

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions.
3. Write your answers on the question paper. Use pencil for music notation and ink for text.
4. This examination will be written while candidates are listening to a CD.
5. The music teacher of the centre must conduct the examination in the presence of the invigilator.
6. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove the page.

INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each musical extract (track) must be played the number of times specified on the question paper.
3. Allow adequate time between tracks to allow candidates to think and write their answers before playing the next track.
4. The number of the track must be announced clearly each time before it is played.
5. A battery-powered CD player must be available in case of a power failure.

MARKING GRID

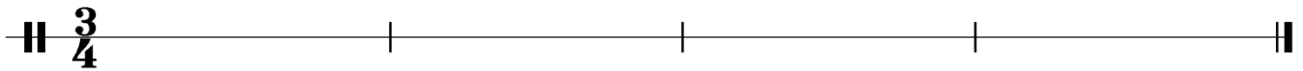
QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	2		
2	8		
SUBTOTAL	10		
SECTION B			
3	6		
4	4		
5	3		
SUBTOTAL	13		
SECTION C			
6	10		
SUBTOTAL	10		
GRAND TOTAL	33		

BLANK PAGE

SECTION A: AURAL**QUESTION 1: RHYTHM**

Play Track 1 TWICE in succession. Give candidates ONE minute to write their answer.

Notate the rhythmic pattern that you hear on the score below.



Play Track 1 again. Pause for 30 seconds.

Play Track 1 for the final time.

(4÷2) [2]

QUESTION 2: DICTATION, CADENCES, INTERVALS

Read and study the questions for ONE minute.

Play Track 2 ONCE to provide a general overview.

I'm a Marionette

(Words and Music by B Andersson & B Ulvaeus)

Musical notation for the first line of the song. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes and eighth notes. The lyrics are: "I'm a ma-rio-nette, Just a ma-rio-nette pull the string,"

(a)

Musical notation for the second line of the song. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with quarter notes and eighth notes. At the end of the line, the time signature changes to 2/4. The lyrics are: "I'm a ma-rio-nette, eve-ry - bo-dy's pet just as long as I sing, ___"

(b)

Musical notation for the third line of the song. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with quarter notes and eighth notes. The lyrics are: "I'm a ma-rio-nette see my pi-rou-ette 'round and 'round,"

Musical notation for the fourth line of the song. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with quarter notes and eighth notes. At the end of the line, the time signature changes to 2/4. The lyrics are: "I'm a ma-rio-nette, I'm a ma-rio-nette, just a sil-ly old clown"

(c)

Musical notation for the fifth line of the song. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of whole notes. There are three whole notes on the staff, each with a horizontal line underneath it, indicating a blank space for dictation.

- 2.1 Listen to bars 4–7. Complete bars 6 and 7 by filling in the missing notes at (a).

Play Track 3 TWICE in succession. Give the candidates ONE minute to write their answer.

Play Track 3 again. Give the candidates ONE minute to write their answer.

Play Track 4 THREE times.

(5)

- 2.2 Listen to the music from bars 8–14. Which prominent melodic interval is reflected in the harmony of the accompaniment?

(1)

Play Track 5 TWICE.

- 2.3 Listen to bars 8–10. Name the compositional technique used at (b).

(1)

Play Track 6 TWICE.

- 2.4 Listen to bars 11–16. Name the cadence (c) with which this fragment ends.

(1)

[8]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3

Read and study the information for ONE minute.

Play Tracks 7, 8 and 9 in succession for an overall impression.

For each of Tracks 7–9, tick (✓) FOUR items (ONE from each of categories 1–4) that you associate with the extract.

Play Tracks 7, 8 and 9 in succession ONCE more.

ITEMS	TRACK 7	TRACK 8	TRACK 9
CATEGORY 1: Style of Jazz			
Swing			
Dixieland			
Bebop			
Ragtime			
Blues			
CATEGORY 2: Composer/Artist/Performer			
Scott Joplin			
Bessie Smith			
Charlie Parker			
Duke Ellington			
Jelly Roll Morton			
CATEGORY 3: Instruments			
Piano solo			
Clarinet solo			
Saxophone solo			
Trumpet solo			
Trombone solo			
CATEGORY 4: Style characteristics			
March-like character			
Polyphonic texture			
Uses a rich variety of tone colours in the band			
Small jazz band			
Scat singing			

Play Tracks 7, 8 and 9 in succession for a final time.

(12÷2) [6]

QUESTION 4

Answer the following questions while you listen to Track 10.

Play Track 10 THREE times.

- 4.1 With which genre of music do you associate this extract? (1)

- 4.2 What is the time signature of this extract? (1)

- 4.3 Choose the most suitable tempo indication for this extract from the list below. Circle your choice.

Moderato	Allegretto	Allegro
----------	------------	---------

(1)

- 4.4 Name the percussion instrument used in this extract.

(1)
[4]

QUESTION 5

Answer the following questions while you listen to Track 11.

Play Track 11 THREE times.

- 5.1 Give the Italian term for the type of unaccompanied singing in this extract.

(1)

- 5.2 Use a musical term to describe the texture of the music in the first two phrases of this extract.

(1)

- 5.3 Would you describe the tonality of this extract as ATONAL, DIATONIC or CHROMATIC?

(1)
[3]

TOTAL SECTION B: 13

SECTION C: FORM

QUESTION 6

Read through the questions below.

Play Track 12 ONCE.

Study the piano part while you listen to the piece.

Prelude no. 20

F Chopin

Largo
ff

ritenuto

ritenuto
cresc.

Play Track 12 again.

- 6.1 Give a complete analysis of the overall structure of this piece on the score. Mark the relevant sections with appropriate capital letters and indicate the main keys. Write down the type of form in the space below.

(6)

Play Track 12 again.

- 6.2 Notate the TWO most prominent rhythmic motives in this piece.

(2)

- 6.3 Some of the dynamic indications have been omitted from the score. Indicate TWO different dynamic levels in bar 5 and bar 9 according to what you hear in the extract.

(2)

[10]

TOTAL SECTION C: 10
GRAND TOTAL: 33

BLANK PAGE

The image contains 15 blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, with a consistent gap between each staff. There are no notes, clefs, or other markings on any of the staves.