

2006 Music

Higher Listening (Mandatory) – Core

Finalised Marking Instructions

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Question 1

Listen to this excerpt from music by Karl Jenkins.

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 type="checkbox"/> coloratura |
| <input checked="" type="checkbox"/> syllabic | <input type="checkbox"/> jazz-funk |
| <input type="checkbox"/> melodic minor | <input type="checkbox"/> anthem |
| <input checked="" type="checkbox"/> suspension | <input checked="" type="checkbox"/> 5
4 |
| <input type="checkbox"/> microtone | |

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 instrumental 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"/> hemiola | <input type="checkbox"/> ritornello |
| <input type="checkbox"/> polytonality | <input checked="" type="checkbox"/> anacrusis |
| <input checked="" type="checkbox"/> consort | <input type="checkbox"/> ballett |
| <input type="checkbox"/> galliard | <input checked="" type="checkbox"/> renaissance |
| <input type="checkbox"/> concertino | |

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 piano piece by Preisner.

(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.

- melodic minor
- rubato
- plagal cadence
- heterophony
- augmentation
- imperfect cadence
- pedal
- pavan
- tritone

6

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

(b) Listen to another excerpt from the same piece and complete **bars 2 and 3** 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 question is based on an excerpt of orchestral music.

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

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)–(vi).

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.

4 4	or	2 2
--------	----	--------

 or C or C 1

- (ii) Write **T** under the note where the timpani are heard for the first time. 1

- (iii) Insert the missing notes at the asterisks (*). 1

- (iv) Insert the accidental omitted from **bar 10**. 1

- (v) Name the cadences at the points marked with a bracket. ()
 - (i) **interrupted** _____
 - (ii) **perfect** _____ 2

- (vi) Tick the best description of the style/form below.
 - impressionist
 - late romantic
 - neo-classical
 - chaconne 1

Total marks Question 4: (7)

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Question 4 (continued)

The musical score consists of four staves of music in treble clef with a key signature of one sharp (F#). The notes are as follows:

- Staff 1: Measures 1-3. Measure 1: G4, A4, B4, C5. Measure 2: D5, C5, B4, A4. Measure 3: G4, F#4, E4, D4. Fingerings: 1 (G4), 2 (D5), 3 (G4). Two asterisks are placed above the notes in measure 3.
- Staff 2: Measures 4-6. Measure 4: C4, D4, E4, F#4. Measure 5: G4, A4, B4, C5. Measure 6: D5, C5, B4, A4. A 'T' is written below measure 4.
- Staff 3: Measures 7-9. Measure 7: G4, F#4, E4, D4. Measure 8: C4, D4, E4, F#4. Measure 9: G4, A4, B4, C5.
- Staff 4: Measures 10-12. Measure 10: G4, F#4, E4, D4. Measure 11: C4, D4, E4, F#4. Measure 12: G4, A4, B4, C5. A 'cadence (ii)' bracket spans measures 11 and 12.

Question 5

This excerpt comes from a score for television by Christopher Gunning.

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

You will see that further information is required and should be inserted in the highlighted areas 1 to 8 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: (13)

Question 5 (continued)

Excerpt opens

The solo instrument is a/an

saxophone

The ornament featured is a/an

mordent

1

The melody played by the solo instrument is based on the

melodic

minor scale.

2

The melody is developed by the use of

sequence

3

The device featured is

counter melody

episode

contrary motion

(Tick one box.)

The section ends with a/an

imperfect cadence.

4

There are

2 or 4 beats in a bar.

5

Violins and piano play a/an

inverted pedal

6

Name **two** prominent percussion instruments.

cymbal

timpani

7

Describe the change that has taken place in the music.

modulation

8

any statement that suggests a change of key or tonality

Excerpt ends

1 2 marks

2 2 marks

3 1 mark

4 2 marks

5 1 mark

6 2 marks

7 2 marks

8 1 mark

Question 6

You are asked to compare two excerpts of instrumental 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
1st EXCERPT	<p>arpeggio broken chord chromatic melodic minor minor modulation octave leaps repetition scales sequence trill tritone</p>	<p>diminished 7th discord dissonance dominant 7th homophonic major/minor modulation perfect cadence suspension terce de picardie</p>	<p>2 or 4 b/b 2 4 2 4 4 2 accented/sforzando diminution ostinato repetition</p>	<p>arpeggio basso continuo broken chord cadenza harmony homophony ostinato pedal repetition ritornello</p>	<p>crescendo diminuendo harpisichord legato ripieno staccato strings tremolando tremolo violin solo</p>	<p>baroque concerto</p>
CONCEPTS COMMON TO BOTH	<p>arpeggio broken chord minor modulation octave leaps repetition scales sequence trill tritone</p>	<p>discord dissonance homophonic minor modulation perfect cadence suspension</p>	<p>2 or 4 b/b 2 4 2 4 4 2 accented/sforzando ostinato repetition</p>	<p>arpeggio broken chord cadenza harmony homophony ostinato pedal repetition</p>	<p>crescendo diminuendo legato staccato strings tremolando tremolo violin solo</p>	<p>concerto</p>
2nd EXCERPT	<p>arpeggio broken chord minor modal modulation octave leaps repetition scales sequence trill tritone</p>	<p>discord dissonance homophonic minor modal modulation perfect cadence suspension</p>	<p>2 or 4 b/b 2 4 2 4 4 2 3 against 2 accented/sforzando cross rhythms dotted rhythms hemiola irregular metres ostinato repetition rubato syncopation rallentando (trall) ritenuto (rit)</p>	<p>antiphonal arpeggio broken chord cadenza harmony homophony ostinato pedal repetition</p>	<p>crescendo diminuendo double stopping glissando harmonics legato pizzicato staccato strings tremolando tremolo violin solo</p>	<p>concerto neo-classical 20th century</p>

Total marks Question 6: (12)

Question 7

This question is based on an excerpt of music by Paul McCartney and Carl Davis.

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.

change to the major key

solo violin plays a broken major chord

an imperfect cadence

female voices in unison

start of a homophonic passage for SATB choir

female voices start to sing in harmony

melisma in the solo tenor part

crescendo roll on cymbal

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)

change to the **major** key

solo **violin** plays a broken major chord

an **imperfect** cadence

female voices in **unison**

start of a **homophonic** passage for SATB choir

female voices start to sing in **harmony**

melisma in the solo tenor part

crescendo roll on **cymbal**

Insert each feature once only.

Tossing and turning,	1
Somehow I'm learning	2
Secrets I'd rather not know.	3 Melisma
Can't it be simple?	4
Why does it have to be so?	5
I'll always be here,	6
I'll never leave you	7
I'll always be in your mind.	8
Dreams of the future,	9 Violin
Ghosts that the past left behind.	10
You're sleeping amongst us.	11 Major Unison
We're in your dream.	12
Who are you?	13 Harmony
Why call us?	14
What does this mean?	15 Cymbal
Disturbing our slumber	16 Homophonic (SATB)
You move so fast	17
Ghosts of the past.	18 Imperfect

Total marks Question 7: (8)

[END OF MARKING INSTRUCTIONS]