

FOR OFFICIAL USE

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**X231/13/01**

Total  
Mark

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NATIONAL  
QUALIFICATIONS  
2013

FRIDAY, 10 MAY  
3.00 PM – 4.00 PM

MUSIC  
ADVANCED HIGHER

Fill in these boxes and read what is printed below.

Full name of centre

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Town

--

Forename(s)

--

Surname

--

Date of birth

Day      Month      Year

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Scottish candidate number

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Number of seat

--

The Examination which you are about to sit is based upon a recording of excerpts of music. The text of the questions you will hear is to be found in this answer book and you can follow what the speaker says. Listen carefully to the questions and to the musical excerpts upon which the questions are set.

The number of times each excerpt is played is indicated in each question.

Answer all questions.

Write your answers clearly, in ink, in the spaces provided.

Before leaving the examination room you must give this book to the Invigilator. If you do not, you may lose all the marks for this paper.

Use blue or black ink.



### Question 1

Tick **four** 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 15 seconds before the next question starts.

You now have 15 seconds to read through the list of features.

Lied

4  
 4

Ballett

Strophic

Leitmotiv

Coloratura

Late Romantic

Appoggiatura

Interrupted cadence

Augmentation

Here is the music for the first time.

Here is the music for the second time.

**Total marks Question 1: (4)**

### Question 2

Listen to the following excerpt and, in the space provided, write the concept which describes this musical form.

Here is the music.

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**Total marks Question 2: (1)**

### Question 3

Marks

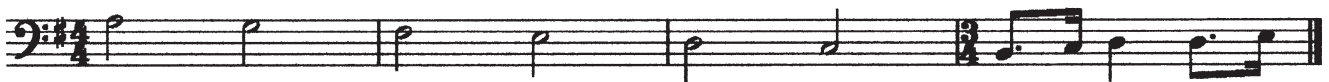
This question is based on an excerpt from a Beatles song.

Listen to the excerpt and follow the rough guide score which is printed on the next page.

You now have **2 minutes** to read through the questions.

**You should write all of your answers on the next page.**

- (a) In the box provided name the key of the excerpt. 1
- (b) Complete the second line of music by inserting time signatures in the appropriate places. 1
- (c) Complete the description of the chords in bars 4–6 by indicating the chord number and position (root position or first or second inversion). The description of the first chord has been completed for you. 1
- (d) Write 'A' above the first example of an anacrusis. 1
- (e) Name the type of rhythmic feature found in the box in bar 17. 1
- (f) Write '*tr*' above the note where you hear a trill. 1
- (g) Write 'C' above the bar where this bass line begins in the cello part. 1



- (h) Insert one accidental in the last line of the excerpt so that the written score matches what you hear. 1

You will now hear the music three more times, with 20 seconds between playings and a pause of 2 minutes before the next question begins.

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 3 (continued)

# All you Need is Love

Key:



Chords: I



Rhythmic feature:



Total marks Question 3: (8)

#### Question 4

Tick **four** 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 15 seconds before the next question starts.

You now have 15 seconds to read through the list of features.

Sonata form

Alberti bass

Time changes

Suspension

Pavan

Chorale prelude

Tierce de Picardie

Renaissance

Polytonality

Ternary

Here is the music for the first time.

Here is the music for the second time.

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

**[Turn over for Question 5 on *Page eight***

## Question 5

You are asked to compare two excerpts of music. In the column on the left of the answer pages musical concepts are listed. You should select from that column features which are present in the excerpts and identify them with a tick in the appropriate columns (**EXCERPT 1, EXCERPT 2, COMMON TO BOTH EXCERPTS**). The number of marks listed at the foot of each column in **[GRID 2] FINAL ANSWER** indicates the maximum number of concepts to be identified in each column; **marks will be deducted if you exceed that number**.

Both excerpts will be played **three** times, with a pause of 10 seconds between playings.

As you listen, tick the musical concepts used by the composer under the headings given in **[GRID 1]**. The number of ticks required for each excerpt is indicated at the foot of each column. **This grid is for rough work and will not be marked.**

After the three playings of the music you will be given **2 minutes** to copy/re-arrange your answers in **[GRID 2]** and to select and tick the concepts common to both excerpts in the **COMMON** column. **Remember that the total number of concepts for each column is indicated by the marks at the foot of each column.**

You now have **1 minute** to read through the question.

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

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

**[Question 5—Grids 1 and 2 are on fold-out Pages nine and ten**

**Question 5 (continued)**

**[GRID 1] ROUGH WORKING ONLY**

<b>CONCEPTS</b>	<b>EXCERPT 1</b>	<b>EXCERPT 2</b>	<b>COMMON TO BOTH EXCERPTS</b>
<b>MELODIC</b> Microtone			
Tone row			
Trill			
<b>RHYTHMIC</b> Anacrusis			
Diminution			
Hemiola			
Rubato			
<b>STRUCTURAL</b> Basso continuo			
Coda			
Minuet			
Real answer			
<b>STYLES/FORMS</b> Aleatoric			
Concerto grosso			
Nationalist			
Serial			
	5 ticks	5 ticks	



**Question 5 (continued)**

**[GRID 2] FINAL ANSWER**

CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS
<b>MELODIC</b> Microtone			
Tone row			
Trill			
<b>RHYTHMIC</b> Anacrusis			
Diminution			
Hemiola			
Rubato			
<b>STRUCTURAL</b> Basso continuo			
Coda			
Minuet			
Real answer			
<b>STYLES/FORMS</b> Aleatoric			
Concerto grosso			
Nationalist			
Serial			
	<b>3 MARKS</b>	<b>3 MARKS</b>	<b>2 MARKS</b>

**Total marks Question 5: (8)**

**[Question 6 is on *Page twelve***

**[OPEN OUT]**

## Question 6

In this question you will hear music for voices and orchestra.

A musical map of the excerpt has been laid out on *Page thirteen*.

You will see that further information is required and should be inserted in the highlighted areas **1 to 5**.

There will now be a pause of 20 seconds to allow you to read through this question.

The music will be played **three times**, with a pause of 15 seconds between playings. You will then have a further 20 seconds to complete your answer.

In the first two playings a voice will guide you through the music. The voice will be heard immediately 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.

**Total marks Question 6: (5)**

Question 6 (continued)

[X231/13/01]

Excerpt opens

The ostinato accompaniment is played by the \_\_\_\_\_

**1**

Each vocal phrase begins with part of a descending \_\_\_\_\_ scale.

**2**

The ornament at the end of each phrase is a(n) \_\_\_\_\_

**3**

The tonality changes to \_\_\_\_\_

The choral texture is \_\_\_\_\_

**4**

In this excerpt from a(n) \_\_\_\_\_ the solo voice is a(n) \_\_\_\_\_

**5**

1 mark	1 mark	1 mark	1 mark	1 mark
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Page thirteen

[Turn over











## ACKNOWLEDGEMENTS

Question 3—Graphical music is taken from “*All You Need is Love*” by John Lennon and Paul McCartney. Permission is being sought from Sony/ATV Music Publishing.