

2004 Music

Higher – Listening (Mandatory) Core

Finalised Marking Instructions

Question 1

This excerpt is from music by Gary Moore.

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"/> | polytonality | <input checked="" type="checkbox"/> | tierce de picardie |
| <input type="checkbox"/> | hemiola | <input type="checkbox"/> | sprechgesang |
| <input checked="" type="checkbox"/> | distortion | <input type="checkbox"/> | organised sound |
| <input type="checkbox"/> | trill | <input type="checkbox"/> | tone row |
| <input checked="" type="checkbox"/> | sequence | | |

Here is the music for the first time.

Here is the music for the second time.

Total marks Question 1: (6)

Question 2

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"/> | consort | <input type="checkbox"/> | baroque |
| <input checked="" type="checkbox"/> | mass | <input type="checkbox"/> | anthem |
| <input type="checkbox"/> | lied | <input type="checkbox"/> | madrigal |
| <input type="checkbox"/> | homophony | <input checked="" type="checkbox"/> | renaissance |
| <input checked="" type="checkbox"/> | polyphony | | |

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 features instrumental music.

(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"/> renaissance | <input type="checkbox"/> consort |
| <input type="checkbox"/> harmonics | <input type="checkbox"/> turn |
| <input checked="" type="checkbox"/> concerto grosso | <input checked="" type="checkbox"/> basso continuo |
| <input type="checkbox"/> homophony | <input type="checkbox"/> french overture |
| <input checked="" type="checkbox"/> concertino | |

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

6

(b) Here is the start of that excerpt again, the music of which is printed below. During the next two playings complete your answers (i)–(ii).

- (i) Insert an **X** at the point where the violins enter. 1
- (ii) Name the interval marked with a bracket. 1

Semitone/Second/Minor 2nd

The image shows two staves of musical notation in G major (one sharp). The first staff is in 3/4 time and contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). A bracket is drawn under the interval between the two B4 notes. The second staff is in the same key and time, starting with an 'X' above the first note (G4), followed by the same sequence of notes as the first staff.

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

Total marks Question 3: (8)

Question 4

This question is based on orchestral music.

You now have one minute to read over part (a).

(a) Listen to this excerpt and follow the music on the opposite page.

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

Here is the music.

During the next three playings complete your answers (i)–(vii).

The music will 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.

(i) Write **T** above the note where the timpani first enters.

1

(ii) Insert the time signature in the given box.

3 4	also	$\frac{3}{4}$
--------	------	---------------

1

(iii) Insert the accidental omitted from bar 2.

1

(iv) Complete bar 5.

1

(v) Write Tr above an example of a trill.

1

(vi) Write the concept which best describes the bass part to bars 1–4.

PEDAL

1

(vii) Name the cadence at the end of the extract.

PERFECT

1

(b) After hearing a continuation of the music tick **one** box in **Column One** to describe the style and **one** box in **Column Two** to describe the form/structure.

Column One	Column Two
<input type="checkbox"/> renaissance	<input type="checkbox"/> pavan
<input checked="" type="checkbox"/> classical	<input checked="" type="checkbox"/> minuet
<input type="checkbox"/> romantic	<input type="checkbox"/> galliard
<input type="checkbox"/> minimalist	<input type="checkbox"/> scherzo

2

Question 4 (continued)

Marks

Musical notation for Question 4 (continued). The notation is on a single staff in treble clef with a key signature of two sharps (F# and C#). The notes are: G4 (marked '1'), A4 (marked 'T'), B4 (marked '2'), C#5 (marked '3'), D5 (marked '4'), E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The notes are grouped into measures: measures 1-2 contain G, A, B, C; measures 3-4 contain D, E, F#, G; measures 5-6 contain A, B, C, D; measures 7-8 contain E, F#, G, A. The final note is a whole note G6.

Accept the sharp before or after the G not adjacent to the previous note A

Total marks Question 4: (9)

Question 5

This excerpt comes from “Songs of the Auvergne” by Canteloube.

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.

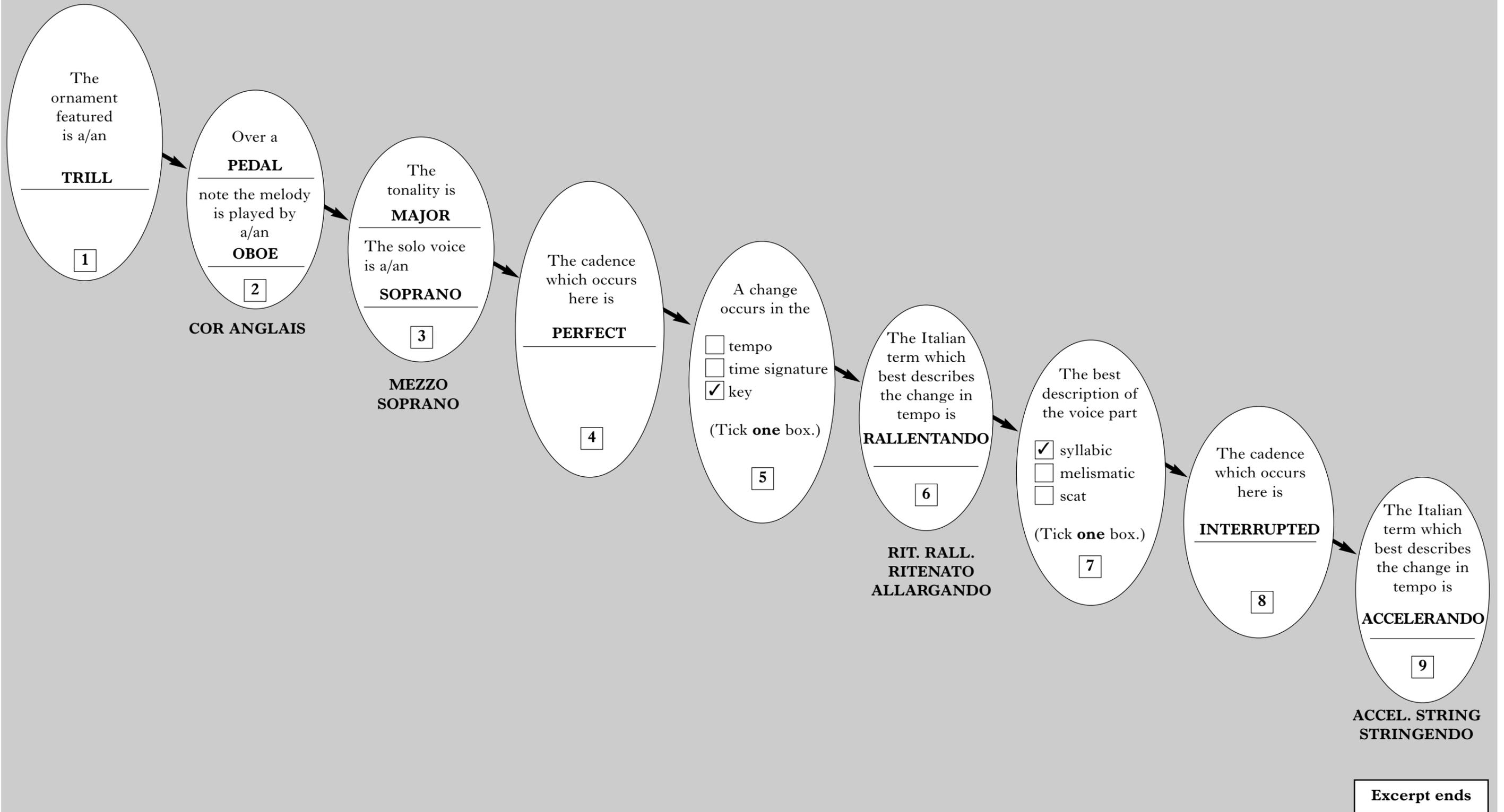
Here is the music for the second time.

Here is the music for the third time.

Total marks Question 5: (11)

Question 5 (continued)

Excerpt opens



[1] 1 mark

[2] 2 marks

[3] 2 marks

[4] 1 mark

[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 orchestral 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]**.

Question 6 (continued)

[GRID 1]

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

	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORM
1st EXCERPT	IMITATION KEY CHANGE MODULATING MORDENT OCTAVE LEAPS REPETITION SEQUENCE TRILL	DISCORD IMPERFECT CADENCE KEY CHANGE MAJOR MODULATION PERFECT CADENCE SUSPENSION	ANACRUSIS ACCENTED DOTTED RHYTHMS SYNCOPIATION 2 or 4 b/b 2 4 2 4 4 2	ANTIPHONAL ARPEGGIO HARMONY HOMOPHONY PEDAL POLYPHONY	BASSOON CELLO CONCERTINO CRESCENDO DIMINUENDO DOUBLE STOPPING (VIOLIN) HORNS LEGATO OBOE ORCHESTRA RIPIENO/STRINGS STACCATO	NEO CLASSICAL STYLE OF CONCERTO GROSSO
CONCEPTS COMMON TO BOTH	KEY CHANGE MODULATING OCTAVE LEAPS REPETITION SEQUENCE TRILL	KEY CHANGE MAJOR MODULATION PERFECT CADENCE SUSPENSION	ACCENTED DOTTED RHYTHMS 2 or 4 b/b 2 4 2 4 4 2	ANTIPHONAL ARPEGGIO HARMONY HOMOPHONY	BASSOON CRESCENDO DIMINUENDO HORNS LEGATO OBOE ORCHESTRA STACCATO STRINGS	NEO CLASSICAL
2nd EXCERPT	ACCIACCATURA BROKEN CHORD MODULATING OCTAVE LEAPS REPETITION SEQUENCE TRILL TURN	INTERRUPTED CADENCE KEY CHANGE MAJOR MODULATION PERFECT CADENCE SUSPENSION	ACCENTED DOTTED RHYTHMS 2 or 4 b/b 2 4 2 4 4 2	ALBERTI BASS ANTIPHONAL ARPEGGIO COUNTER- MELODY HARMONY HOMOPHONY	BASSOON CLARINET CRESCENDO DIMINUENDO FLUTE HORNS LEGATO OBOE ORCHESTRA PIZZICATO STACCATO STRINGS TIMPANI	NEO CLASSICAL SYMPHONY

- 1 mark for each correct concept
- credit each concept once only
- mark concepts common to both sections first—7 marks available
- 5 marks available for correct concepts in 1st and 2nd excerpt
- 2 marks maximum for naming specific instruments, but “orchestra” may be credited with 1 mark in addition to this

Total marks Question 6: (12)

Question 7

This question is based on an excerpt of music by Andrew Lloyd Webber.

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.

- the beginning of a pedal effect
- a sudden key change
- the first example of a bells effect
- an interrupted cadence
- first example of unison singing
- a glissando played by the piano
- first example of sequence
- first piano entry

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)

the beginning of a pedal effect	a sudden key change
the first example of a bells effect	an interrupted cadence
first example of unison singing	a glissando played by the piano
first example of sequence	first piano entry

Insert each feature below once only.

We've gotta keep this secret	1	
We gotta do this right	2	
If we don't screw up – we can save his life then	3	UNISON INTERRUPTED CADENCE
This could be the night	4	PIANO INTERRUPTED CADENCE
When children rule the world	5	
This could be the night – the night	6	
When children rule the world	7	GLISSANDO
	8	GLISSANDO
Doves and kings and shepherds and wisemen	9	INTERRUPTED CADENCE
Came together followed the star	10	
They all gathered down in a manger	11	INTERRUPTED CADENCE
They came from so very far	12	
	13	
Midnight is clear	14	SEQUENCE
Our saviour is here	15	SEQUENCE
He's gonna guard each boy and girl	16	
No hunger or thirst	17	
The last will be first	18	
The night that children rule the world	19	INTERRUPTED CADENCE
When children rule the world tonight	20	
When children rule the world	21	
	22	KEY CHANGE
All our greatest wishes are granted	23	PEDAL KEY CHANGE
Let us sing let innocence reign	24	
All our prayers are finally answered	25	
Blessed and free of all pain	26	
	27	
Towers of fire	28	BELLS
Rise ever higher	29	BELLS
Magical flags will be unfurled	30	
The demons are gone!	31	
The young are the strong!	32	
The night that children rule the world	33	INTERRUPTED CADENCE
When children rule the world tonight	34	
When children rule the world	35	

DEDUCT 1 MARK FOR ADDITIONAL ENTRIES (MORE THAN 8). NO DEDUCTIONS FOR TWO SIMILAR ENTRIES CORRECT

Total marks Question 7: (8)

[END OF MARKING INSTRUCTIONS]