

FOR OFFICIAL USE

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Mark for Section I	
Mark for Section II	

Total

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2660/31/01

NATIONAL
QUALIFICATIONS
2012

WEDNESDAY, 9 MAY
11.00 AM – 12.00 NOON
(APPROX)

MUSIC
STANDARD GRADE
Credit Level
Section I
(Listening)

Fill in these boxes and read what is printed below.

Full name of centre

--

Town

--

Forename(s)

--

Surname

--

Date of birth

Day Month Year

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Scottish candidate number

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Number of seat

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- 1 Answer all the questions.
- 2 Some questions will ask you to tick a box (or boxes)—.
Listen carefully to each question to find out how many boxes are to be ticked.
- 3 In one question you will be asked to write a chord name or number in a box.
- 4 Other questions require you to supply written answers or missing information.
The question will inform you clearly what to do in each case.
- 5 The paper is divided into two sections, I and II. You will have a ten minute break between sections.
- 6 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.



SECTION I

QUESTION 1

This question is based on Scottish music.

(a) Listen to this excerpt and tick **one** box to identify what you hear.

Scots ballad

Gaelic Psalm

Mouth music

Waulking song

1

(b) In this excerpt you will hear **two** dances. In the spaces provided name the **two** dances.

(i) The first dance is a _____ .

(ii) The second dance is a _____ .

2

(c) Listen to this excerpt and tick **two** boxes to identify what you hear.

Hymn tune

Polyphony

Strophic

Syllabic word setting

Through-composed

2

(d) Listen to this excerpt and tick **two** boxes to identify what you hear.

Glissando

Grace notes

Jig

Pibroch

Pizzicato

2

QUESTION 1 (continued)

(e) Listen to this excerpt and tick **two** boxes to identify what you hear.

Double stopping

Ornaments

Scherzo

Slow air

Tremolo

2

[Turn over

QUESTION 2

This question is based on vocal music.

(a) Listen to this excerpt and tick **two** boxes to identify what you hear.

Aria

Chorale

Chorus

Homophony

Polyphony

2

(b) Listen to this excerpt and tick **two** boxes to identify what you hear.

Baritone

Cadenza

Countertenor

Ground bass

Obbligato

2

(c) Listen to this excerpt and tick **one** box to identify what you hear.

Recitative

Rondo

Scat singing

Tierce de Picardie

1

(d) Listen to this excerpt and tick **two** boxes to identify what you hear.

Alberti bass

Baritone

Recitative

Soprano

Tenor

2

QUESTION 2 (continued)

(e) Listen to this excerpt and, in the space below, name the cadence which occurs at the end.

The music will be played twice.

Here it is for the first time.

Here it is for the second time.

The cadence is _____ .

1

(f) Listen to this excerpt and tick **two** boxes to identify what you hear.

Aria

Coda

Harp

Hymn tune

Oboe

2

[Turn over

QUESTION 3

This question is about chord changes.

The song is in the key of C major, and the chords used are:

- C Chord I
- F Chord IV
- G Chord V
- Am Chord VI

You must complete the blank boxes, using the chords printed above. You may write **either** the chord name **or** number in the boxes.

Two chords have been completed for you.

You will hear the music **three times**.

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
C

Wherever you go
Whatever you do
I will be right here waiting for you
Whatever it takes
Or how my heart breaks

V
G

I will be right here waiting for you

[Turn over for Question 4 on *Pages eight and nine*

QUESTION 4

The music in this question tells the story of a pirate ship at sea.

Comment briefly on how the composer uses musical means to suggest:

- **Sunrise over a calm sea**
- **The pirate ship in the distance**
- **A sword fight on deck**

You should refer in your answer to at least **three** of the following:

rhythm/tempo

melody/harmony

orchestration

dynamics

You will hear the music **three** times.

You may make rough notes as you listen, but marks are awarded **only** for the final answer.

After the third hearing, you will have two minutes to draw together your final answer, using the column structure provided.

You now have one minute to read over the question.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

A warning signal will sound thirty seconds before the end of this question.

ROUGH NOTES

QUESTION 4 (continued)

Marks

- Sunrise over a calm sea
- The pirate ship in the distance
- A sword fight on deck

FINAL ANSWER

(Remember to comment on at least **three** of the following.)

<i>Musical Aspect</i>	<i>Musical means AND effect created</i>
rhythm/tempo	
melody/harmony	
orchestration	
dynamics	

ACKNOWLEDGEMENTS

Section I Question 3—Lyrics are taken from “Right Here Waiting”—Words and Music by Richard Marx.

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Acknowledgement of Copyright

Question 3 Lyrics are taken from “Right Here Waiting for You”

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SECTION II

QUESTION 5

This question is based on instrumental music.

(a) Listen to this excerpt and tick **two** boxes to identify what you hear.

Arco

Double stopping

Pizzicato

Canon

Vamp

2

(b) Listen to this excerpt and tick **one** box to identify what you hear.

The excerpt is short and will be played twice.

Here it is for the first time.

Here it is for the second time.

Chromatic scale

Ground bass

Modulation

Descant

1

(c) Listen to this excerpt and, in the space provided, name the solo instrument which you hear.

1

(d) Listen to this excerpt and tick **two** boxes to identify what you hear.

Accelerando

Simple time

Compound time

Vibrato

Whole-tone scale

2

QUESTION 5 (continued)

(e) Listen to this excerpt and tick **two** boxes to identify what you hear.

The excerpt is short and will be played twice.

Here it is for the first time.

Here it is for the second time.

Col legno

Flutter tonguing

Concerto

Pizzicato

Trills

2

(f) Listen to this excerpt and tick **one** box in **Column A** and **one** box in **Column B** to identify what you hear.

Column A

Flute

Oboe

Saxophone

Column B

Baroque

Classical

Impressionist

2

[Turn over

QUESTION 6

In this question you will hear two contrasting versions of the same piece. As you listen, comment on the **instruments/voices and how they are used, rhythm/tempo and tonality** in each version.

You may make rough notes as you listen but marks are awarded for the final answer **only**.

Both versions will be played **twice**.

Here they are for the first time.

Version 1

Version 2

Here they are for the second time.

Version 1

Version 2

You now have two minutes to draw together your final answer. A warning signal will sound thirty seconds before the start of the next question.

ROUGH NOTES

FINAL ANSWER

	<i>Version one</i>	<i>Version two</i>
instruments/ voices and how they are used		
rhythm/tempo		
tonality		

QUESTION 7

This question is based on music in a variety of styles.

(a) Listen to this excerpt and tick **two** boxes to identify what you hear.

- Blues
- Dixieland
- Flutter tonguing
- Glissando
- Col legno

2

(b) Listen to this excerpt and tick **one** box to identify what you hear.

- Boogie-woogie
- Gamelan
- Minimalist
- Swing

1

(c) Listen to this excerpt and tick **two** boxes in **Column A** and **one** box in **Column B** to identify what you hear.

Column A

Column B

- Ghanaian drum ensemble
- Piano
- Sitar
- Tabla
- Vamp

- Ghanaian
- Indian
- Ragtime

3

[Turn over

QUESTION 7 (continued)

(d) Listen to this excerpt and tick **two** boxes to identify what you hear.

A cappella

Country

Saxophone

Slide guitar

Soul

2

(e) Listen to this excerpt and tick **two** boxes to identify what you hear.

Rubato

Fretless bass

Flute

Backing vocals

Syncopation

2

[Turn over for Question 8 on *Pages eight and nine*

QUESTION 8

You will hear an excerpt from a piece of vocal music.

Listed below are six features which occur in the music. Opposite the appropriate point in the text, you should indicate where each feature occurs. **You should write the number of each feature once only and in the boxes provided.**

You now have one minute to read through the question.

1. **Ascending bass line**
2. **Backing vocals in harmony**
3. **First entry of violins**
4. **French horn countermelody**
5. **Start of recitative section**
6. **Suspension in the string accompaniment**

The music will be played **three** times with thirty seconds between playings.

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 8 (continued)

- | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. Ascending bass line 2. Backing vocals in harmony 3. First entry of violins 4. French horn countermelody 5. Start of recitative section 6. Suspension in the string accompaniment |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Can I just ask you Billy?

What does it feel like when you're dancing?

I can't really explain it,

I haven't got the words

It's a feeling that you can't control

I suppose it's like forgetting, losing who you are

But at the same time something makes you whole

It's like that there's a music playing in your ear

And I'm listening, and I'm listening and then I disappear

And then I feel a change

Like a fire deep inside

Something bursting me wide open impossible to hide

And suddenly I'm flying, flying like a bird

Like electricity, electricity

Sparks inside of me

And I'm free I'm free

ACKNOWLEDGEMENTS

Section II Question 8—Lyrics are taken from “Electricity”—Words by Lee Hall. Music by Elton John.

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