



Higher Understanding Music Practice Questions

Following the structure and style of the Higher Specimen Paper, the following pack contains six practice questions based on each question in the paper.

Question 1	Multiple choice and single answers
Question 2	Map style
Question 3	Miscellaneous
Question 4	Literacy
Question 5	Multiple choice and single answers
Question 6	Written answer on musical features
Question 7	Comparison
Question 8	Text

Question 1a

This question features music for guitar.

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

Read through the list before hearing the music.

harmonics	da capo aria
augmented chord	soul
impressionist	obbligato
musique concrete	harmonic minor scale
col legno	

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 a different excerpt and identify the ornament used. The music will be played twice.

1

Here is the music for the first time.

Here is the music for the second time

Question 1b

This question features contemporary bands.

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

Read through the list before hearing the music.

lied	harmonic minor
syllabic word setting	canon
diminished 7 th	soul
jazz-funk	sequence
coloratura	

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 a part of another piece. Write the concept which describes the playing techniques used by the guitarist at the end of the excerpt. The music will be played twice.

1

Here is the music for the first time.

Here is the music for the second time

Question 1c

This question features music for guitars.

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

Read through the list before hearing the music.

harmonics	ritornello
musique concrete	scotch snap
plagal cadence	mode
mordent	sequence
diminution	

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) Identify the playing technique used by the guitarist during this excerpt. **1**

Here is the music for the first time.

Here is the music for the second time

Question 1d

This question features orchestral music.

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

Read through the list before hearing the music.

col legno	diminished chord
cross rhythms	pedal
arco	alberti bass
concertino	sequence
serial	

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) Identify the type of scale on which the melody is based.

1

Here is the music for the first time.

Here is the music for the second time

Question 1e

This question features.

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

Read through the list before hearing the music.

pentatonic	passacaglia
ripieno	time changes
col legno	ostinato
tremolando	baso continuo
glissando	

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 a different piece. In the box provided, name the playing technique used by the cello.

1

Here is the music for the first time.

Here is the music for the second time

Question 1f

This question features instrumental music.

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

Read through the list before hearing the music.

harmonics	adagio
concerto grosso	flute
homophony	descant
concertino	basso continuo
chamber music	

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 a further excerpt and name the style/period.

1

Here is the music for the first time.

Here is the music for the second time

Question 2a

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 first woodwind instrument to play is the _____.
2.	The playing technique used by the lower strings is _____. (Italian term)
3.	There is a _____ note in the bass.
4.	The melody features a descending _____ scale
5.	The tonality here is _____.

Question 2b

1.	At the beginning the instruments playing the melody are two _____.
2.	The tonality of the excerpt is _____.
3.	The trombones feature accented ascending _____.
4.	In the last section of the excerpt the trumpets have repeated notes. The rhythmic groupings are called _____.
5.	The instrumental group performing the excerpt is a/an _____.

Question 2c

1.	The ornament played by the flutes is a/an _____.
2.	The string accompaniment is being played _____ (Italian term)
3.	The lower strings play an ascending _____ scale
4.	The instrument playing a descending sequence is a/an _____.
5.	The excerpt closes with a _____ cadence.

Question 2d

1.	The solo instrument is a/an _____.
2.	The cadence is _____.
3.	The time signature is _____.
4.	The melody outlines a descending _____ chord
5.	The lower strings are played _____. (Italian term)

Question 2e

1.	The rhythmic concept featured at the start of the opening piccolo melody is _____.
2.	The trombone plays several _____. (Italian term)
3.	The instrument playing the bass line is the _____.
4.	The cadence is _____.
5.	The tempo is now _____. (Italian term)

Question 2f

1.	The instrument playing in harmony with the guitar is a/an _____.
2.	The time signature is _____.
3.	The cadence is _____.
4.	The rhythm of the first 3 notes of the melody is now changed by _____.
5.	The violins play a/an _____.

Question 3a

(H 2012 Q3) (H2013 Q5)

This question features contrasting music.

- a) Write the concept which describes the style of the music.

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

- c) Listen to the following excerpt and tick **one** box to identify the chord outlined in the bass. The music will be played **twice**.

- Added 6th
- Augmented
- Diminished
- Diminished 7th

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

- e) Listen to a different piece. Identify the chord outlined by the voices. The music will be played **twice**.

Question 3b

This question features music from the 20th century.

a) Write the concept which describes the style of this excerpt.

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

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

- Chromatic
- Whole tone
- Harmonic minor
- Melodic minor

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

e) Write the concept which describes the style of this excerpt.

Question 3c

This question features vocal music.

- a) Listen to this excerpt of Baroque music. Write the concept which describes the style of vocal writing.

- b) Write the concept which describes the style of vocal writing.

- c) Listen to that excerpt again identify the type of cadence which you hear at the end.

- d) Listen to a different excerpt. Write the concept which best describes the style of the music.

- e) Listen to that excerpt again and tick the box which best describes how the voices are singing.

Unison/Octaves

Harmony

Imitation

Descant

Question 3d

This question features instrumental and vocal music.

- a) Write the name of two percussion instruments featured in the following excerpt.

- b) Write the name of the ornament featured in the flutes in the following excerpt.

- c) Write the concept which best describes the style of this music.

- d) Listen to a further piece of vocal music and write the concept which best describes the style of the music.

- e) Write the concept which identifies the type of minor scale on which the melody is based.

Question 3e

This question is based upon vocal music.

- a) Listen to the following extract from a mass and write the period which it comes from below.

- b) Listen to a further excerpt and write the concept which best describes the texture.

- c) Listen to the following excerpt and in the space provided, name the melodic interval featured.

- d) Write the concept which describes the type of voice you hear in this excerpt.

- e) Listen to the following excerpt and write the concept which best describes the word setting.

Question 3f

- a) Write the correct Italian term which describes how the lower strings are playing in the following excerpt.

- b) Name the chord which is outlined at the end of the following excerpt.

- c) Give the concept which describes the relationship between the upper strings and the lower strings.

- d) Name the concept which describes the time signature of the following excerpt.

- e) Name the concept to describe the bass line in this excerpt.

Question 4a

This question is based on music in a Scottish style.

Listen to the excerpt and follow the guide score printed below.

Here is the music.

1

2

3

4

5

6 7 8

9 10 11 12

13

14

15 16

Interval:

- (a) (i) Insert the time signature at the appropriate places in the music.
- (ii) Write **A** above the **first** example of an anacrusis. 1
- (b) Rewrite the first five notes **one octave lower** in the bass clef. Use the given blank bars. 1
- (c) The piece is in the key of D major. Describe the interval formed by the two notes in the box in **bar 13**. Write your answer in the box. 1
- (d) This question is about chord changes.
- The chords used are:
- D Chord I
G Chord IV
A Chord V
Bm Chord VI
- In the boxes above the staff, write the chords which you hear in **bars 3, 4 and 5**. You may use letter names or numbers. The chords in bars 1 and 2 are given. 1
- (e) Insert the accidental missing from **bar 10**. 1
- (f) Correct the rhythm in **bar 15** to match what you hear. 1

Question 4b

This question is based on music by Michael Kaemen.

Listen to the excerpt and follow the guide score printed below.

Here is the music.

The musical score consists of four staves of music in G major (one flat). The notes are numbered 1 through 15. A box labeled "Interval:" is drawn around the notes on staff 1, specifically the notes on measures 3 and 4. The notes are: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4), 8 (F4), 9 (E4), 10 (D4), 11 (C4), 12 (B3), 13 (A3), 14 (G3), 15 (F3).

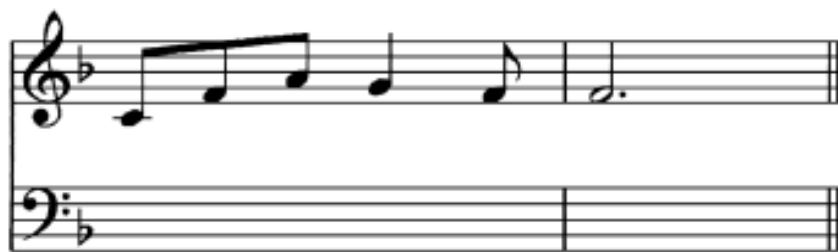
Annotations include:

- Staff 1: Interval: box around notes 3 and 4.
- Staff 2: Measure 5 contains notes 5, 6, 7, 8.
- Staff 3: Measure 9 contains notes 9, 10, 11.
- Staff 4: Measure 12 contains notes 12, 13, 14, 15. Above measure 12 are boxes for Roman numerals I and F. Above measure 13 are boxes for Roman numerals IV and Bb. The tempo marking "rallentando" is below measure 12, and "a tempo" is below measure 14.

(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. 1

(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. 1

(d) Insert the rest missing from **bar 8**. 1

(e) Complete the last 3 notes in **bar 10**. The rhythm is given above the staff. 1

(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. 1

Question 4c

This question is based on an arrangement of a traditional Scottish song.

Listen to the excerpt and follow the guide score printed below.

Here is the music.

2 3

Clarinet

Piano

Name: Name:

4 5 6 7

Clarinet

Interval:

8 9 10 11

Clarinet

12 13 14 15

Clarinet

I
Bb

16 17 18

Clarinet

- (a) Write the letter names of the boxed notes in **bar 1**. 1
- (b) Insert the rests missing from **bar 2** of the clarinet part. 1
- (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. 1
- (d) Correct the rhythm in **bar 5** to match what you hear. 1
- (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. 1
- (f) Complete the notes in bar **17**. The rhythm is given above the staff. 1

Question 4d

This question is based on an arrangement of a song by Eric Clapton.

Listen to the excerpt and follow the guide score printed below.

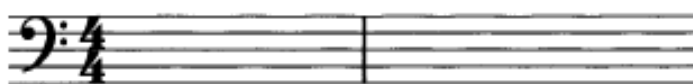
Here is the music.

The musical score is written in 4/4 time and consists of five staves of music. The first staff (measures 1-4) is marked **rall.** and contains a melodic line with fingerings 2, 3, and 4. The second staff (measures 5-8) is marked **a tempo**. The third staff (measures 9-12) includes a box labeled **Interval:** with a blank line for the student to write the interval between measures 11 and 12. The fourth staff (measures 13-16) includes a box with **IV** and **F** above measure 13, and three empty boxes above measures 14, 15, and 16. The fifth staff (measures 17-19) is marked **rall.** and ends with a double bar line.

(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. 1

(b) Re-write this phrase **one octave lower** in the bass clef.

Use the given blank bars.



1

(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. 1

(d) Complete the rhythm in **bar 7**. 1

(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. 1

(f) Complete the last two notes. The rhythm is given above the staff. 1

Question 4e

This question is based on music by John Barry.

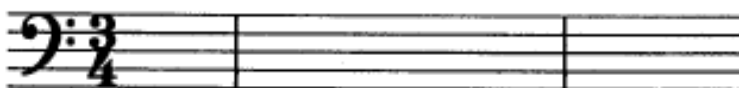
Listen to the excerpt and follow the guide score printed below.

Here is the music.

The image shows a musical score in 3/4 time, consisting of four staves of music. The notes are as follows:

- Staff 1: Measures 1-5. Measure 1 contains a chord box with 'I' above 'C'. Measure 4 has a slur over the notes.
- Staff 2: Measures 6-12. Measure 10 has a box labeled 'Interval:' with a line underneath.
- Staff 3: Measures 13-17.
- Staff 4: Measures 18-24.

- (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. 1
- (b) Insert the rest missing from **bar 4**. 1
- (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. 1
- (d) Complete the rhythm in **bar 11**. 1
- (e) Insert the accidental missing from **line 3**. 1
- (f) Re-write this phrase **one octave lower** in the bass clef.
 Use the given blank bars. 1



Question 4f

This question is based on music by Elgar.

Listen to the excerpt and follow the guide score printed below.

Here is the music.

The image shows a musical score for an excerpt by Elgar, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#). The notes are numbered 2 through 28. The first staff contains notes 2 through 10, the second staff contains notes 11 through 19, and the third staff contains notes 20 through 28. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some notes beamed together. The piece concludes with a double bar line at the end of the third staff.

(a) Insert in the music any repeat signs and 1st and 2nd time bars so that the written music matches what you hear. 1

(b) In the box provided, name the key of the music.

1

(c) Insert the rest omitted from bar 8. 1

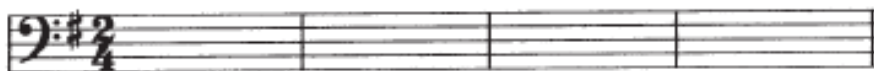
(d) Write the numbers of the two bars in which you hear the following in the accompaniment.



1

(e) Complete bars 22/23. 1

(f) Re-write bars 1–4 (below), **one octave lower**, in the bass clef. Use the given blank bars. 1



Question 5a

This question features music by J.S Bach

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below. Read through the list before hearing the music.

sequence	trill
plagal cadence	impressionist
harmonics	baroque
basso continuo	rallentando
passacaglia	augmentation

Give your answers on the lines below.

4

Question 5b

This question features is based on instrumental music.

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

acciaccatura	oboe
timpani	coda
inverted pedal	obbligato
plagal cadence	trill
whole tone scale	rubato

Give your answers on the lines below.

4

Question 5c

This question features music by Schubert.

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

lied	dotted rhythms
melismatic word setting	compound time
diminished 7 th chord	pedal
augmentation	canon
coloratura	opera

Give your answers on the lines below.

4

Question 5d

This question features vocal music.

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

aria	interrupted cadence
rubato	obbligato
melismatic word setting	lied
cluster	descant
basso continuo	musique concrete

Give your answers on the lines below.

4

Question 5e

This question features instrumental music.

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

acciaccatura	col legno
ritornello	cross rhythms
irregular metres	pizzicato
mode	anacrusis
ostinato	alberti bass

Give your answers on the lines below.

4

Question 5f

This question features vocal music.

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

lied	broken chord
rubato	exposition
tierce de picarde	cadenza
alto	descant
obbligato	glissando

Give your answers on the lines below.

4

Question 6a

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.

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.

Rough Work

Melody/Harmony	
Rhythm	
Timbre	

Final answer

Question 6b

Rough Work

Melody/Harmony	
Rhythm	
Timbre	

Final answer

6

Question 6c

Rough Work

Melody/Harmony	
Rhythm	
Timbre	

Final answer

Question 6d

Rough Work

Melody/Harmony	
Rhythm	
Timbre	

Final answer

6

Question 6e

Rough Work

Melody/Harmony	
Rhythm	
Timbre	

Final answer

6

Question 6f

Rough Work

Melody/Harmony	
Rhythm	
Timbre	

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 five 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 five 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 five boxes only in **Column C**

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/ Harmony	Interrupted Cadence			
	Sequence			
	Trill			
	Tierce de Picardie			
Rhythm	4 beats in a bar			
	Allegro			
	Irregular metres			
Styles	Concerto			
	Baroque			
	Classical			
	Sonata			
Timbre	Harmonics			
	Clarinet			
	Basso continuo			
				5 marks

Question 7b

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/ Harmony	Fanfare			
	Sequence			
	Perfect cadence			
	Syllabic			
Texture/ Structure	Da Capo Aria			
	Homophonic			
	Lied			
Styles	Opera			
	Mass			
	Symphony			
	Plainchant			
Timbre	SATB chorus			
	Forte (dynamic)			
	Diminuendo			
				5 marks

Question 7c

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/ Harmony	Perfect cadence			
	Tierce de picarde			
	Major			
	Sequence			
Rhythm	3 beats per bar			
	Cross rhythm			
	Compound time			
Styles	Impressionist			
	Sonata			
	Concerto			
	Jazz-funk			
Timbre	Trill			
	Tremolando			
	Pizzicato			
				5 marks

Question 7d

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/ Harmony	Sequence			
	Scat singing			
	Tierce de Picarde			
	Syllabic word setting			
Texture/ Structure	Homophonic			
	Obbligato			
	Da capo aria			
Styles	Oratorio			
	Romantic			
	Sonata			
	Da Capo aria			
Timbre	A cappella			
	Coloratura			
	Chorus			
				5 marks

Question 7e

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/ Harmony	Voices in harmony			
	Syllabic word setting			
	Trill			
	Inverted pedal			
Rhythm	Anacrusis			
	4 beats per bar			
	Off beats			
Styles	Opera			
	Musical			
	Gospel			
	Soul music			
Timbre	Ripieno			
	A cappella			
	Con sordino			
				5 marks

Question 7f

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/ Harmony	Major			
	Staccato			
	Acciaccatura			
	Trill			
Rhythm	4 beats per bar			
	Three against two			
	Cross rhythms			
Styles	Aria			
	Chamber music			
	Classical			
	Musique concrete			
Timbre	Clarinet			
	Crescendo			
	Concertino			
				5 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 write what is underlined.

first imitation of the solo voice by choir

an example of melisma

the first example of an imperfect cadence

the choir sings in unison with the soloist

an example of grace notes in the solo part

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.

first **imitation** of the solo voice by choir

an example of **melisma**

the first example of an **imperfect cadence**

the choir sings in **unison** with the soloist

an example of **grace notes** in the solo part

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
But in dreams	5
I can hear your name.	6
And in dreams	7
We will meet again	8
<i>INSTRUMENTAL</i>	9
When the seas and mountains fall,	10
And we come to end of days.	11
In the dark I hear a call,	12
Calling me there,	13
I will go there	14
And back again	15
<i>INSTRUMENTAL</i>	16

Question 8b

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

a sudden **key change**
 the beginning of a **pedal** effect
 first example of **sequence**
 first example of **unison** singing
 a **glissando** played by piano

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 and followed the star	10
They all gathered down in a manger	11
They came 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 tonight	20
When children rule the world	21
	21
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 pain	26
	27
Towers of fire	28
Rise even 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	34
When children rule the world	35

Question 8c

This question is based on an excerpt from a song by Paul Simon.

melisma is featured in the soloist's part

start of guitar **riff**

a **rallentando** in the music

the first example of **a cappella** male voices

a sudden **key change**

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 nan a 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

Question 8d

This question is based on a choral piece by John Rutter.

female and male voices in **harmony**

male voices first sing in harmony

first appearance of **glockenspiel**

male and female voices in **canon**

female and male voices in **unison/octaves**

INTRODUCTION	1
Midnight bell goes	2
ting, ting, ting, ting, ting	3
	4
Then dogs do howl	5
and not a bird does sing	6
	7
but the nightingale, and she cries	8
twit, twit, twit	9
	10
Owls then on every bough do sit;	11
	12
Ravens crock on chimneys' tops;	13
	14
The cricket in the chamber hops,	15
	16
And the cats cry mew, mew, mew	17
	18
The nibbling mouse is not asleep,	19
but he goes peep, peep, peep, peep, peep	20
	21
And the cats cry mew, mew, mew	22
	23
And still the cats cry mew, mew, mew	24

Question 8e

This question is based on an excerpt of music from “Sunset Boulevard” by Andrew Lloyd-Webber.

a cappella singing

2nd entry of line featuring **chords IV, V, I**

descending **scale** on glockenspiel

music moves up one **semitone**

brass sections chord

I don't think you should shoot before July 15 th	1
Right now is a perilous time for Pisces	2
If you wait 'til Venus is in Capricorn	3
You'll avoid a catalogue of crises	4
Listen to your superego not your id,	5
Age is just another damn neurosis	6
I'll have you regressing back to infancy	7
And back in to the womb under hypnosis	8
I need three more weeks to get these thighs in shape,	9
No more carbohydrates, don't be naughty	10
We'll soon have you skipping like an ingénue,	11
You won't look a day over forty.	12
We have dry heat, we have steam,	13
We have moisturising cream.	14
We have mud packs, we have blood stacks,	15
It's a rigorous regime	16
Not a wrinkle when you twinkle,	17
Or a wobble when you walk.	18
Of course there's bound to be a little suffering	19
Eternal youth is worth a little suffering	20
Of course there's bound to be a little suffering	21
Eternal youth is worth a little suffering	22

Question 8f

This question is based on “Song for Athene” by J Tavener

crescendo begins

inverted pedal

parts in **contrary motion**

octave leap in the soprano/treble part

2 part **harmony** for the first time

Alleluia, Alleluia	1
May flights of angels sing thee to thy rest	2
Alleluia, Alleluia	3
Remember me o Lord, when you come into your Kingdom	4
Alleluia, Alleluia	5
Give rest o Lord to your handmaid who has fallen asleep	6
Alleluia, Alleluia	7
The choir of saints have found the well spring of life and door of Paradise	8
Alleluia, Alleluia	9
Life: a shadow of a dream	10
Alleluia, Alleluia	11
Weeping at the grave creates the song; Alleluia	12
Come enjoy rewards and crowns I have prepared for you	13
Alleluia, Alleluia	14

Sources

Question 1

- A **H2013 Q6**
- B **H2011 Q2**
- C **H2010 Q1, H2007 Q5**
- D **H2009 Q5**
- E **H2008 Q1**
- F **H2004 Q3**

Q2

- A **H2013 Q2**
- B **H2012 Q7**
- C **H2012 Q2**
- D **H2010 Q3**
- E **H2009 Q7**
- F **H2008 Q2**

Q3

- A **H2012 Q3, H2013 Q5**
- B **H2011 Q6, H2008 Q6**
- C **?**
- D **H2007 Q1, H2010 Q2**
- E **HNAB 4 Q1,3**
- F **HNAB 3 Q3,7**

Q4

- A **H2013 Q4**
- B **H2012 Q5**
- C **H2011 Q4**
- D **H2010 Q4**
- E **H2009 Q4**
- F **H2007 Q2**

Q5

- A **H2005 Q2**
- B **H20014 Q1**
- C **H2007 Q6**
- D **H2009 Q3**
- E **H2013 Q3**
- F **H2014 Q3**

Q6

A H 2002 Q6
B H 2008 Q7
C H 2010 Q7
D H 2011 Q7
E H 2006 Q6
F H 2013 Q7

Q7

A H 2013 Q8
B H 2003 Q6
C H 2010 Q8
D Int 2 2011 Q6
E Int 2 2014 Q6
F ?

Q8

A H2005 Q7
B H2004 Q7
C H2003 Q7
D NQ D349 12/NAB001 pack
E NQ D349 12/NAB001 pack
F NQ D349 12/NAB001 pack