

Question 1a

a) This question features music for *strings*.

Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Trill	Glissando
Pentatonic	Harmonics
Ripieno	Time Changes
Tremolando	Sonata
Musique Concrete	

Give your answers on the lines below.

3

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

b) Listen to an excerpt from a different piece. Write the concept which describes the **period/style** of this music.

1

4

Question 1b

a) This question features *instrumental* music.

Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Sonata	Tierce de Picardie
Crescendo	Mordent
Chamber Music	Concerto grosso
Augmentation	Plagal Cadence
Whole-tone scale	

Give your answers on the lines below.

3

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

b) Listen to another excerpt. Write the concept which identifies the type of **minor scale** on which the melody is based. 1

4

Question 1c

a) This question features music for **guitars**.

Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Diminution	Mordent
Musique Concrete	Augmentation
Plagal Cadence	Sonata
Scotch Snap	Triplets
Ritornello	

Give your answers on the lines below.

3

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

b) Name the concept which describes the style of **vocal music**.

1

4

Question 1d

a) This question features music by **contemporary bands**.

Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Distortion	Delay
Lied	Augmentation
Antiphonal	Added 6 th
Obbligato	Triplet
Syllabic	

Give your answers on the lines below.

3

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

b) Name the concept which describes the **time signature**.

1

4

Question 2a

In this question you will hear an arrangement of a song.

A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played three times, with a pause of 20 seconds between playings. You will then have a further 30 seconds to complete your answer.

In the first two playings, a voice will help guide you through the music.

There is no voice 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.

1.	The solo instrument is a/an <hr/>
2.	The tonality is <hr/>
3.	The cadence is <hr/>
4.	The ornament is a/an <i>TURN (Not in Higher Concept list)</i> <hr/>
5.	The ornament is a/an <hr/>

Question 2b

In this question you will hear instrumental music.

A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played three times, with a pause of 20 seconds between playings. You will then have a further 30 seconds to complete your answer.

In the first two playings, a voice will help guide you through the music.

There is no voice 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.

1.	The time signature is <hr/>
2.	The saxophone figure uses the notes of the <hr/> scale.
3.	The trumpets are playing <hr/> (Italian Term)
4.	The effect present in the saxophones is <hr/>
5.	The closing cadence is <hr/>

Question 2c

In this question you will hear part of a performance by Ella Fitzgerald. A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played three times, with a pause of 20 seconds between playings. You will then have a further 30 seconds to complete your answer.

In the first two playings, a voice will help guide you through the music. There is no voice 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.

1.	The woodwind instrument playing is a/an <hr/>
2.	The xylophone plays a rising <hr/> scale.
3.	The type of bass line is a/an <hr/>
4.	This voice and bass line move in <hr/>
5.	The excerpt closes on a/an <hr/> chord

Question 2d

In this question you will hear music by Fauré.

A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played three times, with a pause of 20 seconds between playings. You will then have a further 30 seconds to complete your answer.

In the first two playings, a voice will help guide you through the music.

There is no voice 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.

1.	The tonality is <hr/>
2.	Twice after the organ is heard, the voices sing a/an <hr/> chord.
3.	The strings play a rising phrase based on notes of the <hr/> scale.
4.	The brass instrument playing is the <hr/>
5.	The type of large scale work from which the excerpt comes is a/an <hr/>

Question 3a

This question features vocal music from contrasting styles.

- a. (i) Listen to this excerpt of Baroque music and tick one box to describe the style of vocal writing.

- | | |
|--------------------------|-------------------------|
| <input type="checkbox"/> | Recitative |
| <input type="checkbox"/> | Melismatic word setting |
| <input type="checkbox"/> | Obbligato |
| <input type="checkbox"/> | Rubato |

1

- (ii) Listen to excerpt of Baroque music and write the concept which describes the style of vocal writing.

Here is the music for the first time.

Here is the music for the second time.

1

- b. (i) Listen to a different piece. In the box provided write the concept which describes the type of singing featured in the soprano part.

1

- (ii) Listen to the following excerpt and identify the final chord.

Write your answer in the box.

1

c. Listen to the following excerpt and identify the rhythmic feature present in the music.

Here is the music for the first time.

Here is the music for the second time.

1



Question 3b

This question is about chord changes.

- a. (i) The excerpt you are about to hear is in the key of F. The chord pattern appears twice. Tick one box to identify the pattern.

The music will be played twice.

- | | | | | |
|--------------------------|---|----|----|----|
| <input type="checkbox"/> | F | Dm | Bb | C |
| <input type="checkbox"/> | C | F | Dm | Bb |
| <input type="checkbox"/> | F | Bb | C | Dm |
| <input type="checkbox"/> | C | F | Bb | Dm |

Here is the music for the first time.

Here is the music for the second time.

1

- (b) Identify the two playing techniques used by the guitarist during this excerpt.

Write your answers in the spaces provided below.

The excerpt will be played **twice**.

Here is the music for the first time.

Here is the music for the second time.

2

- (c) Name the effect which is heard at the end of this brief excerpt. The excerpt will be played **once** only.

1

(d) You will now hear an excerpt from the song 'Butterflies and Hurricanes' by Muse.

The music imitates the style of an earlier period. In the box provided, name the style being copied.

1

Question 3c

This question features contrasting music for voices.

- a. (i) Listen to the following excerpt and write the concept which describes the style of the music.

1

- b. Listen to a piece from the Romantic period. Write the concept which describes this type of song.

1

- c. Listen to the following excerpt and tick one box to identify the chord outlined in the bass.

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | Added 6th |
| <input type="checkbox"/> | Augmented |
| <input type="checkbox"/> | Diminished |
| <input type="checkbox"/> | Dominant 7 th |

1

Here is the music for the first time.

Here is the music for the second time.

- d. Listen to the following excerpt which will be played twice, then write name the concept which describes the time signature.

Here is the music for the first time.

Here is the music for the second time.

1



Question 3d

This music in this question features contemporary styles.

- a. Write the concept which describes the style of the excerpt.

1

- b. Write the concept which describes the style of this excerpt.

1

- c. Tick one box to identify the type of scale which you hear.

1

<input type="checkbox"/>	Chromatic
<input type="checkbox"/>	Whole tone
<input type="checkbox"/>	Harmonic minor
<input type="checkbox"/>	Melodic minor

- d. Listen carefully to the bass line and write the concept which describes the structure.

1

Question 4a

This question is based on an arrangement of a traditional Scottish song. Listen to the excerpt and follow the guide score printed on the next page. During this first hearing do **not** attempt to write. Here is the music. You now have 1 minute to read over the question.

- (a) Write the letter names of the notes in **bar 1**.
- (b) Insert the rests missing from **bar 2** of the clarinet part.
- (c) The piece is in the key of Bb major. Describe the interval formed by the two notes in the box in **bar 8**. Write your answer in the box.
- (d) Correct the rhythm in **bar 5** to match what you hear.
- (e) This question is about chord changes.
In the boxes above the staff, write the chords which you hear in **bars 14, 15 and 16**. You may use letter names or numbers. The first chord in bar 14 is given.
- (f) Complete the notes in **bar 17**. The rhythm is given above the staff.

6

During the next three playings complete your answers (a) to (f). The music will be played three times with a pause of 30 seconds between playing and a pause of 2 minutes 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.

2 3

Clarinet

Piano

Name: Name:

4 5 6 7

Clarinet

8 9 10 11

Clarinet

Interval:

12 13 14 15

Clarinet

I

Bb

16 17 18

Clarinet

Question 4b

This question is based on music by John Barry.

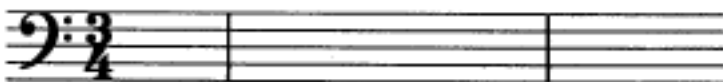
Listen to the excerpt and follow the guide score printed on the next page.

During this first hearing do **not** attempt to write.

Here is the music.

You now have 1 minute to read over the question.

- (a) This question is about chord changes.
In the boxes above the staff, write the chords which you hear in **bars 2, 3 and 5** using letter names or numbers.
The chord for the 1st bar is given.
- (b) Insert the rest missing from **bar 4**.
- (c) The piece is in the key of C major. Describe the interval formed by the two notes in the box in **bars 9 and 10**. Write your answer in the box.
- (d) Complete the rhythm in **bar 11**.
- (e) Insert the accidental missing from **line 3**.
- (f) Re-write this phrase one octave lower in the bass clef.
Use the given blank bars.



1
I
C

2

3

4

5

Interval:

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

During the next three playings complete your answers (a) to (f).

The music will be played **three times** with a pause of 30 seconds between playing and a pause of 2 minutes 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.

Question 4c

This question is based on arrangement of a song by Eric Clapton.
Listen to the excerpt and follow the guide score printed on the next page.
During this first hearing do **not** attempt to write.
Here is the music.
You now have 1 minute to read over the question.

- (a) The piece is in the key of C major. Describe the interval formed by the two notes in the box in **bar 11**. Write your answer in the box.
- (b) Re-write this phrase **one octave lower** in the bass clef.
Use the given blank bars.



- (c) You will hear four ornaments in the first line of the score.
Write **X** above each of the four notes to indicate these ornaments.
- (d) Complete the rhythm in **bar 7**.
- (e) This question is about chord changes.
In the boxes above the staff, write the chords which you hear in **bars 14, 15 and 16** using letter names or numbers.
The chord for bar 13 is given.
- (f) Complete the last two notes. The rhythm is given above the staff.

rall.

a tempo

Interval:

IV
F

rall.

During the next three playings complete your answers (a) to (f).

The music will be played **three times** with a pause of 30 seconds between playing and a pause of 2 minutes 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.

Question 4d

This question is based on music by Michael Kamen.

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

During this first hearing do **not** attempt to write.

Here is the music.

You now have 1 minute to read over the question.

- (a) The piece is in the key of F major. Describe the interval formed by the two notes in the box in **bar 3**. Write your answer in the box.
- (b) Re-write this phrase **one octave lower** in the bass clef. Use the given blank bars.



- (c) Insert the time signature in the correct place.
- (d) Insert the missing rest in **bar 8**.
- (e) Complete the last three notes in **bar 10**. The rhythm is given above the staff.
- (f) This question is about chord changes. In the boxes above the staff, write the chords which you hear in **bar 13**. You may use letter names or numbers. The chords in bar 12 are given.

Interval:

1 2 3 4

5 6 7 8

9 10 11

12 I F 13 IV Bb 14 a tempo 15

rallentando

During the next three playings complete your answers (a) to (f).

The music will be played **three times** with a pause of 30 seconds between playing and a pause of 2 minutes 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.

Question 5a

The music in this question is by Schubert.

Listen to this excerpt and identify four concepts in the music from those listed below.

Mode	Dotted Rhythms
Through composed	Melismatic word setting
Augmentation	Diminished 7th Chord
Tremolo	Lied
Harmonics	Coloratura

Give your answers on the lines below

4

The music will be played three times with a pause of 10 seconds between playings and a pause of 40 seconds 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.

Question 5b

This question features instrumental music.

Listen to this excerpt and identify **four** concepts in the music from those listed below.

Jazz-funk	Fugue
Acciaccatura	Microtone
Ritornello	Mode
Serial	Impressionist
Irregular metres	Ostinato

Give your answers on the lines below

4

The music will be played three times with a pause of 10 seconds between playings and a pause of 40 seconds 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.

Question 5c

Read through the list of features before hearing the music.
Listen to this excerpt and identify **four** concepts in the music from those listed below.

Renaissance	Obbligato
Mass	Coloratura
Madrigal (AH concept)	Baritone
Lied	Counter tenor (AH concept)
Rubato	A cappella

Give your answers on the lines below

4

The music will be played three times with a pause of 10 seconds between playings and a pause of 40 seconds 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.

Question 5d

This question is based on orchestral music.

Listen to this excerpt and identify **three** concepts in the music from those listed below.

Dominant chord	Consort
Sonata	Serial
Diminished chord	Col legno
Concertino	Arco
Cross rhythms	

Give your answers on the lines below

3

The music will be played three times with a pause of 10 seconds between playings and a pause of 40 seconds 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.

Question 6a

This question is based on a piece of Film Music.

In this question you should identify the most prominent concepts which are present in the music.

As you listen, identify at least two concepts from each of the following headings.

Melody/Harmony

Rhythm/Tempo

Timbre

You will hear the music three times and you should make notes as you listen. Rough work will not be marked.

Marks will only be awarded for the final answer.

After the third playing you will have 3 minutes to write your final answer in the space provided.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

(6)

Rough work

Melody/Harmony	
Rhythm/Tempo	
Timbre	

Final Answer

Question 6b

This question is based on a piece of music by *The Sorcerer's Apprentice* by Dukas.

In this question you should identify the most prominent concepts which are present in the music.

As you listen, identify at least two concepts from each of the following headings.

Melody/Harmony

Rhythm/Tempo

Dynamics

You will hear the music three times and you should make notes as you listen. Rough work will not be marked.

Marks will only be awarded for the final answer.

After the third playing you will have 3 minutes to write your final answer in the space provided.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

(6)

Rough work

Melody/Harmony	
Rhythm/Tempo	
Dynamics	

Final Answer

6

Question 6c

This question is based on a piece of Film Music.

In this question you should identify the most prominent concepts which are present in the music.

As you listen, identify at least two concepts from each of the following headings.

Melody/Harmony

Texture

Timbre

You will hear the music three times and you should make notes as you listen. Rough work will not be marked.

Marks will only be awarded for the final answer.

After the third playing you will have 3 minutes to write your final answer in the space provided.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

(6)

Rough work

Melody/Harmony	
Texture	
Timbre	

Final Answer

6

Question 6d

In this question you should identify the most prominent concepts which are present in the music.

As you listen, identify at least two concepts from each of the following headings.

Melody/Harmony

Rhythm/Tempo

Instruments featured

You will hear the music three times and you should make notes as you listen. Rough work will not be marked.

Marks will only be awarded for the final answer.

After the third playing you will have 3 minutes to write your final answer in the space provided.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

(6)

Rough work

Melody/Harmony	
Rhythm/Tempo	
Instruments Featured	

Final Answer

6

Question 7a

In this question, you are asked to compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which **four** concepts are common to both excerpts. Both excerpts will be played three times, with a pause of 10 seconds between playings.

As you listen, tick boxes in Column A and Column B to identify what you hear in Excerpt 1 and Excerpt 2. These columns are for rough work only and will not be marked.

After the three playings of the music you will be given 2 minutes to decide which concepts are common to both excerpts and to tick **four** boxes in Column C.

You now have 1 minute to read through the question.

Here is Excerpt 1 for the first time. **Remember to tick concepts in Column A.**

Here is Excerpt 2 for the first time. **Remember to tick concepts in Column B.**

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 identify the five concepts common to both excerpts.

Remember to tick four boxes only in Column C.

QUESTION 7 (continued)

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/Harmony	Syllabic word setting			
	Augmented chord			
	Interrupted Cadence			
	Suspension			
Rhythm	Cross rhythms			
	Three against two			
	Rubato			
Structural	Pedal			
	Ritornello			
	Tonal answer			
Style	Oratorio			
	Opera			
	Musical			
				4 marks

Question 7b

In this question, you are asked to compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which **three** concepts are common to both excerpts. Both excerpts will be played three times, with a pause of 10 seconds between playings.

As you listen, tick boxes in Column A and Column B to identify what you hear in Excerpt 1 and Excerpt 2. These columns are for rough work only and will not be marked.

After the three playings of the music you will be given 2 minutes to decide which concepts are common to both excerpts and to tick **three** boxes in Column C.

You now have 1 minute to read through the question.

Here is Excerpt 1 for the first time. **Remember to tick concepts in Column A.**

Here is Excerpt 2 for the first time. **Remember to tick concepts in Column B.**

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 identify the five concepts common to both excerpts.

Remember to tick three boxes only in Column C.

QUESTION 7 (continued)

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/Harmony	Modal			
	Minor Tonality			
	Tone row			
	Suspension			
Rhythm	Cross rhythms			
	Dotted rhythms			
	Rubato			
Structural	Pedal			
	Ritornello			
	Coda			
Styles/Forms	Sonata			
	Chamber Music			
	Concerto Grosso			
				3 marks

Question 7c

In this question, you are asked to compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which **three** concepts are common to both excerpts. Both excerpts will be played three times, with a pause of 10 seconds between playings.

As you listen, tick boxes in Column A and Column B to identify what you hear in Excerpt 1 and Excerpt 2. These columns are for rough work only and will not be marked.

After the three playings of the music you will be given 2 minutes to decide which concepts are common to both excerpts and to tick **three** boxes in Column C.

You now have 1 minute to read through the question.

Here is Excerpt 1 for the first time. **Remember to tick concepts in Column A.**

Here is Excerpt 2 for the first time. **Remember to tick concepts in Column B.**

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 identify the five concepts common to both excerpts.

Remember to tick three boxes only in Column C.

QUESTION 7 (continued)

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/Harmony	Modal			
	Ornaments			
	Tone row			
	Suspension			
Rhythm	Scotch snap			
	Diminution			
	Rallentando			
Structural	Alberti Bass			
	Contrary motion scales			
	Ostinato			
Styles/Forms	Jig			
	Strathspey			
	Scottish			
				3 marks

Question 7d

In this question, you are asked to compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which **three** concepts are common to both excerpts. Both excerpts will be played three times, with a pause of 10 seconds between playings.

As you listen, tick boxes in Column A and Column B to identify what you hear in Excerpt 1 and Excerpt 2. These columns are for rough work only and will not be marked.

After the three playings of the music you will be given 2 minutes to decide which concepts are common to both excerpts and to tick **three** boxes in Column C.

You now have 1 minute to read through the question.

Here is Excerpt 1 for the first time. **Remember to tick concepts in Column A.**

Here is Excerpt 2 for the first time. **Remember to tick concepts in Column B.**

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 identify the five concepts common to both excerpts.

Remember to tick three boxes only in Column C.

QUESTION 7 (continued)

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/Harmony	Interrupted Cadence			
	Sequence			
	Tierce de Picardie			
	Tone row			
Rhythm	4 beats in a bar			
	Compound time			
	Irregular metres			
Structural	Alberti Bass			
	Basso continuo			
	Leitmotiv			
Styles/Forms	Baroque			
	Classical			
	Concerto			
				3 marks

Question 8a

This question is based on an excerpt of music by Howard Shore.

There will now be a pause of 1 minute to allow you to read through the question.

The following is a list of features which occur in the excerpt. After studying the list, you are asked to enter each feature once in the column on the right, at the point where it occurs.

It is suggested that, to save time, you only need to write what is underlined.

- A key change in the solo voice part
- An example of grace notes in the solo part
- The first example of an imperfect cadence
- Timpani rolls are featured
- First imitation of the solo voice by choir

The music will now be played three times with a pause of 20 seconds between playings and a pause of 30 seconds at the end.

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)

- A key change in the solo voice part
- An example of grace notes in the solo part
- The first example of an imperfect cadence
- Timpani rolls are featured
- First imitation of the solo voice by choir

Insert the five underlined words at the point where they occur. You should insert each word once only.

When the cold of winter comes	1
Starless night will cover day	2
In the veiling of the sun	3
We will walk in bitter rain.	4
And in dreams	5
I can hear your name	6
And in dreams	7
We will meet again.	8
INSTRUMENTAL	9
When the seas and mountains fall,	10
And we come to end of days,	11
In the ark I hear a call,	12
Calling me there,	13
I will go there	14
And back again.	15
INSTRUMENTAL	16

Question 8b

This question is based on an excerpt of music by Andrew Lloyd Webber.

There will now be a pause of 1 minute to allow you to read through the question.

The following is a list of features which occur in the excerpt. After studying the list, you are asked to enter each feature once in the column on the right, at the point where it occurs.

It is suggested that, to save time, you only need to write what is underlined.

- The beginning of a pedal effect
- The first example of a bells effect
- First piano entry
- First example of unison singing
- An interrupted cadence

The music will now be played three times with a pause of 20 seconds between playings and a pause of 30 seconds at the end.

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)

- The beginning of a pedal effect
- The first example of a bells effect
- First piano entry
- First example of unison singing
- An interrupted cadence

Insert the five underlined words at the point where they occur. You should insert each word once only.

We've gotta keep this secret	1
We gotta do this right	2
If we don't screw up - we can save his life then	3
This could be the night	4
When children rule the world	5
This could be the night - the night	6
When children rule the world	7
	8
Doves and kings and shepherds and wisemen	9
Came together followed the star	10
They all gathered down in a manger	11
They came from so very far	12
	13
Midnight is clear	14
Our saviour is here	15
He's gonna guard each boy and girl	16
No hunger or thirst	17
The last will be first	18
The night that children rule the world	19
When children rule the world tonight2	20
When children rule the world	21
	22
All our greatest wishes are granted	23
Let us sing let innocence reign	24

All our prayers are finally answered	25
Blessed and free of all pain	26
	27
Towers of fire	28
Rise ever higher	29
Magical flags will be unfurled	30
The demons are gone!	31
The young are the strong!	32
The night that children rule the world	33
When children rule the world tonight	34
When children rule the world	35

Question 8c

This question is based on an excerpt of music by Paul McCartney and Carl Davis.

There will now be a pause of 1 minute to allow you to read through the question.

The following is a list of features which occur in the excerpt. After studying the list, you are asked to enter each feature once in the column on the right, at the point where it occurs.

It is suggested that, to save time, you only need to write what is underlined.

- Change to the major key
- Solo violin plays a broken major chord
- Start of a homophonic passage for SATB choir
- Melisma in the solo tenor part
- An imperfect cadence

The music will now be played three times with a pause of 20 seconds between playings and a pause of 30 seconds at the end.

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)

- Change to the major key
- Solo violin plays a broken major chord
- Start of a homophonic passage for SATB choir
- Melisma in the solo tenor part
- An imperfect cadence

Insert the five underlined words at the point where they occur. You should insert each word once only.

Tossing and turning	1
Somehow I'm learning	2
Secrets I'd rather not know.	3
Can't it be simple?	4
Why does it have to be so?	5
I'll always be here,	6
I'll never leave you	7
I'll always be in your mind	8
Dreams of the future	9
Ghosts that the past left behind.	10
You're sleeping amongst us.	11
We're in your dream	12
Who are you?	13
Why call us?	14
What does this mean?	15
Disturbing our slumber	16
You move so fast	17
Ghosts of the past.	18

Question 8d

This question is based on an excerpt of music by Paul Simon.

There will now be a pause of 1 minute to allow you to read through the question.

The following is a list of features which occur in the excerpt. After studying the list, you are asked to enter each feature once in the column on the right, at the point where it occurs.

It is suggested that, to save time, you only need to write what is underlined.

- A glissando played by a bass guitar
- The first example of a cappella male voices
- A rallentando in the music
- Antiphonal singing
- Start of a guitar riff

The music will now be played three times with a pause of 20 seconds between playings and a pause of 30 seconds at the end.

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)

- A glissando played by a bass guitar
- The first example of a cappella male voices
- A rallentando in the music
- Antiphonal singing
- Start of a guitar riff

Insert the five underlined words at the point where they occur. You should insert each word once only.

INTRODUCTION	1
She's a rich girl	2
She don't try to hide it	3
Diamonds on the soles of her shoes	4
He's a poor boy	5
Empty as a pocket	6
Empty as a pocket with nothing to lose	7
Sing Ta na na	8
Ta na na na	9
She got diamonds on the soles of her shoes	10
Ta na na	11
Ta na na na	12
She got diamonds on the soles of her shoes	13
Diamonds on the soles of her shoes	14
Diamonds on the soles of her shoes	15
Diamonds on the soles of her shoes	16
Diamonds on the soles of her shoes	17
	18
	19
People say she's crazy	20
She got diamonds on the soles of her shoes	21
Well that's one way to lose these walking blues	22
Diamonds on the soles of her shoes	23
She was physically forgotten	24
Then she slipped into my pocket	25

With my car keys	26
She said you've taken me for granted	27
Because I please you	28
Wearing these diamonds	29