

## **2003 Music**

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

### **Finalised Marking Instructions**

## Question 1

Listen to this example of vocal music.

Read through the list of features below before hearing the music.

Tick **three** 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 at the end before the next question starts.

- |                                     |              |                                     |                  |
|-------------------------------------|--------------|-------------------------------------|------------------|
| <input type="checkbox"/>            | galliard     | <input type="checkbox"/>            | through-composed |
| <input checked="" type="checkbox"/> | renaissance  | <input type="checkbox"/>            | baroque          |
| <input type="checkbox"/>            | coloratura   | <input checked="" type="checkbox"/> | ballett          |
| <input type="checkbox"/>            | anthem       | <input type="checkbox"/>            | consort          |
| <input checked="" type="checkbox"/> | time changes |                                     |                  |

Here is the music for the first time.

Here is the music for the second time.

**Total marks Question 1: (6)**

## Question 2

This excerpt is from “Fantasia Para un Gentilhombre” by Rodrigo.

Read through the list of features below before hearing the music.

Tick **three** 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 at the end before the next question starts.

- |                                     |              |                                     |                |
|-------------------------------------|--------------|-------------------------------------|----------------|
| <input type="checkbox"/>            | diminution   | <input checked="" type="checkbox"/> | sequence       |
| <input type="checkbox"/>            | tone row     | <input type="checkbox"/>            | basso continuo |
| <input type="checkbox"/>            | idée fixe    | <input checked="" type="checkbox"/> | hemiola        |
| <input checked="" type="checkbox"/> | acciaccatura | <input type="checkbox"/>            | suite          |
| <input type="checkbox"/>            | heterophony  |                                     |                |

Here is the music for the first time.

Here is the music for the second time.

**Total marks Question 2: (6)**

**Question 3**

This excerpt comes from a suite.

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

Tick **three** 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 at the end before part (b).

- |   |  |
|---|--|
| <input type="checkbox"/> harmonics                    | <input type="checkbox"/> pavan                     |
| <input type="checkbox"/> mordent                      | <input type="checkbox"/> concertino                |
| <input type="checkbox"/> chorale prelude              | <input type="checkbox"/> renaissance               |
| <input checked="" type="checkbox"/> imperfect cadence | <input checked="" type="checkbox"/> basso continuo |
| <input checked="" type="checkbox"/> trill             |  |

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

6

(b) Now, after hearing the beginning of that excerpt again, complete **bars 3 and 4** of the music printed below.

You will hear the excerpt **twice**.

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



2

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

**Question 4**

This excerpt comes from a song by Shakatak.

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

Tick **three** 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 at the end before part (b).

- |   |   |
|---|---|
| <input type="checkbox"/> minimalist           | <input checked="" type="checkbox"/> added 6th |
| <input checked="" type="checkbox"/> jazz funk | <input type="checkbox"/> microtone            |
| <input type="checkbox"/> obligato             | <input type="checkbox"/> polytonality         |
| <input checked="" type="checkbox"/> sequence  | <input type="checkbox"/> aleatoric            |
| <input type="checkbox"/> time changes         |   |

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

6

(b) You now have one minute to read over part (b). Now listen to another excerpt and follow the vocal line below.

During this first hearing do **not** attempt to write.

Here is the music.

1  
8 Say, I don't miss you ev - ery day\_\_\_\_\_ don't need you a - ny -

3  
8 way you can take your love a - way\_\_\_\_\_

5  
8 Move, it's ea - sier said than done... can't shout out when you've won,

7  
8 can't hide my love in mind.\_\_\_\_\_

**Question 4 (b) (continued)**

During the next two playings complete your answers (i)–(iv).

The music will be played **twice** with a pause of 20 seconds between playings and a pause of 30 seconds at the end.

Here is the music for the first time.

Here is the music for the second time.

(i) Write the time-signature of the music in the box.

4 4	or C
--------	------

**1**

(ii) Write the concept which best describes the piano part during this excerpt.

Answer \_\_\_\_\_ Counter Melody/Improvisation **1**

(iii) Mark with a bracket (  $\overset{\text{S}}{\rule{1cm}{0.4pt}}$  ) the first example of an interval of a semitone. **1**

(iv) Complete the **five** notes for the phrase “its easier said than done” in **bars 5 and 6**. **1**

**Total marks Question 4: (10)**

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## Question 5

This excerpt comes from “Scheherazade” by Rimsky-Korsakov.

A “musical map” of this excerpt has been laid out on the attached folded sheet (*Pages seven and eight*).

You will see that further information is required and should be inserted in the highlighted areas 1 to 9 on the sheet.

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 each playing.

In the first two playings a voice will help guide you through the music.

This voice will be heard just before the music for each highlighted area 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 5: (11)**

**[Open out for Question 5—“musical map” on *Pages seven and eight***

Question 5 (continued)

Excerpt opens

The opening is played by the woodwind and strings in

- unison/octaves
- harmony
- imitation

(tick **one** box)

1

The soloist is accompanied by the lower strings playing a

Pedal

Drone

2

The solo finishes with an ascending

Arpeggio

in the

Major

key.

3

The time signature here is

6

8

The ornament featured in this section is a

Trill

4

The technique used by the solo violinist is

Double

stopping

or form of words to describe

5

The percussion instrument featured here is the

Tambourine

6

Two flutes play a melody in the

Minor

key.

7

The technique used by the lower strings is

Pizzicato

Plucked

8

The repeated off-beat chord is a

- major chord
- diminished chord
- minor chord

(tick **one** box)

9

Excerpt ends

1 1 mark

2 1 mark

3 2 marks

4 2 marks

5 1 mark

6 1 mark

7 1 mark

8 1 mark

9 1 mark

## Question 6

You are asked to compare two excerpts of choral music.

Both excerpts will be played **three** times with a pause of 15 seconds between playings.

As you listen, list the musical concepts used by the composer under the headings given in **[GRID 1]**.

**This grid is for rough work and will not be marked.**

After the **three** playings of the music you will be given **4 minutes** to copy/re-arrange your answers in **[GRID 2]** and **to select and write the concepts common to both excerpts in the middle box.**

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.

Here is excerpt 1 for the third time.

Here is excerpt 2 for the third time.

You will now have **4 minutes** to complete your answers in **[GRID 2]**.

	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE*	STYLES/FORM
<b>1st EXCERPT</b>	Arpeggio Major (Scales) Modulation Repetition Sequence Turn	Homophonic Imperfect Cadence Interrupted Cadence Major Pedal/Drone Perfect cadence Suspension	2 or 4 b/b Time change 4 b/b → 3 b/b Repetition Time change	Arpeggio Harmony Homophony Imperfect Cadence Interrupted Cadence Modulation Pedal Perfect cadence Repetition Sequence Time change	Crescendo Diminuendo Legato, Male/Female voices Orchestra Organ SATB Staccato Timpani (roll) Trumpets Viols Strings	Chorus Classical Mass
<b>CONCEPTS COMMON TO BOTH</b>	Repetition Sequence	Interrupted Cadence Pedal/Drone Suspension	2 or 4 b/b Repetition	Harmony Homophony Interrupted Cadence Pedal Repetition Sequence	Diminuendo Legato Male/Female voices Trumpets Orchestra SATB Staccato Timpani (roll) Viols Strings	Mass Chorus
<b>2nd EXCERPT</b>	Fanfare Modal Repetition Sequence	Interrupted Cadence Modal Pedal/Drone Suspension	Dotted rhythms Repetition 2 or 4 b/b	Antiphonal Fanfare Harmony Homophony Interrupted Cadence Pedal Question/Answer Repetition Sequence	Cymbal clash Diminuendo Legato Male/Female voices Orchestra SATB, Snare Drum Staccato Timpani (roll) Trumpets Viols Strings	Chorus Mass

\* Only credit concept once

Total marks Question 6: (12)

## Question 7

This question is based on an excerpt from a song by Paul Simon.

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

The following is a list of features which occur in the excerpt. After studying the list, you are asked to enter each feature **once** in the column on the right, at the point where it occurs.

It is suggested that, to save time, you need only write what is underlined.

a glissando played by a bass guitar

a sudden key change

the first example of a cappella male voices

melisma is featured in the soloist's part

a rallentando in the music

antiphonal singing

start of guitar riff

The music will now be played **three** times with a pause of 20 seconds between playings and a pause of 30 seconds at the end.

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 7 (continued)**

a **glissando** played by a bass guitar  
 a sudden **key change**  
 the first example of **a cappella** male voices  
**melisma** is featured in the soloist's part  
 a **rallentando** in the music  
**antiphonal** singing  
 start of guitar **riff**

Insert each feature below once only.

<i>INTRODUCTION</i>	1	A Cappella
She's a rich girl	2	
She don't try to hide it	3	
Diamonds on the soles of her shoes	4	
He's a poor boy	5	
Empty as a pocket	6	
Empty as a pocket with nothing to lose	7	
Sing Ta na na	8	Antiphonal
Ta na na na	9	
She got diamonds on the soles of her shoes	10	
Ta na na	11	Antiphonal
Ta na na na	12	
She got diamonds on the soles of her shoes	13	
Diamonds on the soles of her shoes	14	
Diamonds on the soles of her shoes	15	
Diamonds on the soles of her shoes	16	
Diamonds on the soles of her shoes	17	Rallentando
	18	Riff (either order)
	19	Key Change (or line)
People say she's crazy	20	
She got diamonds on the soles of her shoes	21	
Well that's one way to lose these walking blues	22	
Diamonds on the soles of her shoes	23	Glissando
She was physically forgotten	24	Glissando
Then she slipped into my pocket	25	
With my car keys	26	
She said you've taken me for granted	27	
Because I please you	28	
Wearing these diamonds	29	Melisma

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

[END OF MARKING INSTRUCTIONS]