

2005 Music

Higher – Listening (Mandatory)

Finalised Marking Instructions

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments.

Question 1

Listen to this excerpt from a song.

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"/> melodic minor | <input checked="" type="checkbox"/> acciaccatura |
| <input type="checkbox"/> a capella | <input type="checkbox"/> coloratura |
| <input checked="" type="checkbox"/> dominant 7th | <input type="checkbox"/> serial |
| <input type="checkbox"/> interrupted cadence | <input type="checkbox"/> da capo aria |
| <input checked="" type="checkbox"/> modulation | |

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 comes from a work by J.S. Bach.

(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 the next question starts.

- | | |
|--|---|
| <input type="checkbox"/> turn | <input type="checkbox"/> chaconne |
| <input checked="" type="checkbox"/> sequence | <input type="checkbox"/> consort |
| <input type="checkbox"/> plagal cadence | <input type="checkbox"/> fugue |
| <input type="checkbox"/> harmonics | <input checked="" type="checkbox"/> trill |
| <input checked="" type="checkbox"/> basso continuo | |

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

6

(b) 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 2: (8)

Question 3

This question is based on an excerpt of orchestral music.

You now have **one minute** to read over the question.

(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 two playings complete your answers (i)–(v).

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) Insert the time signature in the given box.

| |
|----------|
| 6 |
| 8 |

1

(ii) Write **F** above the note where the flute first enters.

1

(iii) Write **S** above an example of a suspension.

1

(iv) Insert the accidental omitted from **bar 6**.

1

(v) Insert the missing notes at the asterisks(*).

1

(b) After hearing a continuation of the music:

(i) Give the name of the solo instrument.

| |
|----------------|
| TRUMPET |
|----------------|

1

(ii) Suggest the likely style/form of the music.

| |
|---------------------------|
| CONCERTO/CLASSICAL |
|---------------------------|

1

Here is the music.

Question 3 (continued)

Musical notation for Question 3 (continued) on a single staff in G minor. The piece is in 3/4 time. The notation includes fingerings (1-4) and articulation marks (F, S, (S), (S), and three asterisks). The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4, 11. C4, 12. B3, 13. A3, 14. G3, 15. F3, 16. E3, 17. D3, 18. C3, 19. B2, 20. A2, 21. G2, 22. F2, 23. E2, 24. D2, 25. C2, 26. B1, 27. A1, 28. G1, 29. F1, 30. E1, 31. D1, 32. C1, 33. B0, 34. A0, 35. G0, 36. F0, 37. E0, 38. D0, 39. C0, 40. B-1, 41. A-1, 42. G-1, 43. F-1, 44. E-1, 45. D-1, 46. C-1, 47. B-2, 48. A-2, 49. G-2, 50. F-2, 51. E-2, 52. D-2, 53. C-2, 54. B-2, 55. A-2, 56. G-2, 57. F-2, 58. E-2, 59. D-2, 60. C-2, 61. B-2, 62. A-2, 63. G-2, 64. F-2, 65. E-2, 66. D-2, 67. C-2, 68. B-2, 69. A-2, 70. G-2, 71. F-2, 72. E-2, 73. D-2, 74. C-2, 75. B-2, 76. A-2, 77. G-2, 78. F-2, 79. E-2, 80. D-2, 81. C-2, 82. B-2, 83. A-2, 84. G-2, 85. F-2, 86. E-2, 87. D-2, 88. C-2, 89. B-2, 90. A-2, 91. G-2, 92. F-2, 93. E-2, 94. D-2, 95. C-2, 96. B-2, 97. A-2, 98. G-2, 99. F-2, 100. E-2, 101. D-2, 102. C-2, 103. B-2, 104. A-2, 105. G-2, 106. F-2, 107. E-2, 108. D-2, 109. C-2, 110. B-2, 111. A-2, 112. G-2, 113. F-2, 114. E-2, 115. D-2, 116. C-2, 117. B-2, 118. A-2, 119. G-2, 120. F-2, 121. E-2, 122. D-2, 123. C-2, 124. B-2, 125. A-2, 126. G-2, 127. F-2, 128. E-2, 129. D-2, 130. C-2, 131. B-2, 132. A-2, 133. G-2, 134. F-2, 135. E-2, 136. D-2, 137. C-2, 138. B-2, 139. A-2, 140. G-2, 141. F-2, 142. E-2, 143. D-2, 144. C-2, 145. B-2, 146. A-2, 147. G-2, 148. F-2, 149. E-2, 150. D-2, 151. C-2, 152. B-2, 153. A-2, 154. G-2, 155. F-2, 156. E-2, 157. D-2, 158. C-2, 159. B-2, 160. A-2, 161. G-2, 162. F-2, 163. E-2, 164. D-2, 165. C-2, 166. B-2, 167. A-2, 168. G-2, 169. F-2, 170. E-2, 171. D-2, 172. C-2, 173. B-2, 174. A-2, 175. G-2, 176. F-2, 177. E-2, 178. D-2, 179. C-2, 180. B-2, 181. A-2, 182. G-2, 183. F-2, 184. E-2, 185. D-2, 186. C-2, 187. B-2, 188. A-2, 189. G-2, 190. F-2, 191. E-2, 192. D-2, 193. C-2, 194. B-2, 195. A-2, 196. G-2, 197. F-2, 198. E-2, 199. D-2, 200. C-2, 201. B-2, 202. A-2, 203. G-2, 204. F-2, 205. E-2, 206. D-2, 207. C-2, 208. B-2, 209. A-2, 210. G-2, 211. F-2, 212. E-2, 213. D-2, 214. C-2, 215. B-2, 216. A-2, 217. G-2, 218. F-2, 219. E-2, 220. D-2, 221. C-2, 222. B-2, 223. A-2, 224. G-2, 225. F-2, 226. E-2, 227. D-2, 228. C-2, 229. B-2, 230. A-2, 231. G-2, 232. F-2, 233. E-2, 234. D-2, 235. C-2, 236. B-2, 237. A-2, 238. G-2, 239. F-2, 240. E-2, 241. D-2, 242. C-2, 243. B-2, 244. A-2, 245. G-2, 246. F-2, 247. E-2, 248. D-2, 249. C-2, 250. B-2, 251. A-2, 252. G-2, 253. F-2, 254. E-2, 255. D-2, 256. C-2, 257. B-2, 258. A-2, 259. G-2, 260. F-2, 261. E-2, 262. D-2, 263. C-2, 264. B-2, 265. A-2, 266. G-2, 267. F-2, 268. E-2, 269. D-2, 270. C-2, 271. B-2, 272. A-2, 273. G-2, 274. F-2, 275. E-2, 276. D-2, 277. C-2, 278. B-2, 279. A-2, 280. G-2, 281. F-2, 282. E-2, 283. D-2, 284. C-2, 285. B-2, 286. A-2, 287. G-2, 288. F-2, 289. E-2, 290. D-2, 291. C-2, 292. B-2, 293. A-2, 294. G-2, 295. F-2, 296. E-2, 297. D-2, 298. C-2, 299. B-2, 300. A-2, 301. G-2, 302. F-2, 303. E-2, 304. D-2, 305. C-2, 306. B-2, 307. A-2, 308. G-2, 309. F-2, 310. E-2, 311. D-2, 312. C-2, 313. B-2, 314. A-2, 315. G-2, 316. F-2, 317. E-2, 318. D-2, 319. C-2, 320. B-2, 321. A-2, 322. G-2, 323. F-2, 324. E-2, 325. D-2, 326. C-2, 327. B-2, 328. A-2, 329. G-2, 330. F-2, 331. E-2, 332. D-2, 333. C-2, 334. B-2, 335. A-2, 336. G-2, 337. F-2, 338. E-2, 339. D-2, 340. C-2, 341. B-2, 342. A-2, 343. G-2, 344. F-2, 345. E-2, 346. D-2, 347. C-2, 348. B-2, 349. A-2, 350. G-2, 351. F-2, 352. E-2, 353. D-2, 354. C-2, 355. B-2, 356. A-2, 357. G-2, 358. F-2, 359. E-2, 360. D-2, 361. C-2, 362. B-2, 363. A-2, 364. G-2, 365. F-2, 366. E-2, 367. D-2, 368. C-2, 369. B-2, 370. A-2, 371. G-2, 372. F-2, 373. E-2, 374. D-2, 375. C-2, 376. B-2, 377. A-2, 378. G-2, 379. F-2, 380. E-2, 381. D-2, 382. C-2, 383. B-2, 384. A-2, 385. G-2, 386. F-2, 387. E-2, 388. D-2, 389. C-2, 390. B-2, 391. A-2, 392. G-2, 393. F-2, 394. E-2, 395. D-2, 396. C-2, 397. B-2, 398. A-2, 399. G-2, 400. F-2, 401. E-2, 402. D-2, 403. C-2, 404. B-2, 405. A-2, 406. G-2, 407. F-2, 408. E-2, 409. D-2, 410. C-2, 411. B-2, 412. A-2, 413. G-2, 414. F-2, 415. E-2, 416. D-2, 417. C-2, 418. B-2, 419. A-2, 420. G-2, 421. F-2, 422. E-2, 423. D-2, 424. C-2, 425. B-2, 426. A-2, 427. G-2, 428. F-2, 429. E-2, 430. D-2, 431. C-2, 432. B-2, 433. A-2, 434. G-2, 435. F-2, 436. E-2, 437. D-2, 438. C-2, 439. B-2, 440. A-2, 441. G-2, 442. F-2, 443. E-2, 444. D-2, 445. C-2, 446. B-2, 447. A-2, 448. G-2, 449. F-2, 450. E-2, 451. D-2, 452. C-2, 453. B-2, 454. A-2, 455. G-2, 456. F-2, 457. E-2, 458. D-2, 459. C-2, 460. B-2, 461. A-2, 462. G-2, 463. F-2, 464. E-2, 465. D-2, 466. C-2, 467. B-2, 468. A-2, 469. G-2, 470. F-2, 471. E-2, 472. D-2, 473. C-2, 474. B-2, 475. A-2, 476. G-2, 477. F-2, 478. E-2, 479. D-2, 480. C-2, 481. B-2, 482. A-2, 483. G-2, 484. F-2, 485. E-2, 486. D-2, 487. C-2, 488. B-2, 489. A-2, 490. G-2, 491. F-2, 492. E-2, 493. D-2, 494. C-2, 495. B-2, 496. A-2, 497. G-2, 498. F-2, 499. E-2, 500. D-2, 501. C-2, 502. B-2, 503. A-2, 504. G-2, 505. F-2, 506. E-2, 507. D-2, 508. C-2, 509. B-2, 510. A-2, 511. G-2, 512. F-2, 513. E-2, 514. D-2, 515. C-2, 516. B-2, 517. A-2, 518. G-2, 519. F-2, 520. E-2, 521. D-2, 522. C-2, 523. B-2, 524. A-2, 525. G-2, 526. F-2, 527. E-2, 528. D-2, 529. C-2, 530. B-2, 531. A-2, 532. G-2, 533. F-2, 534. E-2, 535. D-2, 536. C-2, 537. B-2, 538. A-2, 539. G-2, 540. F-2, 541. E-2, 542. D-2, 543. C-2, 544. B-2, 545. A-2, 546. G-2, 547. F-2, 548. E-2, 549. D-2, 550. C-2, 551. B-2, 552. A-2, 553. G-2, 554. F-2, 555. E-2, 556. D-2, 557. C-2, 558. B-2, 559. A-2, 560. G-2, 561. F-2, 562. E-2, 563. D-2, 564. C-2, 565. B-2, 566. A-2, 567. G-2, 568. F-2, 569. E-2, 570. D-2, 571. C-2, 572. B-2, 573. A-2, 574. G-2, 575. F-2, 576. E-2, 577. D-2, 578. C-2, 579. B-2, 580. A-2, 581. G-2, 582. F-2, 583. E-2, 584. D-2, 585. C-2, 586. B-2, 587. A-2, 588. G-2, 589. F-2, 590. E-2, 591. D-2, 592. C-2, 593. B-2, 594. A-2, 595. G-2, 596. F-2, 597. E-2, 598. D-2, 599. C-2, 600. B-2, 601. A-2, 602. G-2, 603. F-2, 604. E-2, 605. D-2, 606. C-2, 607. B-2, 608. A-2, 609. G-2, 610. F-2, 611. E-2, 612. D-2, 613. C-2, 614. B-2, 615. A-2, 616. G-2, 617. F-2, 618. E-2, 619. D-2, 620. C-2, 621. B-2, 622. A-2, 623. G-2, 624. F-2, 625. E-2, 626. D-2, 627. C-2, 628. B-2, 629. A-2, 630. G-2, 631. F-2, 632. E-2, 633. D-2, 634. C-2, 635. B-2, 636. A-2, 637. G-2, 638. F-2, 639. E-2, 640. D-2, 641. C-2, 642. B-2, 643. A-2, 644. G-2, 645. F-2, 646. E-2, 647. D-2, 648. C-2, 649. B-2, 650. A-2, 651. G-2, 652. F-2, 653. E-2, 654. D-2, 655. C-2, 656. B-2, 657. A-2, 658. G-2, 659. F-2, 660. E-2, 661. D-2, 662. C-2, 663. B-2, 664. A-2, 665. G-2, 666. F-2, 667. E-2, 668. D-2, 669. C-2, 670. B-2, 671. A-2, 672. G-2, 673. F-2, 674. E-2, 675. D-2, 676. C-2, 677. B-2, 678. A-2, 679. G-2, 680. F-2, 681. E-2, 682. D-2, 683. C-2, 684. B-2, 685. A-2, 686. G-2, 687. F-2, 688. E-2, 689. D-2, 690. C-2, 691. B-2, 692. A-2, 693. G-2, 694. F-2, 695. E-2, 696. D-2, 697. C-2, 698. B-2, 699. A-2, 700. G-2, 701. F-2, 702. E-2, 703. D-2, 704. C-2, 705. B-2, 706. A-2, 707. G-2, 708. F-2, 709. E-2, 710. D-2, 711. C-2, 712. B-2, 713. A-2, 714. G-2, 715. F-2, 716. E-2, 717. D-2, 718. C-2, 719. B-2, 720. A-2, 721. G-2, 722. F-2, 723. E-2, 724. D-2, 725. C-2, 726. B-2, 727. A-2, 728. G-2, 729. F-2, 730. E-2, 731. D-2, 732. C-2, 733. B-2, 734. A-2, 735. G-2, 736. F-2, 737. E-2, 738. D-2, 739. C-2, 740. B-2, 741. A-2, 742. G-2, 743. F-2, 744. E-2, 745. D-2, 746. C-2, 747. B-2, 748. A-2, 749. G-2, 750. F-2, 751. E-2, 752. D-2, 753. C-2, 754. B-2, 755. A-2, 756. G-2, 757. F-2, 758. E-2, 759. D-2, 760. C-2, 761. B-2, 762. A-2, 763. G-2, 764. F-2, 765. E-2, 766. D-2, 767. C-2, 768. B-2, 769. A-2, 770. G-2, 771. F-2, 772. E-2, 773. D-2, 774. C-2, 775. B-2, 776. A-2, 777. G-2, 778. F-2, 779. E-2, 780. D-2, 781. C-2, 782. B-2, 783. A-2, 784. G-2, 785. F-2, 786. E-2, 787. D-2, 788. C-2, 789. B-2, 790. A-2, 791. G-2, 792. F-2, 793. E-2, 794. D-2, 795. C-2, 796. B-2, 797. A-2, 798. G-2, 799. F-2, 800. E-2, 801. D-2, 802. C-2, 803. B-2, 804. A-2, 805. G-2, 806. F-2, 807. E-2, 808. D-2, 809. C-2, 810. B-2, 811. A-2, 812. G-2, 813. F-2, 814. E-2, 815. D-2, 816. C-2, 817. B-2, 818. A-2, 819. G-2, 820. F-2, 821. E-2, 822. D-2, 823. C-2, 824. B-2, 825. A-2, 826. G-2, 827. F-2, 828. E-2, 829. D-2, 830. C-2, 831. B-2, 832. A-2, 833. G-2, 834. F-2, 835. E-2, 836. D-2, 837. C-2, 838. B-2, 839. A-2, 840. G-2, 841. F-2, 842. E-2, 843. D-2, 844. C-2, 845. B-2, 846. A-2, 847. G-2, 848. F-2, 849. E-2, 850. D-2, 851. C-2, 852. B-2, 853. A-2, 854. G-2, 855. F-2, 856. E-2, 857. D-2, 858. C-2, 859. B-2, 860. A-2, 861. G-2, 862. F-2, 863. E-2, 864. D-2, 865. C-2, 866. B-2, 867. A-2, 868. G-2, 869. F-2, 870. E-2, 871. D-2, 872. C-2, 873. B-2, 874. A-2, 875. G-2, 876. F-2, 877. E-2, 878. D-2, 879. C-2, 880. B-2, 881. A-2, 882. G-2, 883. F-2, 884. E-2, 885. D-2, 886. C-2, 887. B-2, 888. A-2, 889. G-2, 890. F-2, 891. E-2, 892. D-2, 893. C-2, 894. B-2, 895. A-2, 896. G-2, 897. F-2, 898. E-2, 899. D-2, 900. C-2, 901. B-2, 902. A-2, 903. G-2, 904. F-2, 905. E-2, 906. D-2, 907. C-2, 908. B-2, 909. A-2, 910. G-2, 911. F-2, 912. E-2, 913. D-2, 914. C-2, 915. B-2, 916. A-2, 917. G-2, 918. F-2, 919. E-2, 920. D-2, 921. C-2, 922. B-2, 923. A-2, 924. G-2, 925. F-2, 926. E-2, 927. D-2, 928. C-2, 929. B-2, 930. A-2, 931. G-2, 932. F-2, 933. E-2, 934. D-2, 935. C-2, 936. B-2, 937. A-2, 938. G-2, 939. F-2, 940. E-2, 941. D-2, 942. C-2, 943. B-2, 944. A-2, 945. G-2, 946. F-2, 947. E-2, 948. D-2, 949. C-2, 950. B-2, 951. A-2, 952. G-2, 953. F-2, 954. E-2, 955. D-2, 956. C-2, 957. B-2, 958. A-2, 959. G-2, 960. F-2, 961. E-2, 962. D-2, 963. C-2, 964. B-2, 965. A-2, 966. G-2, 967. F-2, 968. E-2, 969. D-2, 970. C-2, 971. B-2, 972. A-2, 973. G-2, 974. F-2, 975. E-2, 976. D-2, 977. C-2, 978. B-2, 979. A-2, 980. G-2, 981. F-2, 982. E-2, 983. D-2, 984. C-2, 985. B-2, 986. A-2, 987. G-2, 988. F-2, 989. E-2, 990. D-2, 991. C-2, 992. B-2, 993. A-2, 994. G-2, 995. F-2, 996. E-2, 997. D-2, 998. C-2, 999. B-2, 1000. A-2.

Total marks Question 3: (7)

Question 4

This question is based on vocal 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 the next question starts.

- | | |
|---|--|
| <input type="checkbox"/> sprechgesang | <input checked="" type="checkbox"/> pedal |
| <input type="checkbox"/> Alberti bass | <input type="checkbox"/> mode |
| <input checked="" type="checkbox"/> mordent | <input type="checkbox"/> recitative |
| <input type="checkbox"/> ritornello | <input checked="" type="checkbox"/> relative major |
| <input type="checkbox"/> countertenor | |

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

6

(b) Without hearing the excerpt again, identify the likely style/form.

LIED/ROMANTIC

1

Total marks Question 4: (7)

Question 5

This excerpt comes from film music by Arthur Bliss.

A “musical map” of this excerpt has been laid out on *Page 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: (12)

Excerpt opens

The ornament featured is a/an **TRILL**
The Italian term which best describes the change in dynamics is **CRESCENDO** **1**

The strings play a **PIZZICATO** accompaniment.
There are **4** beats in the bar. **2**

The melody played by the upper strings is based on the **MAJOR** scale. **3**

The strings now play a **COUNTER MELODY (DESCENDING SCALE)** **4**

Following a/an **INTERRUPTED** cadence, the **OBOE** plays a new melody. **5**

The interval that occurs in the trumpet part is a/an **OCTAVE** **6**

The Italian term which best describes the change in tempo is **RALLENTANDO** **7**

The strings play a sequence broken chord whole-tone scale (Tick **one** box.) **8**

The number of beats in a bar has changed to **3** **9**

Excerpt ends

- 1** 2 marks
- 2** 2 marks
- 3** 1 mark
- 4** 1 mark
- 5** 2 marks
- 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 |

Question 6 (continued)

IGRID 21

| 2nd EXCERPT | CONCEPTS COMMON TO BOTH | 1st EXCERPT | |
|--|---|---|-----------------|
| Appoggiatura Broken chord Chromatic scale Imitation Major/minor Modal Modulating Repetition Sequence Suspension Trill Whole-Tone Scale | Appoggiatura Broken chord Chromatic scale Imitation Minor Modulating Repetition Sequence Trill Whole-Tone Scale | Acciaccatura Appoggiatura Broken chord Chromatic scale Grace-note Imitation Minor Modulating Repetition Sequence Trill Whole-Tone Scale | MELODIC |
| Augmented chord Discord Dissonance Major/minor Modal Modulation (key change) Whole-Tone | Augmented chord Discord Dissonance Minor Modulation (key change) Whole-Tone | Augmented chord Discord Dissonance Minor Modulation (key change) Whole-Tone | HARMONIC |
| Accelerando Compound time Cross rhythms Hemiola Irregular metres Ostinato Rallentando (rall.) Repetition Rit Syncopation 2, 4 or 5 b/b | Accelerando Cross rhythms Irregular metres Ostinato Rallentando Repetition Rit. Syncopation | Accelerando Cross rhythms Irregular metres Ostinato Rallentando Repetition Rit. Syncopation 3 b/b | RHYTHMIC |
| Antiphonal Homophony Ostinato Pedal Programme | Homophony Ostinato Pedal Programme | Homophony Ostinato Pedal Programme | STRUCTURAL |
| Brass Crescendo Cymbal Diminuendo Decrescendo Double Stopping Flute Glissando Harp Horns Legato Muted trumpets Oboe Orchestra Pizzicato Staccato Strings Timpani Roll Tremolando/tremolo Woodwind | Brass Crescendo  Diminuendo  Decrescendo Double Stopping Flute Glissando Harp Horns Legato Muted Trumpet Oboe Orchestra Pizzicato Staccato Strings Timpani Roll Tremolando/tremolo | Brass Clarinet Cor Anglais Crescendo Diminuendo Decrescendo Double Stopping Flute Glissando Glockenspiel Harp Horns Legato Muted Trumpet Oboe Orchestra Pizzicato Staccato Strings Timpani Roll Tremolando/tremolo | TIMBRE |
| Impressionist 20th Century Fanfare | Impressionist 20th Century Fanfare | Impressionist 20th Century Fanfare | STYLES/ FORM |

Total marks Question 6: (12)

Question 7

This question is based on an excerpt of music by Howard Shore.

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 choir sings in unison with the soloist
an example of grace notes in the solo part
a cymbal roll
a key change in the solo voice part
timpani rolls are featured
the first example of an imperfect cadence
an example of melisma
first imitation of the solo voice by choir

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 choir sings in **unison** with the soloist
 an example of **grace notes** in the solo part
 a **cymbal** roll
 a **key change** in the solo voice part
timpani rolls are featured
 the first example of an **imperfect cadence**
 an example of **melisma**
 first **imitation** of the solo voice by choir

Insert each feature below once only.

| | |
|-----------------------------------|--------------------------------------|
| When the cold of winter comes, | 1 |
| Starless night will cover day. | 2 IMPERFECT CADENCE (MELISMA) |
| In the veiling of the sun | 3 |
| We will walk in bitter rain. | 4 |
| But in dreams | 5 IMITATION |
| I can hear your name. | 6 GRACE NOTES (MELISMA) |
| And in dreams | 7 |
| We will meet again. | 8 MELISMA CYMBAL (TIMPANI) |
| <i>INSTRUMENTAL</i> | 9 TIMPANI (CYMBAL) |
| When the seas and mountains fall, | 10 KEY CHANGE |
| And we come to end of days. | 11 (MELISMA) |
| In the dark I hear a call, | 12 |
| Calling me there, | 13 |
| I will go there | 14 UNISON |
| And back again. | 15 (UNISON) |
| <i>INSTRUMENTAL</i> | 16 |

Total marks Question 7: (8)

[END OF MARKING INSTRUCTIONS]