/02**

**May/June 2008**

**Approx. 40 minutes**

Candidates answer on the Question Paper.

No Additional Materials are required.

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

You may use a soft pencil for any diagrams, graphs, music or rough working.

Do not use staples, paper clips, highlighters, glue or correction fluid.

DO **NOT** WRITE IN ANY BARCODES.

**Section D**

Answer **all** the questions on **either** Chinese Music **or** The Gamelan Music of Indonesia.

**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.

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

At the end of the examination, fasten all your work securely together.

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

For Examiner's Use	
<b>Section D</b>	
<b>Section E</b>	
<b>Total</b>	

This document consists of **14** printed pages and **2** blank pages.



SECTION D [20 marks]

For  
Examiner's  
Use

Music around the World – Prescribed Focus

Answer all the questions on **one** prescribed focus:  
**either** Chinese Music (questions **38** to **45**)  
**or** The Gamelan Music of Indonesia (questions **46** to **51**).

Chinese Music

You are going to hear two examples of music taken from the prescribed focus, Chinese Music. Each extract will be played **four** times, with a pause between each playing.

Music D1

You are going to hear two passages from a piece of instrumental music, separated by a short gap. Read through questions **38** to **41**.

38 Name the two instruments you can hear at the beginning of this extract.

.....[2]

39 The two instruments play the same melody. What is the interval between them?

- Third
- Fifth
- Sixth
- Octave

[1]

40 (a) How is the opening of the second passage of music **similar** to the first?

.....[1]

(b) How is the opening of the second passage of music **different** from the first?

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

41 Apart from the instruments that are used, in what ways is this extract typical of Chinese music?

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

**Music D2**

Read through questions 42 to 45.

42 (a) What is the main solo instrument?

..... [1]

(b) Name one instrumental effect or playing technique used by this instrument.

..... [1]

43 (a) What is the accompanying instrument?

..... [1]

(b) How is the sound produced on this instrument?

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

44 Describe some of the accompanying figures played by this instrument.

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

45 Describe the variations in tempo during the extract.

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

The Gamelan Music of Indonesia

For  
Examiner's  
Use

You are going to hear two examples of music taken from the prescribed focus, The Gamelan Music of Indonesia.

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

**Music D3**

Read through questions **46** to **48**.

**46** One of the instrumental groups heard in this extract is the *bonang* family. How is the sound produced on these instruments?

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

**47** Describe how the *panerusan* instruments are used in this extract. Use technical words in your answer.

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

**48** What other features of the extract are typical of gamelan music?

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

**Music D4**

You are going to hear two passages from a piece of instrumental music, separated by a short gap. Read through questions **49** to **51**.

**49** Name the string and wind instruments that can be heard in this extract.

.....[2]

**50** Describe the texture of the first passage of music.

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

**51** In what ways is the second passage of music different?

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

## SECTION E [20 marks]

## Set Work

For  
Examiner's  
Use

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

**either** Schumann: *Piano Concerto* (1st Movement) (questions 52 to 61),

**or** Kodály: *Háry János Suite* (Movements 2, 3 and 5) (questions 62 to 73).

**Schumann: *Piano Concerto***

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

**Music E1**

Look at the skeleton score and read through questions 52 to 56.

Instrument?

Extract continues...

52 What instrument plays the printed melody?

.....

[1]

53 (a) What key is the music in at the beginning of the extract?

.....

[1]

(b) What is the relationship of this key to the tonic key of the movement?

.....

[1]

54 This music is taken from the second subject in the exposition.

(a) In what way is it **similar** to the **first** subject (before the recorded extract)?

..... [1]

(b) In what ways is it **different**?

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

55 Describe Schumann's writing for the piano throughout the recorded extract.

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

56 In the recapitulation (after the recorded extract) this theme returns. What key is it in then?

..... [1]

## Music E2

For  
Examiner's  
Use

Look at the skeleton score and read through questions 57 to 61.

1 Piano 2 3 Orchestra

4 5 Piano 6

7 Orchestra 8 9 Piano

10 Orchestra 11 Piano 12 Orchestra 13 Piano

14 15 16 17

Clarinet in B $\flat$

Transpose

18 19 20 21 22

Key? Piano?

23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38

39 40 41 42 43 44 45 46



57 (a) Where was the music at the beginning of the extract first heard?

.....[1]

(b) How was it different then?

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

58 On the staff below, write out both clarinet parts in bar 17 at sounding pitch. The key signature has been given.

[2]

59 Name the key at bar 21.

..... [1]

**Please turn over for Questions 60 and 61.**

60 What marking does the piano have in bar 21?

- Con espressione
- Passionato
- Rubato
- Staccato

[1]

61 This extract is taken from the development section of the concerto. What features of the music are typical of the development section in a Romantic concerto?

.....

.....

..... [3]



**Kodály: Háy János Suite**For  
Examiner's  
Use

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

**Music E3**

Look at the skeleton score and read through questions **62** to **67**.

1 Percussion introduction 2 3 4 5 Wind 6 7

8 Tempo? Tubular bells? 9 10 Key? 11 12

13 Trumpets 14 15 16

17 Oboe 18 Clarinet 19 Flute 20 Oboe Clarinet Oboe 21

22 23 24 25 26

27 28 29 30 31

32 Instrument? 33 Wind 34 35 Oboe 36 Flute Clarinet

37 38 39 Flute 40 41

42 43 44 45 46

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

.....

[1]

63 Which of the following terms best describes the music played by the tubular bells in bars 1–4?

- Ascending sequence
- Contrary motion
- Descending sequence
- Ostinato

[1]

64 What is the key in bars 5–12?

.....

[1]

65 What instrument plays the printed melody in bars 29–32?

.....

[1]

66 Explain the structure of the extract, referring to bar numbers in your answer.

.....  
.....  
.....  
.....

[4]

67 Describe the music that is heard immediately after the recorded extract.

.....  
.....

[2]

**Music E4**

For  
Examiner's  
Use

Look at the skeleton score and read through questions to 68 to 73.

The skeleton score is divided into six systems of staves, each with numbered boxes for questions:

- System 1:** Viola part, measures 1-5.
- System 2:** Viola part, measures 6-11.
- System 3:** Clarinet in B $\flat$  part (measures 12-15) and Viola part (measures 12-15).
- System 4:** Violins and cellos? Instrument? (measures 16-22).
- System 5:** Flute part (measures 23-28).
- System 6:** Clarinet in B $\flat$  part (measures 29-34) and Flute part (measures 29-34).

**68** How has Kodály made the music in this extract sound typically Hungarian?

.....

.....

.....

.....

.....[3]

**69** What playing technique is used by the violins and cellos in bar 16?

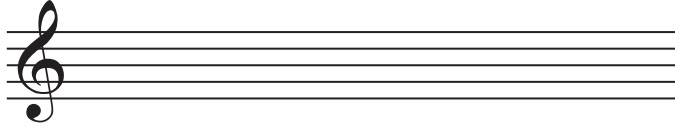
..... [1]

70 What instrument plays the printed melody in bars 17–27?

.....

[1]

71 On the staff below, write out the clarinet part in bar 34 at sounding pitch.



[2]

72 Briefly describe the structure of the extract.

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

73 After the printed extract the main theme from bars 1–12 is heard again. What instrument plays it?

.....

[1]

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