

2003 Music

Intermediate 2 – Listening Extension

Finalised Marking Instructions

QUESTION 1

Marks

This question is based on excerpts from “Jupiter” by Holst.

(a) Listen to this excerpt and tick **one** box to indicate what you hear.

- Alberti bass
- Pedal
- Ground bass
- Ostinato

2

(b) Listen to how the music continues and tick **two** boxes to identify features present.

- Tremolando
- Scherzo
- Atonal
- Cluster
- Syncopation

4

(c) Follow the melody line printed below and add the missing notes in **bars 2 and 3**.

The rhythm is given above the staff.

The music will be played **three** times with a pause of 20 seconds between playings and a pause of 20 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.

1 2 3 4

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 2

Total marks Question 1: (8)

QUESTION 2

Marks

This question is based on excerpts from “Messiah” by Handel.

- (a) After reading the list of features below, tick **three** features which are present in the music. The music will be played **twice** with a pause of 10 seconds between playings and a pause of 10 seconds at the end.

The text for the first part of the question is given below.

Here is the music for the first time.

Here is the music for the second time.

Thus saith the Lord, The Lord of Hosts:

Yet once a little while, and I will shake the heav'ns and the earth, the sea and the dry land,

And I will shake all nations.

- | | |
|---|--|
| <input checked="" type="checkbox"/> Recitative | <input type="checkbox"/> Obbligato |
| <input type="checkbox"/> Polyphony | <input type="checkbox"/> Tierce de Picardie |
| <input type="checkbox"/> Trill | <input checked="" type="checkbox"/> Melismatic |
| <input type="checkbox"/> Chorale | <input type="checkbox"/> Classical |
| <input checked="" type="checkbox"/> Word painting | |

6

- (b) Listen to the following excerpt and tick **one** box to describe what you hear.

- | |
|--|
| <input type="checkbox"/> Recitative |
| <input checked="" type="checkbox"/> Aria |
| <input type="checkbox"/> Chorale |
| <input type="checkbox"/> Slow air |

1

[Turn over

QUESTION 2 (continued)

Marks

(c) Listen to a further excerpt from the same piece of music.

Follow the melody line printed below and, in the boxed area, add the missing notes, both pitch and rhythm.

Each asterisk (*) above the staff indicates one note.

The music will be played **three** times with a pause of 20 seconds between playings and a pause of 20 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.

violins

voice

get thee

If **TOTALLY correct** { Rhythm $\frac{1}{2}$ | Pitch $\frac{1}{2}$ } If **TOTALLY correct**

up in - to_ the high moun - - - - - (-tain)

Total marks Question 2: (9)

QUESTION 3

Marks

This question is based on excerpts of music from “Symphony No. 3” by Saint-Saëns.

(a) This part of the question refers to the music printed on the opposite page.

You now have **one minute** to read the questions below.

(i) Write **one** word to describe the texture of the music heard in **Box A**.

Polyphony

1

(ii) Write the name of the keyboard instrument which plays throughout the music heard in **Box B**.

Piano

1

(iii) Write the concept which describes what the keyboard instrument plays.

Broken Chords/Arpeggios

1

(iv) Insert the missing notes, both pitch and rhythm, in **Box C**. Each asterisk (*) indicates one note.

2

(v) In **Box D** insert the musical sign needed to correct the note.

1

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

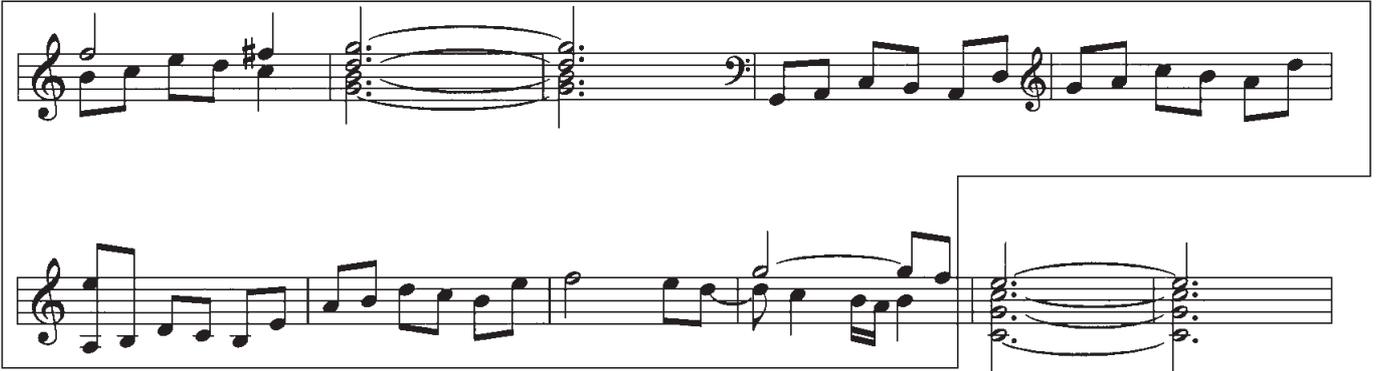
Here is the excerpt for the first time.

Here is the excerpt for the second time.

Here is the excerpt for the third time.



Box A



Box B

Rhythm $\frac{1}{2}$ if totally correct

Box C

If Pitch & Rhythm correct $\frac{1}{2}$

Pitch $\frac{1}{2}$

Pitch $\frac{1}{2}$ - if totally correct

Box D

[Turn over

QUESTION 3 (continued)

Marks

(b) This part of the question refers to the music printed on the opposite page.

You now have **one minute** to read the questions below.

(i) Mark [C] above the music at **two** places where you hear a cymbal clash. **1**

(ii) In the space below write the name of **one** additional percussion instrument heard at these points.

Timpani B drum

1

(iii) Tick the correct version of the fanfare rhythm heard in **Box E**.







1

(iv) Draw a bracket _____ below the music to indicate **one** additional place where the fanfare rhythm is heard. **1**

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

Here is the excerpt for the first time.

Here is the excerpt for the second time.

Total marks Question 3: (10)

C
Box E

C

C

or

C

or

[Turn over

QUESTION 4

Marks

This question is based on excerpts from “Songs of Love” by The Divine Comedy.

- (a) Listen to the **voices** in this excerpt and identify the structural concept.
Write your answer in the space below.

Canon

1

- (b) Identify the instrument playing the **melody** in this excerpt.
Write your answer in the space below.

Harpsichord

1

- (c) You now have **20 seconds** to read the questions below.

- (i) Add the missing notes, both pitch and rhythm, in **Box A**.
Each asterisk (*) indicates one note.

1

- (ii) Write the rhythm only in **Box B**.

1

Listen to the melody and follow the music printed on the opposite page.

The music will now be played **twice** with a pause of 20 seconds between playings.

Here is the excerpt for the first time.

Here is the excerpt for the second time.

(d) In **Box C** you are asked to identify the chords used.

Marks

You should write either the chord name or number in the boxes provided above the staff.

The music is in the key of C major, and some of the chords are given.

3

The excerpt begins at the end of line 2 (indicated by the \blacklozenge sign).

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

Here is the excerpt for the first time.

Here is the excerpt for the second time.

Here is the excerpt for the third time.

Fate does - n't hang on a wrong or right ___ choice, ___

Excerpt for (d) starts here

Box A $\frac{1}{2}$ - pitches correct; $\frac{1}{2}$ for rhythm

For - tune de - pends on the tone of your voice. ___ So let's

C
I

F
IV

G
V

Am
VI

Box B

$\frac{1}{2}$ $\frac{1}{2}$ (. accepted)

sing while we still can while the sun hangs high up a - bove

Box C

Won - der - ful songs of love, ___

F
IV

G
V

Am
VI

$\frac{1}{2}$ mark for EACH CORRECT CHORD

F
IV

G
V

C
I

beau - ti - ful songs of ___ love.

Total marks Question 4: (7)

QUESTION 5

Marks

In this question you will hear a piece of music by Robert Farnon.

A musical map has been laid out on the following page.

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

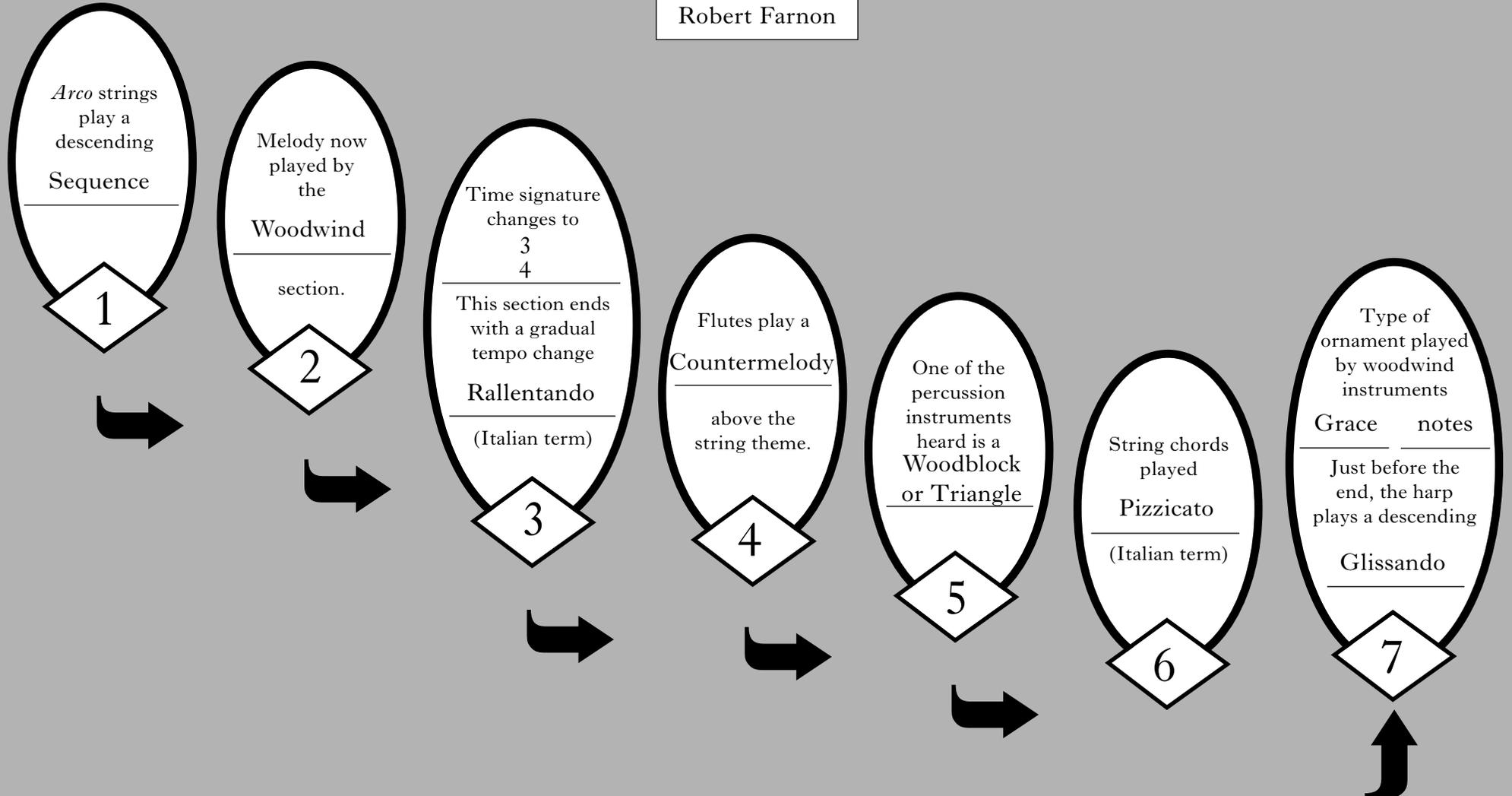
Here is the music for the third time.

9

Total marks Question 5: (9)

Question 5 – Musical Map

Robert Farnon



1 (1 mark)	2 (1 mark)	3 (2 marks)	4 (1 mark)	5 (1 mark)	6 (1 mark)	7 (2 marks)
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QUESTION 6

Marks

You are asked to compare two excerpts from two different pieces written for solo instrument with orchestral accompaniment.

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

As you listen, list the musical concepts used by each composer; if you wish you may use **GRID 1** for your rough work, **but only answers written on GRID 2 will be marked.**

After the **two** playings of the music you will be given four 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.

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

Remember, GRID 1 will not be marked.

A warning tone will sound 30 seconds before the start of the next question.

7

Total marks Question 6: (7)

GRID 1

List the musical concepts heard in each excerpt.

You should remember the following headings:

MELODIC, HARMONIC, RHYTHMIC, STRUCTURAL, TIMBRE, STYLES/FORM

1st excerpt	2nd excerpt

ROUGH
WORK

1ST EXCERPT	CONCEPTS COMMON TO BOTH	2ND EXCERPT	
Repetition Sequence Phrase; Question + Answer; Modulating Tone; Semitone Ornament	Repetition Sequence Phrase Question/Answer Tone/Semitone Modulating	Repetition Sequence Phrase Question/Answer Imitation; Modulating Tone; Semitone Imitation	MELODIC
Minor Modulation to rel. major Perfect cadence Imperfect cadence Discord; Chords Passing note	(Same Key) Minor Modulation to rel. major Perfect cadence Imperfect cadence Chords Discord	Minor Modulation to rel. major Perfect cadence Imperfect cadence Chords Discord	HARMONIC
Repetition Simple time; 2 or 4 Rubato Moderato Fairly Fast	Repetition Simple time Rubato Moderato Fairly Fast	Repetition Simple time 2 or 4 Rubato Off the beat Moderato Fairly Fast	RHYTHMIC
Harmony/Homophony Section Chords Solo	Harmony Homophony Section Solo	Harmony/Homophony Section Chords Solo Arpeggio/Broken Chords	STRUCTURAL
Pizzicato; Arco Crescendo Legato Diminuendo Solo piano Symphony orch.	Legato Crescendo Diminuendo Solo piano Symphony orch.	Staccato; Legato Crescendo; Diminuendo Solo piano Symphony orch. Arco; Timp roll	TIMBRE
Romantic Concerto	Romantic Concerto	Romantic Concerto	STYLES/FORM

(3)

4

(3)

7

**Either or both side
columns**

[Question 7 starts on Page eighteen

QUESTION 7

Marks

In this question you will hear an excerpt of music from “Sweeney Todd—The Demon Barber of Fleet Street” by Stephen Sondheim.

The following is a list of features which occur in the excerpt. After studying the list you are asked to enter each feature **once** only 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.

Xylophone and violins in unison

Female voices in octaves

Homophony—male and female voices

3-note ostinato on strings

Accented note on bass drum

The question is printed on the next page.

There will now be a pause of two minutes to allow you to read the question.

The music will be played **three** times with a pause of 20 seconds between playings.

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 7: (10)

Xylophone and violins in unison
 Female voices in octaves
Homophony—male and female voices
 3-note ostinato on strings
 Accented note on bass drum

Marks

1	Short introduction	
2	Swing your razor wide, Sweeney! Hold it to the skies!	Homophony
3	Freely flows the blood of those who moralize!	Bass drum
4	His needs were few, his room was bare: a lavabo and a fancy chair,	
5	A mug of suds and a leather strop, an apron, a towel, a pail and a mop.	
6	For neatness he deserved a nod, did Sweeney Todd,	
7	The Demon Barber of Fleet Street.	
8	Inconspicuous Sweeney was, quick and quiet and clean 'e was.	
9	Back of his smile, under his word, Sweeney heard music that nobody heard.	
10	Sweeney pondered and Sweeney planned, like a perfect machine 'e planned.	Octaves
11	Sweeney was smooth, Sweeney was subtle, Sweeney would blink and rats would scuttle.	
	<i>Previous 4 lines of words are sung by various groups, overlapping and building up to . . .</i>	
12	Sweeney! Sweeney! Sweeney! Sweeeeeeneeeey!	Ostinato
13	Attend the tale of Sweeney Todd. He served a dark and a vengeful god.	Ostinato
14	What happened then—well that's the play, and he wouldn't want us to give it away,	Ostinato
15	Not Sweeney, not Sweeney Todd,	
16	The Demon Barber of Fleet Street.	Unison
17	Instrumental	Unison

10

[END OF MARKING INSTRUCTIONS]