

Skeleton scores for set works listening tests

The scores on the following pages are not full scores of the music provided in the recordings; instead they are partial ('skeleton') scores, showing only those elements of the music that you will need for answering the questions.

Question 1

1 AS and A Level - J.S. Bach: *Ein feste Burg ist unser Gott*

(a) type of voice

2nd entry

Der al - te bö - se Feind, der al - te bö - se

(b) how first four entries are related

3rd entry

4th entry

5 Feind, der al - te bö - se Feind, der al - te bö - se

(c) (i) key

9 Soprano

Feind, der al - te bö - se Feind, der al -

(d) word setting

(e) type of chord

Alto

Soprano

12 - te bö - se Feind, mit Ernst ers itzt meint, mit... mit

(c) (ii) key

15

Ernst ers itzt meint, mit Ernst ers itzt

18

meint, mit Ernst ers itzt meint, mit Ernst

(f) tonality

20 ers itzt meint, mit Ernst ers itzt meint,

Question 2

2 AS and A Level - W.A. Mozart: *The Magic Flute*

(e) similarities between phrases x and y x

(d) key and cadence

(c) instruments

Drei

5 (f) compare phrase y and phrase z (bars 12-16) y

Knäb - chen, jung, schön, hold und wei - se, um - schwe - ben euch auf - eu - rer - Rei - se, sie

9 wer - den eu - re Füh - rer sein, folgt ih - rem Ra - te ganz al - lein.

13 z

Sie

17 wer - den eu - re Füh - rer sein, folgt ih - rem Ra - te ganz al - lein. So

21 le - bet wohl! wir wol - len gehn. Lebt wohl, lebt wohl auf - Wie - der - sehn! So

25 le - bet wohl! wir wol - len gehn. Lebt wohl! lebt wohl auf -

28 Wie - der - sehn! auf Wie - der - sehn, auf Wie - der - sehn.

(g) describe the music of these bars

32

Question 3

3 A Level only – Ralph Vaughan Williams: *On Wenlock Edge*

(a) string instrument

Vln 1

Then 'twas the Ro - man, now 'tis I. ___

(b) describe piano part

(c) describe writing for strings

The gale, it plies the sap-lings dou- ble, It blows so hard, 'twill soon be

(d) interval

gone: To-day the Ro-man and his trou-ble. ___ Are ash - es un-der

(e) interval between violin 1 and viola

Vln 1

Ur - i- con.

(f) key and cadence

Question 4

4 AS and A Level - Antonio Vivaldi: Concerto in D minor Op. 3 No. 11

(b) relationship of two solo parts

(c) instrument entering

(e) harmonic progression

(f) type of dissonance

(g) tonality and harmony

(h) add two accidentals

(i) texture

25

27

(j) (i) key

30

33

(j) (ii) key

35

etc.

(k) viola part

37

39

41

Question 5

5 AS and A Level - Clara Wieck-Schumann: Piano trio in G minor

(c)

compare

6

11

(d) interval between violin and cello

17

(e)

compare harmony and tonality

22

25

28

(f)

relationship

31

(g) harmonic device

36

(h) choice of G major

42

Question 6

6 A Level only - Hector Berlioz: *Symphonie fantastique*

(b) instrument entering here

(c) two rhythmic features

(d) compare

(e) how Berlioz builds excitement

Bass rhythm: 

(The music continues for 30 bars)

Question 8

8 AS and A Level – Rachel Portman: *The Duchess*

(a) instrumentation

(b) accidental

(c) melody and harmony

6

(d) type of note

11

16

(e) broken chord

21

(f) chord

26

(g) Location of first appearance

(h) rhythm, melody and harmony

30

(i) rhythmic device

(j) harmonic device

34

(k) percussion

38

Detailed description: The image shows a musical score for 'The Duchess' by Rachel Portman, consisting of ten staves of music. The score is annotated with various labels for analysis. Staff 1 (measures 1-5) has an arrow labeled '(a) instrumentation' pointing to the first five measures. A bracket labeled '(b) accidental' is placed over a flat sign above a note in measure 4. A bracket labeled '(c) melody and harmony' spans measures 3-5. Staff 2 (measures 6-10) has a bracket labeled '(d) type of note' over a dotted quarter note in measure 10. Staff 3 (measures 11-15) is unannotated. Staff 4 (measures 16-20) has a bracket labeled '(e) broken chord' over measures 17-18. Staff 5 (measures 21-25) has a bracket labeled '(f) chord' over measures 24-25. Staff 6 (measures 26-29) is unannotated. Staff 7 (measures 30-33) has a bracket labeled '(g) Location of first appearance' over measures 30-33 and a bracket labeled '(h) rhythm, melody and harmony' over measures 30-33. Staff 8 (measures 34-37) has a bracket labeled '(i) rhythmic device' over measures 34-35 and a bracket labeled '(j) harmonic device' over measures 34-37. Staff 9 (measures 38-41) has an arrow labeled '(k) percussion' pointing to the first four measures. Staff 10 (measures 42-45) is unannotated.

Question 9**9 A Level only - Bernard Herrmann: *Psycho***

(a) playing techniques

Musical notation for (a) playing techniques. It shows a treble clef staff with a 2/4 time signature. The first four bars contain chords with eighth notes. The next four bars contain eighth notes with a sharp sign above them.

(b) bass part

Musical notation for (b) bass part. It shows a bass clef staff. Bar 8 is marked. Bars 9-10 contain triplets of eighth notes. Bars 11-12 contain eighth notes with a sharp sign above them. Bars 13-14 contain triplets of eighth notes.

(c) pitches

Musical notation for (c) pitches. It shows a treble clef staff. Bar 15 is marked. Bars 16-17 contain eighth notes with a sharp sign above them. Bars 18-19 contain eighth notes with a sharp sign above them.

(d) compare with preceding bars

Musical notation for (d) compare with preceding bars. It shows a treble clef staff. Bars 19-20 are marked. Bars 21-22 contain triplets of eighth notes. Bars 23-24 contain eighth notes with a sharp sign above them.

(e) melody instrument

Musical notation for (e) melody instrument. It shows a treble clef staff. Bar 23 is marked. Bars 24-25 contain eighth notes with a flat sign below them. Bars 26-27 contain eighth notes with a flat sign below them.

(f) texture, melody and harmony

Musical notation for (f) texture, melody and harmony. It shows a treble clef staff. Bar 31 is marked. Bars 32-33 contain eighth notes with a sharp sign above them. Bars 34-35 contain chords with eighth notes.

(You will hear a further 14 bars to the end of the extract.)

Question 10

10 AS and A Level – Courtney Pine 'Love and Affection'

(a) part of number (b) instrument and features of performance

(c) harmonic device and (d) rhythmic device (e) harmony

5

10 Just make love with af-fec-tion,

13 sing me an-o-ther love song, ba-by, but this time with a lit-tle de-di-ca-tion. Sing it,

(f) backing vocals

15 sing it. You know that's what I like.

(g) melody and texture

17 Once more with the feel-ing.

20

(The music continues for a further 14 bars to the end of the song.)

Question 11

11 AS and A Level - Kate Bush: 'And Dream of Sheep'

(c) interval (d) chord

Oh, I'll wake up to a-ny sound of en - gines, ev - 'ry

5 (d) chord

gull a - seek - ing craft. I can't keep my eyes o - pen, wish I had my

8 (d) chord

ra - di - o. I'd tune in - to some friend - ly voi - ces

11

talk - ing 'bout stu - pid things. I can't be left to my i - ma -

14

- gi - na - tion. Let me be weak, let me

17 (e) key and cadence (b) instrument (f) rhythmic features

sleep and dream of sheep.

(c) interval (b) instrument

22

Ooh, their breath is warm and they smell like sleep,

(g) lullaby feel to end

26

And they say they take me home,

29

like pop - pies, hea - vy with seed

33

they take me deep - er and deep - er.

Question 12

12 A Level only - The Beatles: 'Here, There and Everywhere'

(a) harmony of the backing vocals

There, run - ning my hands through her hair,

(b) melody note

(c) harmonic device

both of us think - ing how good it can be, some-one is speak-ing but she

(d) key

does-n't know he's there. I want her ev - 'ry - where and if

(e) key and chords

she's be-side me I know I need nev - er care, but to love her is to need her

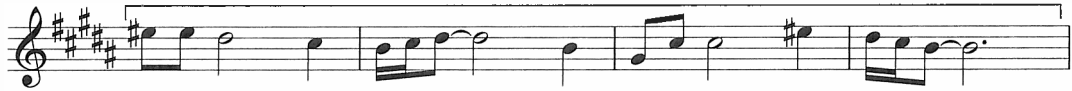
(f) melody and rhythm

ne-ver dies, watch-ing her eyes, and hop-ing I'm al - ways there.

Question 13

13 AS and A Level - Claude Debussy: *Estampes*, No. 1 'Pagodes'

(b) accompaniment



(c) type of scale



(e) three differences from bars 5-8



(d) compare and contrast with bars 1-4



(f) expansion of texture



(g) harmony to end



Question 14

14 AS and A Level – Familia Valera Miranda: 'Allá va candela'

(a) instrument

(b) additional instruments

(c) scale used in given part

5

8

12

Ten-go la

16

bo-ca__ co-mo lin-ter-na, ten-go los o-jos co-mo un fa-rol.____ Que se que-

20

-ma-do__ to-das las fib-ras que es-tán su-je-ta a mi co-ra-zón.

24

Co-ra-zón____ que sue-na co-mo u-na tum-ba que__ ya re-

(e) vocal line

29

-tum-ba__ tu-cu-tu-cu-tu-cu-tá. Des-de los pi-es____

This score continues over the page

34 (f) chord A (f) (chord B)

has - ta__ la ca - be - za__ to__ do mi cuer - po__ se ha vuel - to__ can -

39 (g) musical changes

- de - la, Al - lá va can - de - la, Al - lá va can - de - la,

43

Al - lá va can - de - la mi - ra que me que - mo,

47

que me es - toy que - man - do se que - ma el tre - se - ro,

51

se que - ma el ma - ra - que - ro, que se que - ma es - to,

55

al - lá va can - de - la al - lá va can - de - la,

59

al - lá va can - de - la. Des - de los pi -

Question 15

15 A Level only - Anoushka Shankar: 'Breathing Under Water'

(a) compare

5

(c) chord (c) chord

9

(c) chord

12

5 3

15

3 5

(d) tonality and harmony (bars 18-35)

18

3 3

22

3

26

3

29

end of (d)

32

Female Vox

36

2/4

Question 16

16 AS and A Level - John Cage: *Three Dances for Two Prepared Pianos, No. 1*

(b) describe Piano 2 music (bars 1-17)

Piano 2, LH

(a) describe music here

(d) three differences from bars 1-17

Piano 2, RH

(c) describe music here

Question 17

17 AS and A Level - Kaija Saariaho: *Petals [for Cello Solo and Optional Electronics]*

(b) two types of ornament

Stave 1

(c) tempo, metre and rhythm

Stave 2

(d) organisation of pitch

Stave 3

Stave 4

(e) differences from staves 1 and 2

Stave 5

(f) two techniques

(g) three string playing techniques (from here to end of excerpt)

Stave 6

Stave 7

Stave 8

excerpt continues until 2 minutes 42 seconds.

Question 18

18 A Level only - Igor Stravinsky: *The Rite of Spring*

(a) location of extract

(d) rhythm and metre compared with 25-32.

(b) expansion of orchestra

(c) texture

(c) texture (d) rhythm and metre compared with 1-4.

(e) harmony