

**[C090/SQP284]**

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Music  
Intermediate 1

NATIONAL  
QUALIFICATIONS

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## Course Assessment Specification

### Music Intermediate 1

There are two routes to Course Assessment: **Music with Performing** and **Music with Technology**. Each of these routes has two components, with mark allocations as shown below. The Question Paper is common to both routes.

#### Music with Performing route

Question Paper	40 marks
Performing on two instruments <b>or</b> Performing on one instrument + Accompanying	60 marks

#### Music with Technology route

Question Paper	40 marks
Folio consisting of recorded performances on one instrument/voice + 1 MIDI Sequenced composition supported by a session log <b>or</b> Folio consisting of recorded performances on one instrument/voice + stereo master recording of 2 pieces supported by a session log	60 marks

The purpose of this document is to provide:

- ♦ details of the structure of the Question Paper in this Course (**Part 1**)
- ♦ guidance on the administration and assessment of Practical Performance Examinations, in the case of candidates following the Music with Performing route (**Part 2a**)
- ♦ guidance on the generation of evidence for the Folio submitted for Central Marking, and on assessment of its contents, in the case of candidates following the Music with Technology route (**Part 2b**)
- ♦ guidance to centres on how to use information gathered from the Question Paper and from the Practical Performance Examinations or Folio to estimate candidate performance. (**Part 3**)

## Part 1

**This part of the Course Assessment Specification details the structure of the Question Paper in this Course.**

- ♦ There is one Question Paper, common to the Performing and Technology routes, marked out of 40.
- ♦ The time allocation for the Question Paper is 45 minutes.
- ♦ All questions are compulsory.

The Question Paper requires candidates to demonstrate breadth of knowledge and understanding by responding to questions which relate to audio excerpts in a range of styles. Knowledge and understanding tested will be drawn from the concept and literacy content detailed for this level. Styles sampled will provide a mixture of straightforward and more complex contexts; some audio excerpts may be drawn from musical works prescribed for study by SQA. Candidate response will be tested through a balance of types of question; the number of each type of question and the distribution of marks is indicated below:

TYPE OF QUESTION	NUMBER	MARKS
Multiple choice	variable	16
Short answers (one or two words, or a phrase)	8	8
Map	1	4
Comparison of 2 musical excerpts (multiple choice)	1	6
Musical literacy	6	6

## Part 2a

**This part of the Course Assessment Specification details the structure of the Practical Performance Examination for candidates following the Music with Performing route. It also provides guidance on sampling and assessment.**

Candidates following this route are examined by a Visiting Examiner appointed by SQA.

Centres have a responsibility for:

- ♦ ensuring that appropriately levelled pieces are presented by candidates. Repertoire standards may be verified by accessing SQA's *National Qualifications in Music: Performing*, published on SQA's website, and/or by submitting other pieces for prior approval. Details regarding relevant approval procedures are available from SQA
- ♦ noting individual piece and overall programme durations on the candidates' marks sheets.

### Time requirements

The table below indicates the time requirements for each part of the practical performance and shows the approximate length of each sample, where appropriate.

Performance	Prepared time	Sample time	Marks
Instrument/voice 1	4 minutes	3 minutes	30
Instrument/voice 2	4 minutes	3 minutes	30
<b>or</b> Accompanying	4 minutes	3 minutes	20
Playing at sight			10

As indicated, candidates presenting evidence in accompanying are assessed on accompaniments played at sight; this part of the assessment lasts approximately 1 minute. Immediately prior to this part, candidates will be given a period of five minutes in which to prepare these accompaniments.

## **Guidance on sampling**

In deciding the sample, examiners should adhere as far as possible to the following guidelines:

1. decide the sample before the start of each candidate's examination
2. do not give the centre any prior information regarding the content of the sample
3. be guided to the sample by considering the stated duration of each piece in the programme
4. hear at least one piece in its entirety
5. always start from the beginning of the piece
6. where possible hear some of every piece
7. advise the candidate before the start of the performance if you do not wish any repeats to be observed
8. advise candidates before the start of the performance that they may be asked to stop before the end of the piece
9. exercise discretion, consideration and fairness in stopping a candidate before the end of a piece
10. where a candidate refuses to play a piece, award no marks for that piece  
Reduce the overall sample time by the intended allocation of time to that particular piece.

## **Guidance on assessment**

Each of the two parts of the practical performance is marked out of 30. For all except the Accompanying part of a programme, individual pieces within each part should be marked out of 10 and then totalled; the resulting total should then be scaled to give a mark out of 30.

For candidates presenting Accompanying, each prepared accompaniment should be marked out of 10; the resulting total should then be scaled to give a mark out of 20.

Accompaniments played at sight, following 5 minutes private preparation, should be marked out of 10 and totalled; the resulting total should then be scaled to give a mark out of 10.

The resulting marks for prepared accompaniments and for accompaniments performed at sight should then be added to give a mark out of 30.

In assessing performances examiners should be guided by the summary statements for each marks range, as provided in the assessment criteria printed below. More detailed statements relating to various aspects of the performance will provide further pointers. Where assessment statements from more than one marks range are applicable, examiners should use a balanced approach in awarding a final mark.

## COURSE ASSESSMENT CRITERIA: PERFORMING

PERFORMANCE ASPECTS	CRITERIA	PIECE NUMBER								MARKS RANGE	
		1	2	3	4	5	6	7	8		
Melodic accuracy/intonation	Excellent level									<b>9-10</b>	
Rhythmic accuracy	Excellent level										
Tempo and flow	Appropriate and musically convincing										
Dynamics	Convincing										
Mood and character	Conveyed with sensitivity										
Tone	Confident, convincing and well-developed instrumental/vocal sound										
<b>SUMMARY</b>	<b>A convincing and stylish performance which demonstrates sound technique</b>										
Melodic accuracy/intonation	Secure									<b>7-8</b>	
Rhythmic accuracy	Secure										
Tempo and flow	Appropriate and consistent										
Dynamics	Effective										
Mood and character	Conveyed securely										
Tone	Secure and effective control of instrumental/vocal sound										
<b>SUMMARY</b>	<b>A secure performance musically and technically</b>										
Melodic accuracy/intonation	Mainly accurate and generally in tune									<b>5-6</b>	
Rhythmic accuracy	Mainly accurate										
Tempo and flow	Appropriate and mainly consistent										
Dynamics	Some contrast										
Mood and character	Conveyed with some success										
Tone	Some evidence of development and control										
<b>SUMMARY</b>	<b>A satisfactory performance displaying sufficient technical and musical control</b>										
Melodic accuracy/intonation	Inconsistent and/or passages of poor intonation									<b>3-4</b>	
Rhythmic accuracy	Inconsistent										
Tempo and flow	Inappropriate speed and/or some breaks in continuity										
Dynamics	Not observed satisfactorily										
Mood and character	Not conveyed satisfactorily										
Tone	Undeveloped										
<b>SUMMARY</b>	<b>The performance lacks sufficient technical and/or musical skill to communicate the sense of the music</b>										
Melodic accuracy/intonation	Frequent inaccuracies and/or consistently poor intonation									<b>0-2</b>	
Rhythmic accuracy	Frequent inaccuracies										
Tempo and flow	Totally inappropriate speed and/or frequent stumbling										
Dynamics	Ignored										
Mood and character	Not conveyed										
Tone	Poor										
<b>SUMMARY</b>	<b>A poor performance with little or no evidence of required technical and/or musical ability</b>										
<b>Additional comments:</b>		<b>PIECE NUMBER/ MARKS</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>0-10</b>
		<b>FINAL SCALED MARK /30</b>									

## Part 2b

**This part of the Course Assessment Specification gives guidance on the generation of evidence for the Folio submitted for Central Marking at SQA, in the case of candidates following the Music with Technology route. It also provides guidance on sampling and assessment.**

Centres have a responsibility for:

- ♦ submitting folios to SQA
- ♦ ensuring that performances by candidates of appropriately levelled pieces are recorded to appropriate media, under conditions that replicate those of Visiting Examining. These recordings should be included in the Folio, accompanied by copies of the music performed. Repertoire standards may be verified by accessing SQA's *National Qualifications in Music: Performing*, published on SQA's website, and/or by submitting other pieces for prior approval. Details regarding relevant approval procedures are available from SQA
- ♦ including in the folio candidates' marks sheets for recording of marks by central markers at SQA. These should detail performance times for individual pieces and for the entire instrumental/vocal recording
- ♦ including in the folio a finished product in either MIDI Sequencing (MIDI or MIDI/Audio File **and** Stereo Recording) or Sound Engineering and Production (Stereo master recording). This product will combine processes learned in the Unit: Performing with Technology (Intermediate 1), and will be completed under supervision by the centre. The finished product in both MIDI Sequencing and Sound Engineering and Production will be supported by a session log
- ♦ advising candidates that the finished product in MIDI should contain a minimum of 4 tracks and last at least 2 minutes
- ♦ advising candidates that the finished product in Sound Engineering and Production should include a stereo master recording of 2 contrasting pieces, each containing a minimum of 4 recorded tracks. The finished product will last at least 3 minutes in total.

## Time requirements

The table below indicates the time requirements for each part of the folio and shows the approximate length of the assessment sample for performing.

Performance	Recorded time	Sample time	Marks
Instrument/voice	4 minutes	3 minutes	30
MIDI Sequenced Composition <b>or</b> Stereo master recording of 2 pieces	2 minutes  3 minutes in total		30

## **Guidance on sampling recorded performances**

In deciding the sample, examiners should adhere as far as possible to the following guidelines:

1. decide the sample before starting to mark the candidate's folio
2. be guided to the sample by considering the stated duration of each piece in the programme
3. hear at least one piece in its entirety
4. always start from the beginning of the piece
5. where possible hear some of every piece.

## **Guidance on assessment of recorded performances**

Each of the two parts of the folio is marked out of 30.

Individual pieces within each part of the Folio should be marked out of 10 and then totalled; the resulting total should then be scaled to give a mark out of 30.

In assessing performances examiners should be guided by the summary statements for each marks range, as provided in the assessment criteria printed below. More detailed statements relating to various aspects of the performance will provide further pointers. Where assessment statements from more than one marks range are applicable, examiners should use a balanced approach in awarding a final mark.

## COURSE ASSESSMENT CRITERIA: PERFORMING

PERFORMANCE ASPECTS	CRITERIA	PIECE NUMBER								MARKS RANGE	
		1	2	3	4	5	6	7	8		
Melodic accuracy/intonation	Excellent level									<b>9-10</b>	
Rhythmic accuracy	Excellent level										
Tempo and flow	Appropriate and musically convincing										
Dynamics	Convincing										
Mood and character	Conveyed with sensitivity										
Tone	Confident, convincing and well-developed instrumental/vocal sound										
<b>SUMMARY</b>	<b>A convincing and stylish performance which demonstrates sound technique</b>										
Melodic accuracy/intonation	Secure									<b>7-8</b>	
Rhythmic accuracy	Secure										
Tempo and flow	Appropriate and consistent										
Dynamics	Effective										
Mood and character	Conveyed securely										
Tone	Secure and effective control of instrumental/vocal sound										
<b>SUMMARY</b>	<b>A secure performance musically and technically</b>										
Melodic accuracy/intonation	Mainly accurate and generally in tune									<b>5-6</b>	
Rhythmic accuracy	Mainly accurate										
Tempo and flow	Appropriate and mainly consistent										
Dynamics	Some contrast										
Mood and character	Conveyed with some success										
Tone	Some evidence of development and control										
<b>SUMMARY</b>	<b>A satisfactory performance displaying sufficient technical and musical control</b>										
Melodic accuracy/intonation	Inconsistent and/or passages of poor intonation									<b>3-4</b>	
Rhythmic accuracy	Inconsistent										
Tempo and flow	Inappropriate speed and/or some breaks in continuity										
Dynamics	Not observed satisfactorily										
Mood and character	Not conveyed satisfactorily										
Tone	Undeveloped										
<b>SUMMARY</b>	<b>The performance lacks sufficient technical and/or musical skill to communicate the sense of the music</b>										
Melodic accuracy/intonation	Frequent inaccuracies and/or consistently poor intonation									<b>0-2</b>	
Rhythmic accuracy	Frequent inaccuracies										
Tempo and flow	Totally inappropriate speed and/or frequent stumbling										
Dynamics	Ignored										
Mood and character	Not conveyed										
Tone	Poor										
<b>SUMMARY</b>	<b>A poor performance with little or no evidence of required technical and/or musical ability</b>										
<b>Additional comments:</b>		<b>PIECE NUMBER/ MARKS</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>0-10</b>
		<b>FINAL SCALED MARK /30</b>									

## COURSE ASSESSMENT CRITERIA: MIDI SEQUENCING

PERFORMANCE ASPECTS	CRITERIA	PIECE	MARKS RANGE
Note programming	Excellent		<b>9-10</b>
Set up of tracks	Excellent level of skill		
Use of effects and programme controls	Imaginative and totally appropriate		
Development of musical ideas	Appropriate and musically convincing		
Balance of parts/mix	Imaginative and highly effective		
File management	Totally secure naming of tracks and saving of information		
<b>SUMMARY</b>	<b>A convincing and stylish production which demonstrates appropriate musical awareness</b>		
Note programming	Secure		<b>7-8</b>
Set up of tracks	Secure		
Use of effects and programme controls	Appropriate		
Development of musical ideas	Appropriate		
Balance of parts/mix	Effective		
File management	Secure naming of tracks and saving of information		
<b>SUMMARY</b>	<b>A secure production musically and technically</b>		
Note programming	Mainly secure, containing some errors, overall satisfactory		<b>5-6</b>
Set up of tracks	Mainly secure but basic		
Use of effects and programme controls	Some evidence of use		
Development of musical ideas	Some contrast but lacking in musical development		
Balance of parts/mix	Balance works overall		
File management	Basic and perhaps limited. Some valid information saved		
<b>SUMMARY</b>	<b>A satisfactory production displaying sufficient technical and musical control</b>		
Note programming	Inconsistent and containing errors		<b>3-4</b>
Set up of tracks	Inconsistent		
Use of effects and programme controls	Inappropriate use of effects and controls		
Development of musical ideas	Lacks contrast and development		
Balance of parts/mix	Not conveyed satisfactorily		
File management	Generally unsatisfactory		
<b>SUMMARY</b>	<b>The production lacks sufficient technical and musical skill to communicate the sense of the music</b>		
Note programming	Frequent inaccuracies; musical coherence is not maintained		<b>0-2</b>
Set up of tracks	Frequent inaccuracies		
Use of effects and programme controls	Totally lacking at any point in the piece		
Development of musical ideas	No attempt at contrast or development		
Balance of parts/mix	No attempt to balance the parts; many obvious errors		
File management	No file management evident		
<b>SUMMARY</b>	<b>A poor production with little or no evidence of required technical and musical ability</b>		
<b>Additional comments:</b>		<b>MARK /10</b>	
		<b>FINAL MARK /30</b>	

## COURSE ASSESSMENT CRITERIA: SOUND ENGINEERING AND PRODUCTION

PERFORMANCE ASPECTS	CRITERIA	PIECES		MARKS RANGE
		1	2	
Recording of individual tracks (incl. microphone placement)	Excellent level of accuracy and audio quality			<b>9-10</b>
Use of controls, effects, processes	Excellent; demonstrates flair			
Mix	Excellent			
Session log	Well maintained and completely informative			
Musical performance – pitch, rhythm, dynamics ensemble	Convincing in all respects			
Recording to media	Totally secure			
<b>SUMMARY</b>	<b>A convincing and stylish production which demonstrates appropriate musical awareness</b>			
Recording of individual tracks (incl. microphone placement)	Secure			<b>7-8</b>
Use of controls, effects, processes	Secure			
Mix	Appropriate			
Session log	Appropriate; most of the required information present			
Musical performance – pitch, rhythm, dynamics ensemble	Mainly effective			
Recording to media	Secure naming of tracks and saving of information			
<b>SUMMARY</b>	<b>A secure production musically and technically</b>			
Recording of individual tracks (incl. microphone placement)	Mainly secure though containing some errors; overall satisfactory			<b>5-6</b>
Use of controls, effects, processes	Mainly secure but at a basic level			
Mix	Generally appropriate			
Session log	Satisfactory level of information; mostly appropriate			
Musical performance – pitch, rhythm, dynamics ensemble	Overall success, though some aspects unsatisfactory			
Recording to media	Overall success, though some aspects unsatisfactory			
<b>SUMMARY</b>	<b>A satisfactory production displaying sufficient technical and musical control</b>			
Recording of individual tracks (incl. microphone placement)	Inconsistent, contains errors.			<b>3-4</b>
Use of controls, effects, processes	Inconsistent			
Mix	Inconsistent			
Session log	Lacks most of the required evidence			
Musical performance – pitch, rhythm, dynamics ensemble	Inconsistent evidence of musical understanding			
Recording to media	Generally unsatisfactory; some limited success			
<b>SUMMARY</b>	<b>Production lacks sufficient technical and musical skill to communicate the sense of the music</b>			
Recording of individual tracks (incl. microphone placement)	Frequent inaccuracies; musical coherence is not maintained			<b>0-2</b>
Use of controls, effects, processes	Little or no use made			
Mix	Totally lacking in musical understanding			
Session log	No evidence or inaccurate statements			
Musical performance – pitch, rhythm, dynamics ensemble	No sense of musical understanding			
Recording to media	Poor			
<b>SUMMARY</b>	<b>Poor production with little or no evidence of required technical and musical ability</b>			
<b>Additional comments:</b>		<b>INDIVIDUAL MARKS</b>		<b>0-10</b>
		<b>FINAL MARK /30</b>		

### Part 3

**This part of the Course Assessment Specification provides guidance on using assessment information gathered from the Course components to estimate candidate performance.**

The Course assessment is based on the total of the marks gained in the Question Paper and in either the Practical Performance Examinations, in the case of candidates following the Music with Performing route, or in the Folio, in the case of candidates following the Music with Technology route.

Component	Mark Range
Question Paper	0 – 40
Practical Performance Examination <b>or</b> Folio	0 – 60
Total Marks	0 – 100

In National Qualifications cut-off scores should be set at approximately 70% for Grade A and 50% for Grade C.

For a total mark range of 0 – 100, the table below gives an indication of the cut-off scores that may apply.

Grade	Band	Mark Range
A	1	85 – 100
A	2	70 – 84
B	3	65 – 69
B	4	60 – 64
C	5	55 – 59
C	6	50 – 54
D	7	45 – 49
NA	8	40 – 44
NA	9	0 – 39

These cut off scores may be lowered if the Question Paper is deemed to be more demanding, or raised if it is deemed to be less demanding.

#### Worked Example

- ♦ In a centre's own prelim Question Paper, the candidate scores 33/40 and in the Practical Performance prelim scores 40/60, giving a total of 73%.
- ♦ The centre's view is that their prelim Question Paper is less demanding than the standard exemplified by SQA.
- ♦ Using the mark range, a realistic estimate may be band 3 rather than band 2.

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Total

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**C090/SQP284**

Music  
Intermediate 1  
Specimen Question Paper  
for use in and after 2007

Time: 45 minutes

**NATIONAL  
QUALIFICATIONS**

**Fill in these boxes and read what is printed below.**

Full name of centre

--

Town

--

Forename(s)

--

Surname

--

Date of birth

Day Month Year

--	--	--	--	--	--	--	--

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**

*Marks*

(a) Listen to this excerpt and tick **one** box to describe what you hear.

Reel

Fanfare

Concerto

Slow air

**1**

(b) Listen to a continuation and tick **one** box to describe what you hear.

Walking bass

Change of key

Drone

Vamp

**1**

(c) Now listen to another excerpt and tick **one** feature which is present.  
The excerpt is short and will be played twice.

Here it is for the first time.

Here it is for the second time.

Canon

Rondo

Minuet and trio

Rallentando

**1**

(d) Listen to this excerpt and name **any two** percussion instruments playing.  
Write your answers in the spaces provided.

\_\_\_\_\_ and \_\_\_\_\_

**2**

**Total marks Question 1: (5)**

**QUESTION 2***Marks*

This question is based on vocal music.

- (a) This excerpt has two singers. Tick **one** box in Column A to identify the first voice you hear and **one** box in Column B to identify the second voice you hear.

<b>Column A</b>	<b>Column B</b>
<input type="checkbox"/> Soprano	<input type="checkbox"/> Soprano
<input type="checkbox"/> Alto	<input type="checkbox"/> Alto
<input type="checkbox"/> Tenor	<input type="checkbox"/> Tenor
<input type="checkbox"/> Bass	<input type="checkbox"/> Bass

**1**

- (b) Listen to a continuation of that excerpt. Tick **one** box to describe what you hear.

<input type="checkbox"/> Folk song
<input type="checkbox"/> Waulking song
<input type="checkbox"/> Musical
<input type="checkbox"/> Opera

**1**

- (c) Listen to a different excerpt. Tick **one** box to describe what you hear.

<input type="checkbox"/> Bothy ballad
<input type="checkbox"/> Gaelic psalm
<input type="checkbox"/> Scat singing
<input type="checkbox"/> Pop song

**1****Total marks Question 2: (3)**

**QUESTION 3**

*Marks*

This question is based on Scottish music.

- (a) Listen to the following excerpt. In the space provided, write the name of the instrument.

\_\_\_\_\_

**1**

- (b) Listen to this excerpt and in the space provided, write the name of the Scottish dance.

\_\_\_\_\_

**1**

- (c) Listen to a continuation and tick **one** box to describe what you hear.  
You will hear the music twice.

Here it is for the first time.  
Here it is for the second time.

The music stays in the same key throughout.

The music changes to a higher key.

The music changes to a lower key.

**1**

- (d) Listen carefully to the melody and tick **one** box in Column A and **one** box in Column B to describe what you hear.

The music will be played twice.

Here it is for the first time.  
Here it is for the second time.

**Column A**

**Column B**

Minor

Ornament

Pentatonic

Sequence

Chromatic

Variation

**1**

**Total marks Question 3: (4)**

**QUESTION 4**

*Marks*

- (a) Listen to this excerpt and tick **one** box in Column A to identify the rhythm and **one** box in Column B to identify the style.

**Column A**

**Column B**

Simple time

Baroque

Compound time

Romantic

Samba

**1**

- (b) Listen to this excerpt and tick **one** box in Column A to identify the rhythm and **one** box in Column B to identify the style.

**Column A**

**Column B**

Simple time

Baroque

Compound time

Romantic

Samba

**1**

**Total marks Question 4: (2)**

**QUESTION 5**

*Marks*

- (a) Listen to the following excerpt and in the space provided, write the name of the instrument playing the melody.

\_\_\_\_\_

**1**

- (b) Listen to this excerpt and tick **two** boxes to identify features present in the music. You will hear the music twice.

Here is the music for the first time.  
Here is the music for the second time.

Discord

Cluster

Repetition

Sequence

Scotch snap

**2**

- (c) Listen to this excerpt, and in the space provided write how many beats are in a bar.

There are \_\_\_\_\_ beats in a bar.

**1**

- (d) Listen to another excerpt and tick **one** box to describe what you hear.

Round

Syncopation

Rallentando

Accelerando

**1**

**Total marks Question 5: (5)**

**QUESTION 6**

*Marks*

This question is about different instrumental groups and styles.

(a) Listen to this excerpt and tick **one** box to identify the group playing.

Wind band

Brass band

Gamelan

Latin percussion ensemble

**1**

(b) Listen to this excerpt. In the space provided write the style.

\_\_\_\_\_

**1**

(c) Listen to this excerpt and tick **one** box to describe what you hear.

Swing

Chamber music

Concerto

Symphony

**1**

(d) Listen to this excerpt and tick **one** box to identify the group playing.

Ghanaian drum ensemble

Ceilidh band

Orchestra

Jazz group

**1**

(e) Listen to another excerpt and in the space provided write the style.

\_\_\_\_\_

**1**

**Total marks Question 6: (5)**

## QUESTION 7

*Marks*

In this question you will hear an excerpt from “The Lord of the Rings”.

A “musical map” has been laid out on the page opposite. You will see that further information is required and should be inserted in the highlighted areas 1 to 4 on the page.

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

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

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.

**Total marks Question 7: (4)**

# Question 7—Musical Map

Lord of the Rings

The woodwind instrument playing the melody is a/an \_\_\_\_\_

1

There are \_\_\_\_\_

beats in a bar.

2

The tonality (key) is \_\_\_\_\_

3

An Italian term for the change in speed is \_\_\_\_\_

4

1 (1 mark)

2 (1 mark)

3 (1 mark)

4 (1 mark)

## QUESTION 8

Marks

You are asked to compare two excerpts of music.

In the column on the left of the opposite page musical concepts are listed. You must first identify musical features present in each excerpt, and then decide which **six** features 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 describe 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 features are common to both excerpts, and to tick **six** boxes in **Column C**.

You now have one minute to read through the question.

Here is excerpt 1 for the first time. **Remember to write in Column A.**

Here is excerpt 2 for the first time. **Remember to write 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 six features common to both excerpts.

**Remember to tick six boxes only in Column C.**

**Total marks Question 8: (6)**

**QUESTION 8 (continued)**

*Marks*

CONCEPTS	COLUMN A EXCERPT 1	COLUMN B EXCERPT 2	COLUMN C COMMON TO BOTH
MELODIC			
Broken chord			
Sequence			
Imitation			
Pentatonic			
HARMONIC			
Major key			
Minor key			
Vamp			
Drone			
RHYTHMIC			
Simple time			
4 beats in the bar			
Drum fill			
Anacrusis			
STYLES/FORMS			
Blues			
Opera			
Musical			
Swing			

## QUESTION 9

*Marks*

In this question you have to answer questions relating to the music printed opposite.

You now have one minute to read over the question.

Listen to this excerpt and follow the music on the opposite page.

Do not attempt to write during this first hearing.

Here is the music.

The music will be played three times with a pause of 20 seconds between playings.

After the final hearing you will have 2 minutes in which to complete your answers.

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 9 (continued)

Marks

**Allegro**

- (a) Write the time signature at the correct place on the staff. 1
- (b) What does **Allegro** mean? \_\_\_\_\_ 1
- (c) The music is loud at the beginning. Write an Italian term or sign underneath the first note to show this. 1
- (d) What is the correct description of what you hear in bars 1–4, marked [ ] ?  
Tick **one** box. 1
- rubato
- octaves
- harmony
- (e) Complete the rhythm in bar 7. The pitches are given. 1
- (f) What is the letter name of the highest note in the excerpt? \_\_\_\_\_ 1

**Total marks Question 9: (6)**

[END OF SPECIMEN QUESTION PAPER]

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**C090/SQP284**

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Music  
Intermediate 1  
Specimen Answers  
for use in and after 2007

NATIONAL  
QUALIFICATIONS

**QUESTION 1**

*Marks*

(a) Listen to this excerpt and tick **one** box to describe what you hear.

- Reel
- Fanfare
- Concerto
- Slow air

**1**

(b) Listen to a continuation and tick **one** box to describe what you hear.

- Walking bass
- Change of key
- Drone
- Vamp

**1**

(c) Now listen to another excerpt and tick **one** feature which is present.  
The excerpt is short and will be played twice.

Here it is for the first time.  
Here it is for the second time.

- Canon
- Rondo
- Minuet and trio
- Rallentando

**1**

(d) Listen to this excerpt and name **any two** percussion instruments playing.  
Write your answers in the spaces provided.

**snare drum/side drum** \_\_\_\_\_ and \_\_\_\_\_  
**timpani**  
**bass drum**  
**cymbal/cymbals**  
**glockenspiel**

**2**

**Total marks Question 1: (5)**

**QUESTION 2**

*Marks*

This question is based on vocal music.

- (a) This excerpt has two singers. Tick **one** box in Column A to identify the first voice you hear and **one** box in Column B to identify the second voice you hear.

<b>Column A</b>	<b>Column B</b>
<input type="checkbox"/> Soprano	<input checked="" type="checkbox"/> Soprano
<input type="checkbox"/> Alto	<input type="checkbox"/> Alto
<input checked="" type="checkbox"/> Tenor	<input type="checkbox"/> Tenor
<input type="checkbox"/> Bass	<input type="checkbox"/> Bass

**1**

- (b) Listen to a continuation of that excerpt. Tick **one** box to describe what you hear.

- Folk song
- Waulking song
- Musical
- Opera

**1**

- (c) Listen to a different excerpt. Tick **one** box to describe what you hear.

- Bothy ballad
- Gaelic psalm
- Scat singing
- Pop song

**1**

**Total marks Question 2: (3)**

**QUESTION 3**

*Marks*

This question is based on Scottish music.

- (a) Listen to the following excerpt. In the space provided, write the name of the instrument.

**accordion**

---

**1**

- (b) Listen to this excerpt and in the space provided, write the name of the Scottish dance.

**reel**

---

**1**

- (c) Listen to a continuation and tick **one** box to describe what you hear.  
You will hear the music twice.

Here it is for the first time.

Here it is for the second time.

The music stays in the same key throughout.

The music changes to a higher key.

The music changes to a lower key.

**1**

- (d) Listen carefully to the melody and tick **one** box in Column A and **one** box in Column B to describe what you hear.

The music will be played twice.

Here it is for the first time.

Here it is for the second time.

**Column A**

**Column B**

Minor

Ornament

Pentatonic

Sequence

Chromatic

Variation

**1**

**Total marks Question 3: (4)**

**QUESTION 4**

*Marks*

- (a) Listen to this excerpt and tick **one** box in Column A to identify the rhythm and **one** box in Column B to identify the style.

**Column A**

**Column B**

Simple time

Baroque

Compound time

Romantic

Samba

**1**

- (b) Listen to this excerpt and tick **one** box in Column A to identify the rhythm and **one** box in Column B to identify the style.

**Column A**

**Column B**

Simple time

Baroque

Compound time

Romantic

Samba

**1**

**Total marks Question 4: (2)**

**QUESTION 5**

*Marks*

- (a) Listen to the following excerpt and in the space provided, write the name of the instrument playing the melody.

xylophone/marimba

1

- (b) Listen to this excerpt and tick **two** boxes to identify features present in the music. You will hear the music twice.

Here is the music for the first time.  
Here is the music for the second time.

Discord

Cluster

Repetition

Sequence

Scotch snap

2

- (c) Listen to this excerpt, and in the space provided write how many beats are in a bar.

There are 4 or 2 beats in a bar.

1

- (d) Listen to another excerpt and tick **one** box to describe what you hear.

Round

Syncopation

Rallentando

Accelerando

1

**Total marks Question 5: (5)**

**QUESTION 6**

*Marks*

This question is about different instrumental groups and styles.

(a) Listen to this excerpt and tick one box to identify the group playing.

- Wind band
- Brass band
- Gamelan
- Latin percussion ensemble

1

(b) Listen to this excerpt. In the space provided write the style.

**ragtime**

1

(c) Listen to this excerpt and tick **one** box to describe what you hear.

- Swing
- Chamber music
- Concerto
- Symphony

1

(d) Listen to this excerpt and tick **one** box to identify the group playing.

- Ghanaian drum ensemble
- Ceilidh band
- Orchestra
- Jazz group

1

(e) Listen to another excerpt and in the space provided write the style.

**rock**

1

**Total marks Question 6: (5)**

## QUESTION 7

*Marks*

In this question you will hear an excerpt from “The Lord of the Rings”.

A “musical map” has been laid out on the page opposite. You will see that further information is required and should be inserted in the highlighted areas 1 to 4 on the page.

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

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

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.

**Total marks Question 7: (4)**

# Question 7—Musical Map

Lord of the Rings

The woodwind instrument playing the melody is a/an

flute

1



There are

2 or 4

beats in a bar.

2



The tonality (key) is

minor

3



An Italian term for the change in speed is

accelerando

4

1 (1 mark)

2 (1 mark)

3 (1 mark)

4 (1 mark)

## QUESTION 8

Marks

In the column on the left of the opposite page musical concepts are listed. You must first identify musical features present in each excerpt, and then decide which **six** features 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 describe 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 features are common to both excerpts, and to tick **six** boxes in **Column C**.

You now have one minute to read through the question.

Here is excerpt 1 for the first time. **Remember to write in Column A.**

Here is excerpt 2 for the first time. **Remember to write 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 six features common to both excerpts.

**Remember to tick six boxes only in Column C.**

Total marks Question 8: (6)

**QUESTION 8 (continued)**

*Marks*

CONCEPTS	COLUMN A EXCERPT 1	COLUMN B EXCERPT 2	COLUMN C COMMON TO BOTH
MELODIC			
Broken chord			
Sequence			✓
Imitation			
Pentatonic			
HARMONIC			
Major key			✓
Minor key			
Vamp			
Drone			
RHYTHMIC			
Simple time			✓
4 beats in the bar			✓
Drum fill			
Anacrusis			✓
STYLES/FORMS			
Blues			
Opera			
Musical			✓
Swing			

6

## QUESTION 9

*Marks*

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Here is the music.

The music will be played three times with a pause of 20 seconds between playings.

After the final hearing you will have 2 minutes in which to complete your answers.

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 9 (continued)

Marks

**Allegro**

- (a) Write the time signature at the correct place on the stave. 1
- (b) What does **Allegro** mean? Fast 1
- (c) The music is loud at the beginning. Write an Italian term or sign underneath the first note to show this. 1
- (d) What is the correct description of what you hear in bars 1–4, marked ? Tick **one** box. 1
- rubato
- octaves
- harmony
- (e) Complete the rhythm in bar 7. The pitches are given. 1
- (f) What is the letter name of the highest note in the excerpt? D 1

Total marks Question 9: (6)

[END OF SPECIMEN ANSWERS]

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