

FOR OFFICIAL USE

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X231/701

Total
Mark

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NATIONAL
QUALIFICATIONS
2007

WEDNESDAY, 16 MAY
11.00 AM - 12.00 NOON

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

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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

Read through the list of features before hearing the excerpt.

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.

- | | |
|---|--|
| <input type="checkbox"/> Stretto | <input type="checkbox"/> Neo-classical |
| <input type="checkbox"/> Basso continuo | <input type="checkbox"/> Sonata form |
| <input type="checkbox"/> Consort | <input type="checkbox"/> Mordent |
| <input type="checkbox"/> Diminution | <input type="checkbox"/> Hemiola |
| <input type="checkbox"/> Passacaglia | <input type="checkbox"/> Acciaccatura |

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 identify the style of composition in the space provided.

Here is the music.

Total marks Question 2: (1)

Question 3

Read through the list of features below before hearing the excerpt.

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.

- | | |
|---------------------------------------|---|
| <input type="checkbox"/> Renaissance | <input type="checkbox"/> Antiphonal |
| <input type="checkbox"/> Baroque | <input type="checkbox"/> Pavan |
| <input type="checkbox"/> Galliard | <input type="checkbox"/> Nationalist |
| <input type="checkbox"/> Suspension | <input type="checkbox"/> Tierce de Picardie |
| <input type="checkbox"/> Polytonality | <input type="checkbox"/> Concerto grosso |

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

This question is based on an excerpt from the song *Sorrow*, performed by David Bowie.

Listen to the excerpt and follow the guide score which is printed on the next page. Instrumental parts are in small print, voice parts in standard print. Some of the lyrics have been included. Here is the music.

You now have **one minute** to read through the questions.

- (a) (i) Insert the time signature at the appropriate point in the score.
- (ii) In the space below name the key of the piece.

1

- (b) Insert the missing notes in bar 13.

1

- (c) Make a change to one note in bar 20 so that the pitch is correctly notated.

1

- (d) The backing chord for bar 25 is given. Insert the names of the backing chords in the boxes above the stave between bars 27 and 33.

1

- (e) Name the type of chord which forms the basis of bars 35 to 38.

1

- (f) Write the letter “**T**” above the first example of a tied note in the excerpt. What is the total value of this note in beats?

1

- (g) Write the letter “**V**” above the bar where this section of a violin countermelody begins.

1



- (h) Insert the letter “**S**” above the first saxophone note played.

1

You will now hear the music **three** more times, with 15 seconds between playings and a pause of one minute 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 4 (continued)

Musical score for Question 4 (continued). The score is written on ten staves of music in treble clef with a key signature of one sharp (F#). The lyrics are: "With your long blond hair and your eyes of blue, the only thing I ever got from you was sorrow, sorrow,". The score includes measure numbers 2 through 49. A repeat sign is present at the beginning of the second staff. A box containing the letter 'G' is placed above measure 25. Several empty boxes are placed above measures 27, 29, 31, and 32. The score concludes with a double bar line at the end of measure 49.

Total marks Question 4: (8)

[Turn over

Question 5

In this question you will hear part of a concert aria.

A “musical map” of the excerpt has been laid out for you on *Page seven*.

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 help 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 5: (5)

Question 5 (continued)

Excerpt opens

A solo _____
(type of voice)
is accompanied by _____
instruments whose
method of playing is _____
(Italian term) **1**

3 woodwind
instruments: _____
_____ and _____
play an arpeggio
accompaniment. **2**

The _____
cadence includes a/an _____
(ornament) **3**

The phrase
ends with a/an _____
cadence. **4**

The interval
of a/an _____
features repeatedly
in a phrase played by
woodwind instruments,
who play in _____ **5**

Excerpt ends

1

1 mark

2

1 mark

3

1 mark

4

1 mark

5

1 mark

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, 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 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 **2 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—Grids 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			
Imitation			
Mode			
Tone row			
Tritone			
RHYTHMIC			
Augmentation			
Irregular metres			
Syncopation			
Three against two			
STRUCTURAL			
Pedal			
Real answer			
Ritornello			
Unison/octaves			
TIMBRE			
Con sordino			
Harmonics			
Orchestra			
Wind/military band			

Question 6 (continued)

[GRID 2] FINAL ANSWER

CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS
MELODIC Imitation			
Mode			
Tone row			
Tritone			
RHYTHMIC Augmentation			
Irregular metres			
Syncopation			
Three against two			
STRUCTURAL Pedal			
Real answer			
Ritornello			
Unison/octaves			
TIMBRE Con sordino			
Harmonics			
Orchestra			
Wind/military band			
	2 marks	2 marks	4 marks

Total marks Question 6: (8)

[OPEN OUT]

ACKNOWLEDGEMENTS

Question 4 – Graphical music and lyrics are taken from “*Sorrow*” by Feldman, Goldstein and Gottehrer. Permission sought from Warner Bros Records, Inc.