

FOR OFFICIAL USE

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X231/701

Total
Mark

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NATIONAL
QUALIFICATIONS
2009

TUESDAY, 26 MAY
11.00 AM – 12.00 NOON

MUSIC
ADVANCED HIGHER

Fill in these boxes and read what is printed below.

Full name of centre

--

Town

--

Forename(s)

--

Surname

--

Date of birth

Day Month Year

--	--	--	--	--	--	--	--

Scottish candidate number

--	--	--	--	--	--	--	--	--	--

Number of seat

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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.



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.

- | | |
|---|---------------------------------------|
| <input type="checkbox"/> Sprechgesang | <input type="checkbox"/> Acciaccatura |
| <input type="checkbox"/> Coloratura | <input type="checkbox"/> Leitmotiv |
| <input type="checkbox"/> Plagal cadence | <input type="checkbox"/> Baritone |
| <input type="checkbox"/> Romantic | <input type="checkbox"/> Lied |
| <input type="checkbox"/> Stretto | <input type="checkbox"/> Madrigal |

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 piece of music and, in the space provided, write the concept which identifies the style of the music.

Here is the music.

The style is _____

Total marks Question 2: (1)

Question 3

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.

- | | |
|-------------------------------------|---------------------------------------|
| <input type="checkbox"/> Added 6th | <input type="checkbox"/> Augmentation |
| <input type="checkbox"/> Ballett | <input type="checkbox"/> Fugue |
| <input type="checkbox"/> Galliard | <input type="checkbox"/> Hemiola |
| <input type="checkbox"/> Suspension | <input type="checkbox"/> Sonata |
| <input type="checkbox"/> Mordent | <input type="checkbox"/> Renaissance |

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

Total marks Question 3: (4)

[Turn over

Question 4

In this question you will hear music by Fauré.

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

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 4: (5)

Question 4 (continued)

Excerpt opens

The tonality is _____

The time signature is

1

Twice, after the organ is heard, the voices sing a/an _____ chord.

2

The strings play a rising phrase based on notes of the _____ scale.

3

The brass instrument playing is the _____

4

At the end the voices sing in _____

The type of large scale work from which the excerpt comes is a/an _____

5

Excerpt ends

1 mark

1 mark

1 mark

1 mark

1 mark

Question 5

This question is based on an excerpt from a song performed by *Oasis*.

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

You now have two minutes to read through the questions.

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

- (a) The barlines have been omitted in the fifth line of the score. Insert the appropriate barlines in the music. 1
- (b) Underline the first word where the word setting is melismatic. 1
- (c) What is the total value, in beats, of the note “C” at the end of line 7? 1
- (d) The excerpt includes an example of an octave leap. Write “O” above the first note of this interval. 1
- (e) Write “D” above the bar where you first hear the drumkit. 1
- (f) Write “G” above the bar where this section of the lead guitar is played. 1



- (g) Some of the backing chords in the last two lines of the music are given. Write the name or number of the other chords in the boxes above the staff. 2

You will now hear the music three more times, with 15 seconds between playings and a pause of one minute before the next question starts.

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: (8)

Don't Look Back In Anger

Words and Music by Noel Gallagher



Slip in - side the eye of your mind, don't you know you might find



a bet - ter place to play. You said that you'd ne - ver been



but all the things that you've seen slowly fade a - way.

(a) barlines

So I'll start a re - vo - lu - tion from my bed. 'cause you said the brains I had went to my



head. Step out - side, sum - mer - time's in bloom,



stand up be - side the fi - re - place, take that look from off your face,



you ain't ev - er gon - na burn my heart out.

(c) value in beats:

V	I			E
G	C			



And so Sal - ly can wait she knows it's too late.

IV		
F		



as we're walk - ing on by

Question 6

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 ONLY, EXCERPT 2 ONLY, 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 that 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]**. **This grid is for rough work and will not be marked.**

After the three playings of the music you will be given **two minutes** to copy/re-arrange your answers in **[GRID 2]**.

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

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

Remember that the total number of concepts for each column is indicated by the mark at the foot of that column.

[Question 6—Grid 1 and 2 are on fold-out *Pages nine and ten*

Question 6 (continued)

[GRID 1] ROUGH WORKING ONLY

CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS
MELODIC and HARMONIC			
Major tonality			
Microtone			
Sequence			
Trill			
RHYTHMIC			
Anacrusis			
Compound time			
Irregular metres			
Three against two			
STRUCTURAL			
Alberti bass			
Basso continuo			
Cadenza			
Contrapuntal			
STYLES/FORMS			
Fugal			
Passacaglia			
Concerto			
Neo-classical			

Question 6 (continued)

[GRID 2] FINAL ANSWER

CONCEPTS	EXCERPT 1 ONLY	EXCERPT 2 ONLY	COMMON TO BOTH EXCERPTS
MELODIC and HARMONIC			
Major tonality			
Microtone			
Sequence			
Trill			
RHYTHMIC			
Anacrusis			
Compound time			
Irregular metres			
Three against two			
STRUCTURAL			
Alberti bass			
Basso continuo			
Cadenza			
Contrapuntal			
STYLES/FORMS			
Fugal			
Passacaglia			
Concerto			
Neo-classical			
	2 MARKS	1 MARK	5 MARKS

Total marks Question 6: (8)

[Question 7 starts on Page twelve

[OPEN OUT]

ACKNOWLEDGEMENTS

Question 5—Graphical music and lyrics are taken from *Don't Look Back in Anger* by Noel Gallagher. Published by Creation Songs Ltd. Permission is being sought from Sony/ATV Music Publishing (UK) Ltd.

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