

**[C090/SQP279]**

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Music  
Intermediate 2

NATIONAL  
QUALIFICATIONS

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## Course Assessment Specification

### Music Intermediate 2

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<br><b>or</b><br>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<br><b>or</b><br>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: select 1 correct answer from 4 options or 2 correct answers from 5 options | variable | 15    |
| Short answers (one or two words, or a phrase)   | 5        | 5     |
| Map   | 1        | 4     |
| Comparison of 2 musical excerpts (multiple choice)  | 1        | 6     |
| Musical literacy  | 6        | 6     |
| Identification of a limited number of concepts in a musical excerpt                         | 1        | 4     |

## 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><br>Accompanying | 6 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 2 minutes. 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/<br/>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 2), 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; at least one track in each piece must be recorded using a microphone. The finished product will last at least 4 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<br><b>or</b><br>Stereo master recording of 2 pieces | 2 minutes<br><br>4 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/<br/>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 5</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<br><b>or</b><br>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.

FOR OFFICIAL USE

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Total

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**C090/SQP279**

Music  
Intermediate 2  
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

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Town

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Forename(s)

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Surname

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Date of birth

Day Month Year

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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

This question features Scottish music.

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

Gaelic psalm

Waulking song

Mouth music

Scots ballad

1

(b) Listen to this excerpt and tick **one** box to identify what you hear.

Gaelic psalm

Waulking song

Mouth music

Scots ballad

1

(c) Listen to this excerpt and tick **one** box to identify the melodic concept present.

Major

Modal

Pentatonic

1

(d) Listen to a further excerpt from the same song and tick **one** box to describe what you hear.

Rubato

Accelerando

Compound time

Syncopation

1

(e) Listen to this excerpt, and in the space below write the name of the type of dance you hear.

1

Total marks Question 1: (5)

**QUESTION 2**

*Marks*

This question is based on *Entry of the Gladiators*.

(a) Listen to this excerpt and tick **two** boxes to describe what you hear.

- Fanfare
- Compound time
- Ragtime
- Simple time
- Dixieland

2

(b) Listen again to that excerpt and identify the type of scale heard. You should write your answer in the box provided.

1

(c) Follow the melody line printed below and:

(i) add the missing notes, both pitch and rhythm, in **Box A**.

Each asterisk (\*) represents one note.

1

(ii) insert the appropriate musical sign to correct one note in **Box B**.

1

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

**Box A**

**Box B**

**Total marks Question 2: (5)**

**QUESTION 3**

*Marks*

This question is based on music by Henry Mancini.

- (a) Tick **one** box to identify the chord sequence heard in this introduction. You will hear the music **twice**, with a pause of 10 seconds between playings.

Here is the music for the first time.

Here is the music for the second time.

|                          |   |    |   |    |
|--------------------------|---|----|---|----|
| <input type="checkbox"/> | D | G  | A | Bm |
|                          | I | IV | V | VI |

|                          |   |   |    |    |
|--------------------------|---|---|----|----|
| <input type="checkbox"/> | D | A | Bm | G  |
|                          | I | V | VI | IV |

|                          |   |    |    |   |
|--------------------------|---|----|----|---|
| <input type="checkbox"/> | D | Bm | G  | A |
|                          | I | VI | IV | V |

1

- (b) Listen to a further excerpt and tick **one** box to describe what is heard in the trumpet part. You will hear the excerpt twice.

Here it is for the first time.

Here it is for the second time.

Tremolando

Vibrato

Flutter tonguing

Trill

1

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

Tremolando

Vibrato

Flutter tonguing

Trill

1

**QUESTION 3 (continued)**

(d) Listen again to that excerpt.

You are asked to identify the **tuned** percussion instrument playing.

You should write your answer in the box provided.

**Tuned percussion instrument**

1

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

**QUESTION 4**

*Marks*

This question is based on music by Bach, arranged by Jacques Loussier.

(a) Listen to this excerpt and tick **two** boxes to describe what you hear.

Alberti bass

Cross rhythms

Arco

Triplets

Inverted pedal

**2**

(b) Listen again to that excerpt.

In the box provided write the name of the **untuned** percussion instrument heard.

**Untuned percussion instrument**

**1**

(c) The melody line for the music used in this question is printed on the following page. Listen to that excerpt and follow the music.

You are asked to:

(i) insert the missing notes, both pitch and rhythm, in **Box A** and **Box B**.

Each asterisk (\*) indicates one note.

**2**

(ii) insert the time signature in the appropriate place.

**1**

The music will now be played a further three times with a pause of 20 seconds between playings and a pause of 20 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 4 (c) (continued)

Marks

The image shows a musical score in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four staves. The first staff has a box labeled 'Box A' at the end containing three asterisks (\* \* \*). The second and third staves contain continuous musical notation. The fourth staff has a box labeled 'Box B' containing nine asterisks (\* \* \* \* \* \* \* \* \*).

(d) Look at the key signature and in the box provided write the key in which the music is written.

1

(e) Now listen again to the opening of that excerpt, which will be played twice. In the box provided write the name of the cadence which closes the excerpt.

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

1

**Total marks Question 4: (8)**

**QUESTION 5**

*Marks*

This question is based on excerpts from a musical.

(a) Listen to this excerpt and tick **two** boxes to describe what you hear.

- Arpeggios
- Octave leaps
- Melismatic word-setting
- Whole-tone scale
- Inverted pedal

2

(b) Listen to a different excerpt and tick **two** boxes to describe what you hear.

- A cappella
- Compound time
- Pentatonic
- Homophony
- Polyphony

2

**Total marks Question 5: (4)**

**QUESTION 6**

*Marks*

In this question you will hear an excerpt from Symphony No.8 by Dvorák.

A musical map has been laid out on the following page.

You will see that further information is required and should be inserted in the highlighted areas **1 to 4** on the sheet.

There will now be a pause of **40 seconds** to allow you to read through the question.

The music will be played **three times**, with a pause of 15 seconds between each playing.

A voice will help guide you through the music. This voice will be heard just before the music for each of the highlighted areas is heard.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

**4**

**Total marks Question 6: (4)**


## Question 6—Musical Map

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

The style of playing is \_\_\_\_\_


(Italian term)

1




Cadence features a \_\_\_\_\_

2



A solo \_\_\_\_\_  
\_\_\_\_\_ plays a/an \_\_\_\_\_  
\_\_\_\_\_

3



Change in dynamic level \_\_\_\_\_

(Italian term)

4

1 (1 mark)

2 (1 mark)

3 (1 mark)

4 (1 mark)

## QUESTION 7

*Marks*

You are asked to compare two excerpts from different pieces of music written for solo instrument with orchestral accompaniment.

In the column on the left of the following 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.**

**QUESTION 7 (continued)**

| <b>CONCEPTS</b>     | <b>COLUMN A<br/>EXCERPT 1</b> | <b>COLUMN B<br/>EXCERPT 2</b> | <b>COLUMN C<br/>COMMON TO BOTH</b> |
|---------------------|-------------------------------|-------------------------------|------------------------------------|
| <b>MELODIC</b>      |                               |                               |                                    |
| Trill               |                               |                               |                                    |
| Pentatonic          |                               |                               |                                    |
| Sequence            |                               |                               |                                    |
| Imitation           |                               |                               |                                    |
| <b>HARMONIC</b>     |                               |                               |                                    |
| Minor tonality      |                               |                               |                                    |
| Major tonality      |                               |                               |                                    |
| Vamp                |                               |                               |                                    |
| Modal               |                               |                               |                                    |
| <b>RHYTHMIC</b>     |                               |                               |                                    |
| Syncopation         |                               |                               |                                    |
| Compound time       |                               |                               |                                    |
| Anacrusis           |                               |                               |                                    |
| Simple time         |                               |                               |                                    |
| <b>STRUCTURAL</b>   |                               |                               |                                    |
| Alberti bass        |                               |                               |                                    |
| Homophony           |                               |                               |                                    |
| Canon               |                               |                               |                                    |
| Ground bass         |                               |                               |                                    |
| <b>STYLES/FORMS</b> |                               |                               |                                    |
| Baroque             |                               |                               |                                    |
| Symphony            |                               |                               |                                    |
| Concerto            |                               |                               |                                    |
| Romantic            |                               |                               |                                    |

**Total marks Question 7: (6)**

**QUESTION 8**

*Marks*

In this question you will hear an excerpt from *Scottish Dance No. 3* by Malcolm Arnold.

You will hear the music three times and you should make rough notes as you listen.

After the third playing you will have two minutes to draw together your final answer using the column structure provided.

You should write **no more than two concepts** in each of the four columns.

If you make rough notes, remember that marks are awarded only for the final answer.

|  |
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| Melody<br>Harmony | Rhythm<br>Tempo | Instruments and<br>how they are used | Dynamics |
|-------------------|-----------------|--------------------------------------|----------|
| 1                 | 1               | 1                                    | 1        |
| 2                 | 2               | 2                                    | 2        |

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 8: (4)**

|  |
|--|
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[END OF SPECIMEN QUESTION PAPER]

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**C090/SQP279**

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Music  
Intermediate 2  
Specimen Answers  
for use in and after 2007

NATIONAL  
QUALIFICATIONS

**QUESTION 1**

*Marks*

This question features Scottish music.

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

Gaelic psalm

Waulking song

Mouth music

Scots ballad

**1**

(b) Listen to this excerpt and tick **one** box to identify what you hear.

Gaelic psalm

Waulking song

Mouth music

Scots ballad

**1**

(c) Listen to this excerpt and tick **one** box to identify the melodic concept present.

Major

Modal

Pentatonic

**1**

(d) Listen to a further excerpt from the same song and tick **one** box to describe what you hear.

Rubato

Accelerando

Compound time

Syncopation

**1**

(e) Listen to this excerpt, and in the space below write the name of the type of dance you hear.

**jig**

**1**

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

**QUESTION 2**

Marks

This question is based on *Entry of the Gladiators*.

(a) Listen to this excerpt and tick **two** boxes to describe what you hear.

Fanfare

Compound time

Ragtime

Simple time

Dixieland

2

(b) Listen again to that excerpt and identify the type of scale heard. You should write your answer in the box provided.

**chromatic**

1

(c) Follow the melody line printed below and:

(i) add the missing notes, both pitch and rhythm, in **Box A**.

Each asterisk (\*) represents one note. **1 mark if all correct**

1

(ii) insert the appropriate musical sign to correct one note in **Box B**.

1

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

Box A

Box B

Total marks Question 2: (5)

**QUESTION 3**

*Marks*

This question is based on music by Henry Mancini.

- (a) Tick **one** box to identify the chord sequence heard in this introduction. You will hear the music **twice**, with pause of 10 seconds between playings.

Here is the music for the first time.

Here is the music for the second time.

|                          |   |    |   |    |
|--------------------------|---|----|---|----|
| <input type="checkbox"/> | D | G  | A | Bm |
|                          | I | IV | V | VI |

|                          |   |   |    |    |
|--------------------------|---|---|----|----|
| <input type="checkbox"/> | D | A | Bm | G  |
|                          | I | V | VI | IV |

|                                     |   |    |    |   |
|-------------------------------------|---|----|----|---|
| <input checked="" type="checkbox"/> | D | Bm | G  | A |
|                                     | I | VI | IV | V |

1

- (b) Listen to a further excerpt and tick **one** box to describe what is heard in the trumpet part. You will hear the excerpt **twice**.

Here it is for the first time.

Here it is for the second time.

Tremolando

Vibrato

Flutter tonguing

Trill

1

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

Tremolando

Vibrato

Flutter tonguing

Trill

1

**QUESTION 3 (continued)**

(d) Listen again to that excerpt.

You are asked to identify the **tuned** percussion instrument playing.

You should write your answer in the box provided.

**Tuned percussion instrument**

**xylophone**

**1**

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

#### QUESTION 4

Marks

This question is based on music by Bach, arranged by Jacques Loussier.

(a) Listen to this excerpt and tick **two** boxes to describe what you hear.

- Alberti bass
- Cross rhythms
- Arco
- Triplets
- Inverted pedal

2

(b) Listen again to that excerpt.

In the box provided write the name of the **untuned** percussion instrument heard.

**Untuned percussion instrument**

**cymbal**

1

(c) The melody line for the music used in this question is printed on the following page. Listen to that excerpt and follow the music.

You are asked to:

- (i) insert the missing notes, both pitch and rhythm, in **Box A** and **Box B**.  
Each asterisk (\*) indicates one note.
- (ii) insert the time signature in the appropriate place.

2

1

The music will now be played a further three times with a pause of 20 seconds between playings and a pause of 20 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 4 (c) (continued)

Marks



Box A

1 mark if **all correct**

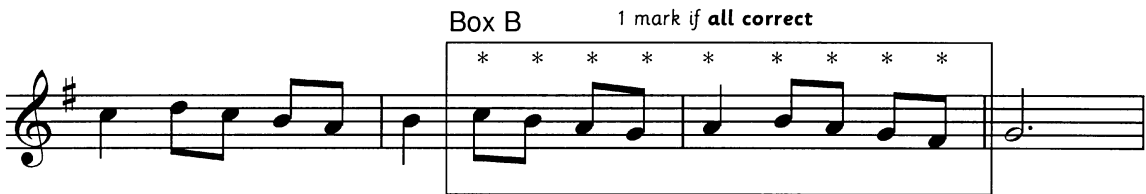
The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music consists of a sequence of eighth and quarter notes. A box labeled 'Box A' highlights the final three notes of the excerpt: a quarter note G4, a quarter note A4, and a quarter note B4. Above each of these notes is an asterisk (\*).



A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4, showing a sequence of eighth and quarter notes.



A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4, showing a sequence of eighth and quarter notes.



Box B

1 mark if **all correct**

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. A box labeled 'Box B' highlights a sequence of nine notes: a quarter note G4, a quarter note A4, a quarter note B4, an eighth note G4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Above each of these notes is an asterisk (\*).

(d) Look at the key signature and in the box provided write the key in which the music is written.

**G major**

1

(e) Now listen again to the opening of that excerpt, which will be played twice. In the box provided write the name of the cadence which closes the excerpt.

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

**imperfect**

1

Total marks Question 4: (8)

**QUESTION 5**

*Marks*

This question is based on excerpts from a musical.

(a) Listen to this excerpt and tick **two** boxes to describe what you hear.

- Arpeggios
- Octave leaps
- Melismatic word-setting
- Whole-tone scale
- Inverted pedal

2

(b) Listen to a different excerpt and tick **two** boxes to describe what you hear.

- A cappella
- Compound time
- Pentatonic
- Homophony
- Polyphony

2

**Total marks Question 5: (4)**

**QUESTION 6**

*Marks*

In this question you will hear an excerpt from Symphony No.8 by Dvorák.

A musical map has been laid out on the following page.

You will see that further information is required and should be inserted in the highlighted areas **1 to 4** on the sheet.

There will now be a pause of **40 seconds** to allow you to read through the question.

The music will be played **three times**, with a pause of 15 seconds between each playing.

A voice will help guide you through the music. This voice will be heard just before the music for each of the highlighted areas is heard.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

**4**

**Total marks Question 6: (4)**

## Question 6—Musical Map


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

**Minor**

The style of playing is \_\_\_\_\_

**Legato/Arco**  
(Italian term)


1



Cadence features a \_\_\_\_\_

**Tierce de Picardie**

2




A solo \_\_\_\_\_

**Flute**  
plays a/an \_\_\_\_\_

**Inverted**  
pedal \_\_\_\_\_

3



Change in dynamic level \_\_\_\_\_

**Crescendo**  
(Italian term)

4

1 (1 mark)

2 (1 mark)

3 (1 mark)

4 (1 mark)

## QUESTION 7

Marks

You are asked to compare two excerpts from different pieces of music written for solo instrument with orchestral accompaniment.

In the column on the left of the following 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.**

**QUESTION 7 (continued)**

| <b>CONCEPTS</b>     | <b>COLUMN A<br/>EXCERPT 1</b> | <b>COLUMN B<br/>EXCERPT 2</b> | <b>COLUMN C<br/>COMMON TO BOTH</b> |
|---------------------|-------------------------------|-------------------------------|------------------------------------|
| <b>MELODIC</b>      |                               |                               |                                    |
| Trill               |                               |                               |                                    |
| Pentatonic          |                               |                               |                                    |
| Sequence            | ✓                             | ✓                             | ✓                                  |
| Imitation           |                               | ✓                             |                                    |
| <b>HARMONIC</b>     |                               |                               |                                    |
| Minor tonality      | ✓                             | ✓                             | ✓                                  |
| Major tonality      |                               |                               |                                    |
| Vamp                |                               |                               |                                    |
| Modal               |                               |                               |                                    |
| <b>RHYTHMIC</b>     |                               |                               |                                    |
| Syncopation         | ✓                             |                               |                                    |
| Compound time       |                               |                               |                                    |
| Anacrusis           | ✓                             |                               |                                    |
| Simple time         | ✓                             | ✓                             | ✓                                  |
| <b>STRUCTURAL</b>   |                               |                               |                                    |
| Alberti bass        |                               |                               |                                    |
| Homophony           | ✓                             | ✓                             | ✓                                  |
| Canon               |                               |                               |                                    |
| Ground bass         |                               |                               |                                    |
| <b>STYLES/FORMS</b> |                               |                               |                                    |
| Baroque             |                               |                               |                                    |
| Symphony            |                               |                               |                                    |
| Concerto            | ✓                             | ✓                             | ✓                                  |
| Romantic            | ✓                             | ✓                             | ✓                                  |

**Total marks Question 7: (6)**

**QUESTION 8**

Marks

In this question you will hear an excerpt from *Scottish Dance No. 3* by Malcolm Arnold.

You will hear the music three times and you should make rough notes as you listen.

After the third playing you will have two minutes to draw together your final answer using the column structure provided.

You should write **no more than two concepts** in each of the four columns.

If you make rough notes, remember that marks are awarded only for the final answer.

|  |
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| Melody<br>Harmony             | Rhythm<br>Tempo                                 | Instruments and how<br>they are used                                    | Dynamics           |
|-------------------------------|---|---|--------------------|
| <b>1 Trill<br/>Modulation</b> | <b>1 Simple time<br/>3 beats in the<br/>bar</b> | <b>1 Harp – Chords/<br/>Glissando/<br/>Broken chords/<br/>Arpeggios</b> | <b>1 pp – mf</b>   |
| <b>2 Pentatonic<br/>Major</b> | <b>2 Andante/<br/>Moderato/<br/>Scotch snap</b> | <b>2 Strings – Arco/<br/>Chords<br/>Flute – Grace<br/>notes</b>         | <b>2 crescendo</b> |

**Any 1/2 correct – 1 mark; any 3/4 correct – 2 marks; any 5/6 – 3 marks; any 7/8 correct – 4 marks**

**NOTE: There must be a link between instruments and how they are used to be considered correct.**

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 8: (4)**

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[END OF SPECIMEN ANSWERS]

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