

## **2003 Music**

**Advanced Higher – Listening (Mandatory) – Core**

**Finalised Marking Instructions**

**Question 1**

The music in this question is by American composer Ferde Grofé.

The question is in two parts, (a) and (b).

(a) Read through the list of features below before hearing the music.

Tick **four** features which are present in the music. You will hear the music **twice** with a pause of 10 seconds between playings and a pause of 20 seconds before the next question starts. You now have 15 seconds to read through the list.

- |   |  |
|---|--|
| <input type="checkbox"/> Augmentation                 | <input type="checkbox"/> Flutter tonguing        |
| <input checked="" type="checkbox"/> Three against two | <input checked="" type="checkbox"/> Ostinato     |
| <input type="checkbox"/> Mordent                      | <input type="checkbox"/> Antiphonal              |
| <input type="checkbox"/> Inversion                    | <input checked="" type="checkbox"/> Acciaccatura |
| <input checked="" type="checkbox"/> Bass clarinet     | <input type="checkbox"/> Ground bass             |

Here is the music for the first time.  
Here is the music for the second time.

4

(b) (i) Which musical device is added to the texture in the following excerpt?

Counter Melody

The music will be played **once** only.  
Here is the music.

1

(ii) Apart from playing *arco*, which technique is the violinist using?

Double Stopping/Vibrato (not obbligato)

The excerpt will be played **once** only.  
Here is the music.

1

(iii) Name the instrument playing in the following excerpt.

Celesta/Celeste

The music will be played **once** only.  
Here is the music.

1

**Total marks Question 1: (7)**

**Question 2**

The music in this question is by Ravel.

The question is in three parts, (a), (b) and (c).

You now have 30 seconds to read through part (a).

(a) Follow the music below, then answer the questions (i) and (ii).

The music will be played **three** times. You will then have 30 seconds to complete the question.

- (i) Add the missing rhythm signs in **bar 2**. The pitches of the notes are indicated on the staff. Accept tie, beats 2/3
- (ii) Complete **bar 5** of the melody.

1  
1

Here is the music for the first time.  
Here is the music for the second time.  
Here is the music for the third time.



**Question 2(b) (continued)**

You now have one minute to read questions (i) to (iv).

- (i) How does the bassoon part relate to the oboe part in the bars marked “**X**”?

Contrary Motion/Inversion

1

- (ii) The same accidental has been omitted from the oboe part in two places. Insert this accidental before **either** of the appropriate notes. 1
- (iii) The time-signature changes in the last bar of the oboe part. Insert the new time-signature in the box below.

2  
4

1

- (iv) Place a “**B**” above the note in the oboe part where you hear the first change of the bass note.

The music will be played **twice** with a pause of 20 seconds between playings. You will then have 30 seconds to complete the question.

Here is the music for the first time.  
Here is the music for the second time.

1

- (c) (i) Listen to how this piece ends. Comment on the final chord.

No (major or minor) 3rd/Bare 5ths

The music will be played **twice**.

Here is the music for the first time.  
Here is the music for the second time.

1

- (ii) Without hearing any further excerpt, tick **one** box to identify the style of the music.

- Minimalist
- Aleatoric
- Impressionist
- Serial
- Musique Concrète

1

**Total marks Question 2: (8)**

## Question 3

The music in this question is by Bach and his contemporaries.

The question is in four parts (a), (b), (c) and (d).

(a) Read through the list of features below before hearing the music.

Tick **four** features which are present in the music. You will hear the music **twice** with a pause of 10 seconds between playings and a pause of 20 seconds before the next question starts. You now have 15 seconds to read through the list.

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Hemiola       | <input type="checkbox"/> Aria                      |
| <input type="checkbox"/> Heterophony              | <input type="checkbox"/> Pavan                     |
| <input checked="" type="checkbox"/> Counter tenor | <input checked="" type="checkbox"/> Suspension     |
| <input type="checkbox"/> Harmonics                | <input type="checkbox"/> Chorale prelude           |
| <input type="checkbox"/> Ballett                  | <input checked="" type="checkbox"/> Basso continuo |

Here is the music for the first time.

Here is the music for the second time.

4

(b) Listen to another excerpt then answer questions (i) and (ii).

The music will be played **twice** with no break between playings. You will then have 30 seconds to complete the question.

(i) Name the type of composition which is being sung by the choir.

Chorale/Choral/Chorus/Passion/Oratorio

 (Not hymn/Motet/Mass)

1

(ii) Name the modulation which occurs in the second phrase.

Relative minor (Not major-minor)

Here is the music for the first time.

Here is the music for the second time.

1

**Question 3 (continued)**

(c) Name the type of ornament at the very end of this excerpt.

Appoggiatura

The music will be played **twice**.

Here is the music for the first time.

Here is the music for the second time.

1

(d) The following Baroque excerpt depicts a scene of drunken revelry.

Write the concept which describes the tonality in the excerpt.

Polytonality/Dissonant/Discordant

(Not Atonality)

The excerpt will be played **once** only.

Here is the music.

1

**Total marks Question 3: (8)**

**Question 4**

This question features an arrangement of a song.

The question is in two parts, (a) and (b).

(a) Answer questions (i) and (ii).

(i) Read through the list of features below before hearing the music.

You will hear the music **twice** with a pause of 10 seconds between playings and a pause of 20 seconds before the next question starts. You now have 30 seconds to read through parts (i) and (ii).

Tick **four** features which are present in the music.

- |                                     |              |                                     |              |
|-------------------------------------|--------------|-------------------------------------|--------------|
| <input type="checkbox"/>            | Sprechgesang | <input checked="" type="checkbox"/> | Broken chord |
| <input checked="" type="checkbox"/> | Pedal        | <input type="checkbox"/>            | Madrigal     |
| <input type="checkbox"/>            | Aleatoric    | <input type="checkbox"/>            | Lied         |
| <input type="checkbox"/>            | Alberti bass | <input checked="" type="checkbox"/> | Scat singing |
| <input checked="" type="checkbox"/> | Turn         | <input type="checkbox"/>            | Jazz-funk    |

4

(ii) Write the concept which describes the part played by the flute.

Obbligato/Counter Melody

Here is the music for the first time.

Here is the music for the second time.

1

(b) Listen to a further excerpt, then write the concept which describes the section of the music where the orchestra stops playing.

Cadenza

The music will be played **once** only.

Here is the music.

1

**Total marks Question 4: (6)**

**Question 5**

This question features five excerpts from symphonies.

In each case the music will be played **once** only.

- (a) Write the name of the scale which is outlined at the beginning of this excerpt.

Pentatonic
------------

Here is the music.

1

- (b) Write the concept which describes the type of movement from which this music is taken.

Scherzo/Fugal/(Tonic/Dominant)	Not overture/ Classical/Symphony/Minuet & Trio
--------------------------------	---

Here is the music.

1

- (c) For each of the following two excerpts, name the concept which describes the structural device present in the music. In addition, identify the playing technique which is used in **both** excerpts.

- (i) Here is the first excerpt. Name the device.

Canon/Imitation/Polyphony	(Not Antiphonal)
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1

- (ii) Here is the second excerpt. Name the device and the playing technique.

The device is:

Contrary motion/Sequence
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1

The playing technique is:

Pizzicato/Plucked
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1

- (d) Identify the type of chord at the end of this excerpt. Tick **one** box.

- Dominant 7th
- Added 6th
- Augmented
- Minor

Here is the music.

1

**Total marks Question 5: (6)**

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## Question 6

In this question you will hear an excerpt from a choral work.

A “musical map” of the excerpt has been laid out on the following pages (*eleven* and *twelve*).

You will see that further information is required and should be inserted in the highlighted areas **1 to 7**.

There will now be a pause of **one minute** to allow you to read through the question.

The music will be played **three** times with a pause of 30 seconds between playings. You will then have a further 30 seconds to complete your answer.

In the first two playings a voice will help guide you through the music. This voice will be heard immediately before the music for each of the highlighted areas is heard.

It is **not** included in the third playing.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time

**Total marks Question 6: (13)**

**[Question 6—“musical map” is on fold-out *Pages ten and eleven***

Excerpt opens

Name the brass instruments

Trombones

which, playing in

Unison

play a/an

Fanfare

**1**

Male voices sing

plainchant

legato

in harmony

a cappella

Sprechgesang

(tick **two** boxes)

**2**

The texture is strictly

Homophonic

and the word setting is strictly

Syllabic

**3**

The voices now sing in

Unison/Octaves

**4**

The playing technique of the upper strings is called

Tremolando

The melody is played by

Lower Strings

**5**

The voices sing over a/an

Pedal

in the bass. There are

3 beats in a bar.

**6**

The tonality of the final chord is

Minor

**7**

Excerpt ends

**1** 3 marks

**2** 2 marks

**3** 2 marks

**4** 1 mark

**5** 2 marks

**6** 2 marks

**7** 1 mark

## Question 7

In this question you are asked to compare two excerpts from 1970s popular music.

Both excerpts will be played **twice** with a pause of 20 seconds between playings.

As you listen, list the musical concepts used by the composers under the headings given in **GRID 1** (*Page fourteen*).

[**GRID 1** is for rough work and will **not be marked**.]

After the two playings of the music you will be given **four minutes** to copy/re-arrange your answers in **GRID 2** (*Page fifteen*) and to select and write the concepts common to both excerpts in the middle column.

Here is **excerpt 1** for the **first time**. (Remember to write in **GRID 1**.)

Here is **excerpt 2** for the **first time**.

Here is **excerpt 1** for the **second time**.

Here is **excerpt 2** for the **second time**.

You now have **four minutes** to complete your answers in **GRID 2**.

**Question 7 (continued)**

**IGRID 1]**

2nd EXCERPT	1st EXCERPT	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORM

Question 7 (continued)

[GRID 2]

2nd EXCERPT	CONCEPTS COMMON TO BOTH	1st EXCERPT	
Sequence Imitation Syllabic  Repetition	Sequence Imitation Syllabic  Repetition	Sequence Imitation Syllabic Broken chord Repetition	MELODIC
Major Plagal cadence Interrupted cadence Suspension	Major	Major Perfect cadence Dom 7th	HARMONIC
2 or 4 b/b/2/4/4/4 Simple time Syncopation Rallentando/rit	4 or 2 b/b  Syncopation Rallentando	4 or 2 b/b Compound time/6/8 Syncopation Rallentando Rubato Drum Fill Anacrusis	RHYTHMIC
Polyphonic (contrap'tal) Walking bass Arpeggio  Counter melody	Arpeggio  Counter melody	Homophonic Antiphonal Arpeggio Ostinato Counter melody Q & A	STRUCTURAL
Male voices SATB Drumkit/cymbals Backing vocals Bass guitar Electric guitar Staccato/legato	Male voices  Drumkit Backing vocals Bass guitar	Male voices/tenor Piano/keyboard Drumkit Backing vocals Bass guitar Voices in Harmony Vocal Harmony	TIMBRE
Rock	Rock	Rock Gospel	STYLES/FORM

Total marks Question 7: (12)

[END OF MARKING INSTRUCTIONS]