

**C090/SQP280**

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Music  
Higher

NATIONAL  
QUALIFICATIONS

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## Course Assessment Specification

### Music Higher

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

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

#### Music with Technology route

	Mark allocation
Question Paper	40
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

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 one hour.
- ◆ 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	Mark allocation
Multiple choice: select 1 correct answer from 4 options	1	1
Multiple choice: select 3 correct answers from 9 options	2	6
Multiple Choice: select 4 correct answers from 10 options	1	4
Short answers (one or two words, or a phrase)	5	5
Map	1	5
Cloze test	1	5
Comparison of 2 musical excerpts (multiple choice)	1	8
Musical literacy	1	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. Standards may be verified by accessing the Repertoire Lists published on SQA's website and/or by submitting other pieces for prior approval. Details on 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 prepared part of the practical performance and shows the approximate length of each sample.

Performance	Prepared time	Sample time	Marks
Instrument/voice 1	10 minutes	6 minutes	30
Instrument/voice 2 <b>or</b> Accompanying	5 minutes 8 minutes	3 minutes 4 minutes	30

## **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>	1	2	3	4	5	6	7	8	<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 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 (Higher), 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.

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	Mark allocation
Instrument/voice	5 minutes	3 minutes	30
MIDI Sequenced Composition <b>or</b> Stereo master recording of 2 pieces	3 minutes  6 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>	1	2	3	4	5	6	7	8	<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			9-10
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			7-8
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			5-6
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.			3-4
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			0-2
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 or 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.
- ◆ The centre applies an appropriate adjustment to produce a more realistic estimate at Band 3.

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**C090/SQP280**

Total  
Mark

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Music  
Higher  
Specimen Question Paper  
for use in and after 2007

Time: 1 hour

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

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

Number of seat

--

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 piano music by George Gershwin.

(a) Read through the list of features before hearing the music.

Tick **four** boxes to identify features present in the music. The music will be played **three times** with 10 seconds between playings and 20 seconds before part (b).

- |                          |                   |                          |               |
|--------------------------|-------------------|--------------------------|---------------|
| <input type="checkbox"/> | Alberti bass      | <input type="checkbox"/> | Boogie-woogie |
| <input type="checkbox"/> | Whole-tone scale  | <input type="checkbox"/> | Microtone     |
| <input type="checkbox"/> | Three against two | <input type="checkbox"/> | Acciaccatura  |
| <input type="checkbox"/> | Jazz-funk         | <input type="checkbox"/> | Rubato        |
| <input type="checkbox"/> | Middle eight      | <input type="checkbox"/> | Retrograde    |

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

(b) Listen to an excerpt from that piece. Comment on a striking feature of the tonality. The music will be played **twice**.

Here is the music for the first time.

Here is the music for the second time.

1

(c) Now listen to the ending of a different piece. You are asked to identify the type of chord which finishes the piece. You will hear the music **twice**.

Here is the music for the first time.

Here is the music for the second time.

1

**Total marks Question 1: (6)**

## Question 2

In this question you will hear the opening of a choral fugue.

A “musical map” of the excerpt has been laid out on the following page (*Page four*).

You are required to insert further information in the highlighted areas **1** to **4**.

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

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

In the first two playings a voice will help guide you through the music. This voice will be heard immediately before the music for each of the highlighted areas is heard. It is **not** included 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 2: (5)**

**Question 2 (continued)**

The basses  
announce the

---

**1**

The tenors enter  
with a/an

---

answer, while the  
basses sing the

---

**2**

The type of  
word setting is

---

**3**

The section of the  
piece heard in this  
excerpt is called the

---

**4**

### Question 3

Read through the list of features before hearing the music.

Tick **three** boxes to identify features present in the music. The music will be played **twice** with 10 seconds between playings and 20 seconds before the next question begins.

- |  |  |
|--|--|
| <input type="checkbox"/> Impressionist   | <input type="checkbox"/> Polytonality  |
| <input type="checkbox"/> Diminution      | <input type="checkbox"/> Minimalist    |
| <input type="checkbox"/> Concerto grosso | <input type="checkbox"/> Scherzo       |
| <input type="checkbox"/> Microtone       | <input type="checkbox"/> Late romantic |
| <input type="checkbox"/> Contrary motion |  |

Here is the music for the first time.

Here is the music for the second time.

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

### Question 4

This question is based on an excerpt of music from a film.

Listen to the excerpt and follow the music printed below.

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

Here is the music.

You now have one minute to read over the question.

During the next three playings complete your answers (i) to (vi).

The music will be played **three times** with a pause of 30 seconds between playings and a pause of one minute before the next question starts.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

The musical score is written in treble clef, 4/4 time, and B-flat major. It consists of four staves of music, numbered 1 through 20. The first staff contains measures 1-6, the second staff contains measures 7-12, the third staff contains measures 13-16, and the fourth staff contains measures 17-20. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and a fermata over measure 15.

**Question 4 (continued)**

*Marks*

- (i) Re-write the opening phrase (below), **one octave lower**, in the bass clef. Use the given blank bars.

1

- (ii) Place a bracket (┌───┐) over the first example of an octave leap.

1

- (iii) Insert the rest omitted from bar 15.

1

- (iv) Write the number of the bar in which the rhythm is incorrectly printed.

1

- (v) Write the numbers of the 2 consecutive bars where you hear this fragment in the accompaniment.

1

- (vi) Complete bar 18.

1

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

### Question 5

Marks

The music in this question comes from “Dido and Aeneas” by Purcell.

(a) Read through the list of features before hearing the music.

Tick **three** boxes to identify features present in the music. The music will be played **twice** with 10 seconds between playings and 20 seconds before part (b).

- |                                     |                                     |
|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Homophonic | <input type="checkbox"/> Tone row   |
| <input type="checkbox"/> Ritornello | <input type="checkbox"/> Antiphonal |
| <input type="checkbox"/> Consort    | <input type="checkbox"/> Turn       |
| <input type="checkbox"/> Col legno  | <input type="checkbox"/> Cadenza    |
| <input type="checkbox"/> Anacrusis  |                                     |

Here is the music for the first time.

Here is the music for the second time.

3

(b) Focus on the cello part in this next excerpt then write the concept which describes the structure of the bass line.

1

(c) Listen to this excerpt then answer questions (i) and (ii).

(i) Write the concept to describe the style of singing.

1

(ii) Write the Italian term which describes the type of accompaniment.

1

**Question 5 (continued)**

*Marks*

(d) Tick **one** box to describe a rhythmic feature of the following excerpt.

The excerpt will be played twice.

- Triplets
- Compound time
- Hemiola
- Diminution

Here is the music for the first time.

Here is the music for the second time.

**1**

**Total marks Question 5: (7)**

## Question 6

In this question you are asked to describe music which you hear by inserting the appropriate concepts in the text below.

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

You will hear the music **three** times, with a pause of 10 seconds between playings and 20 seconds before the next question starts.

*This is an arrangement of a song for voice with instrumental accompaniment.*

*At the start of the song the prominent instruments are \_\_\_\_\_, keyboard and solo \_\_\_\_\_. This solo instrument has a very important accompanying part which could be described as a/an \_\_\_\_\_.*

*In the introduction, and at other parts of the song, its melody line is built on a series of \_\_\_\_\_.*

*In the "scat" section this instrument sometimes plays in \_\_\_\_\_ with the singer, and sometimes in \_\_\_\_\_. For a large part of this section there is a/an \_\_\_\_\_ note in the bass. Ornaments, including \_\_\_\_\_ and \_\_\_\_\_ are used widely.*

*Towards the end of the piece the singer and solo instrument play without accompaniment in a section which could be described as a/an \_\_\_\_\_.*

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 6: (5)**

## Question 7

You are asked to compare two excerpts of music. In the column on the left of the answer pages musical concepts are listed. You should select from that column features which are present in the excerpts, and list them in the appropriate columns (**EXCERPT 1, EXCERPT 2, COMMON TO BOTH EXCERPTS**). The number of marks listed at the foot of each column in **[GRID 2] FINAL ANSWER** indicates the maximum number of concepts to be written in that column; marks will be deducted if you exceed that number.

Both excerpts will be played three times, with a pause of 10 seconds between playings.

As you listen, tick the musical concepts used by the composer under the headings given in **[GRID 1]**. **This is for rough work and will not be marked.**

After three playings of the music you will be given 3 minutes to copy/re-arrange your answers in **[GRID 2]**.

You now have one minute to read through the question.

Here is excerpt 1 for the first time. **Remember to write in [GRID 1].**

Here is excerpt 2 for the first time.

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 3 minutes to complete your answers in **[GRID 2]**.

**Remember that the total number of concepts for each column is indicated by the mark at the foot of that column.**

Total marks Question 7: (8)

**[GRID 1] ROUGH WORKING ONLY**

<b>CONCEPTS</b>	<b>EXCERPT 1</b>	<b>EXCERPT 2</b>	<b>COMMON TO BOTH EXCERPTS</b>
<b>MELODIC</b>			
Turn			
Atonal			
Trill			
Microtone			
Mode			
<b>HARMONIC</b>			
Modulation			
Tierce de Picardie			
Suspension			
Modulation			
Polytonality			
<b>STRUCTURAL</b>			
Inverted pedal			
Strophic			
Contrapuntal			
Homophony			
Sonata form			
<b>STYLES/FORMS</b>			
Renaissance			
Baroque			
Classical			
Anthem			
Mass			

[GRID 2] FINAL ANSWER

CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS
<b>MELODIC</b>			
Turn			
Atonal			
Trill			
Microtone			
Mode			
<b>HARMONIC</b>			
Modulation			
Tierce de Picardie			
Suspension			
Modulation			
Polytonality			
<b>STRUCTURAL</b>			
Inverted pedal			
Strophic			
Contrapuntal			
Homophony			
Sonata form			
<b>STYLES/FORMS</b>			
Renaissance			
Baroque			
Classical			
Anthem			
Mass			
	<b>2 marks</b>	<b>3 marks</b>	<b>3 marks</b>

[END OF SPECIMEN QUESTION PAPER]



**C090/SQP280**

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Music  
Higher  
Specimen Marking Instructions  
for use in and after 2007

NATIONAL  
QUALIFICATIONS

**Question 1**

*Marks*

This question features piano music by George Gershwin.

(a) Read through the list of features before hearing the music.

Tick **four** boxes to identify features present in the music. The music will be played **three times** with 10 seconds between playings and 20 seconds before part (b).

- |   |  |
|---|--|
| <input type="checkbox"/> Alberti bass                 | <input type="checkbox"/> Boogie-woogie           |
| <input type="checkbox"/> Whole-tone scale             | <input type="checkbox"/> Microtone               |
| <input checked="" type="checkbox"/> Three against two | <input checked="" type="checkbox"/> Acciaccatura |
| <input type="checkbox"/> Jazz-funk                    | <input checked="" type="checkbox"/> Rubato       |
| <input checked="" type="checkbox"/> Middle eight      | <input type="checkbox"/> Retrograde              |

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)**

(b) Listen to an excerpt from that piece. Comment on a striking feature of the tonality. The music will be played **twice**.

**The tonality drops by a semi-tone.**

Here is the music for the first time.

Here is the music for the second time.

**(1)**

(c) Now listen to the ending of a different piece. You are asked to identify the type of chord which finishes the piece. You will hear the music **twice**.

**Added 6th**

Here is the music for the first time.

Here is the music for the second time.

**(1)**

**Total marks Question 1: (6)**

## Question 2

In this question you will hear the opening of a choral fugue.

A “musical map” of the excerpt has been laid out on the following page (*Page four*).

You are required to insert further information in the highlighted areas **1** to **4**.

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

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

In the first two playings a voice will help guide you through the music. This voice will be heard immediately before the music for each of the highlighted areas is heard. It is **not** included in the third playing.

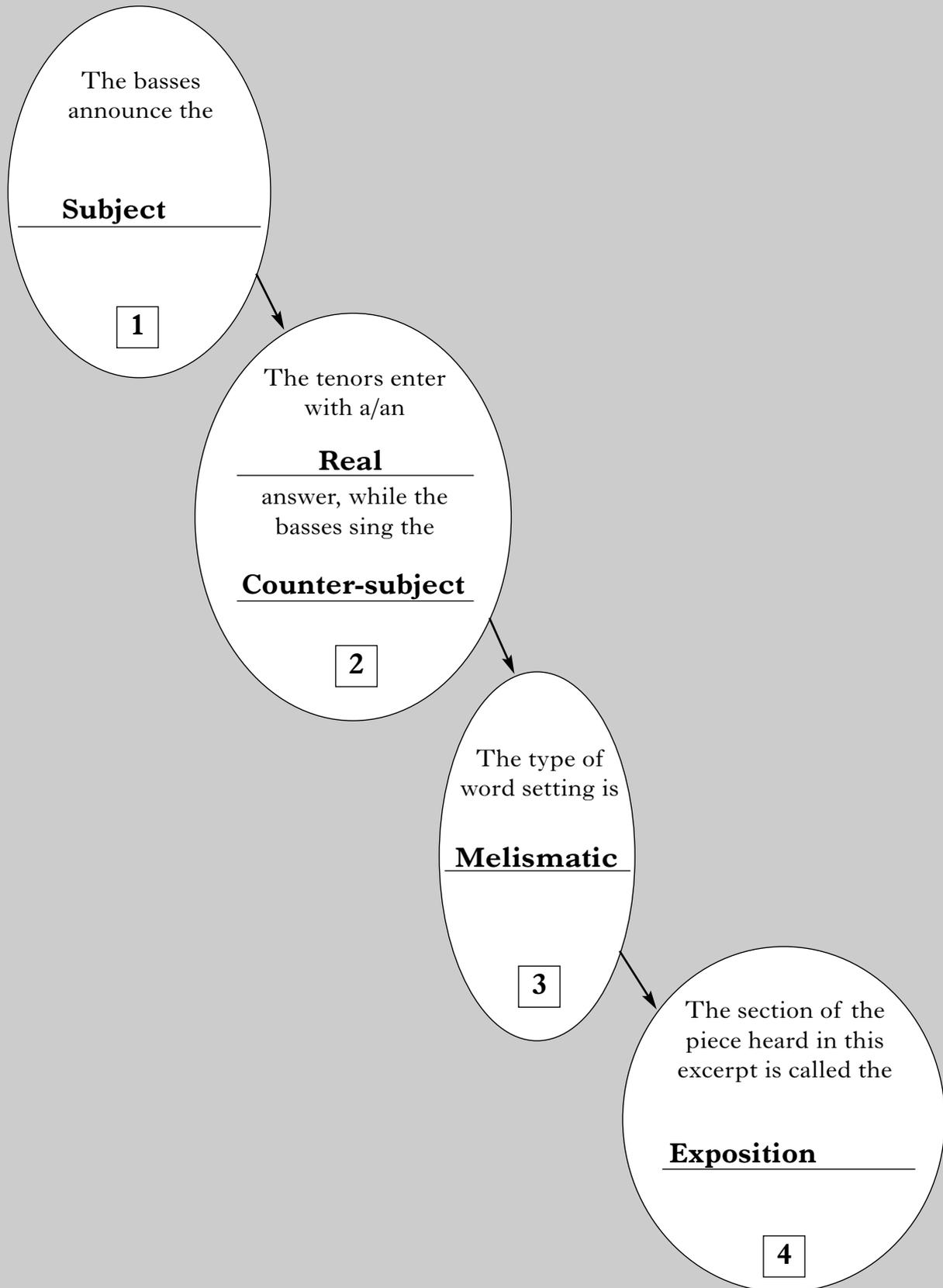
Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

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

**Question 2 (continued)**



### Question 3

Read through the list of features before hearing the music.

Tick **three** boxes to identify features present in the music. The music will be played **twice** with 10 seconds between playings and 20 seconds before the next question begins.

- |   |   |
|---|---|
| <input type="checkbox"/> Impressionist              | <input type="checkbox"/> Polytonality             |
| <input checked="" type="checkbox"/> Diminution      | <input type="checkbox"/> Minimalist               |
| <input type="checkbox"/> Concerto grosso            | <input type="checkbox"/> Scherzo                  |
| <input type="checkbox"/> Microtone                  | <input checked="" type="checkbox"/> Late romantic |
| <input checked="" type="checkbox"/> Contrary motion |   |

Here is the music for the first time.

Here is the music for the second time.

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

## Question 4

This question is based on an excerpt of music from a film.

Listen to the excerpt and follow the music printed below.

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

Here is the music.

You now have one minute to read over the question.

During the next three playings complete your answers (i) to (vi).

The music will be played **three times** with a pause of 30 seconds between playings and a pause of one minute before the next question starts.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

The musical score consists of four staves of music in 4/4 time, key of B-flat major. The notes are numbered 2 through 20. The first staff contains notes 2, 3, 4, 5, and 6. The second staff contains notes 7, 8, 9, 10, 11, and 12. The third staff contains notes 13, 14, 15, and 16. The fourth staff contains notes 17, 18, 19, and 20. The music features a variety of rhythmic values including quarter, eighth, and half notes, as well as rests and ties.

**Question 4 (continued)**

*Marks*

- (i) Re-write the opening phrase (below), **one octave lower**, in the bass clef. Use the given blank bars. **(1)**

- (ii) Place a bracket (┌───┐) over the first example of an octave leap. **(1)**
- (iii) Insert the rest omitted from bar 15. **(1)**
- (iv) Write the number of the bar in which the rhythm is incorrectly printed. 9 **(1)**
- (v) Write the numbers of the 2 consecutive bars where you hear this fragment in the accompaniment.

**10,11**

- (vi) Complete bar 18. **(1)**

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

## Question 5

Marks

The music in this question comes from “Dido and Aeneas” by Purcell.

(a) Read through the list of features before hearing the music.

Tick **three** boxes to identify features present in the music. The music will be played **twice** with 10 seconds between playings and 20 seconds before part (b).

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Homophonic | <input type="checkbox"/> Tone row              |
| <input type="checkbox"/> Ritornello            | <input checked="" type="checkbox"/> Antiphonal |
| <input type="checkbox"/> Consort               | <input type="checkbox"/> Turn                  |
| <input type="checkbox"/> Col legno             | <input type="checkbox"/> Cadenza               |
| <input checked="" type="checkbox"/> Anacrusis  |  |

Here is the music for the first time.

Here is the music for the second time.

(3)

(b) Focus on the cello part in this next excerpt then write the concept which describes the structure of the bass line.

**Ground bass**

(1)

(c) Listen to this excerpt then answer questions (i) and (ii).

(i) Write the concept to describe the style of singing.

**Recitative**

(1)

(ii) Write the Italian term which describes the type of accompaniment.

**Basso continuo**

(1)

**Question 5 (continued)**

*Marks*

(d) Tick **one** box to describe a rhythmic feature of the following excerpt.

The excerpt will be played twice.

- Triplets
- Compound time
- Hemiola
- Diminution

Here is the music for the first time.

Here is the music for the second time.

**(1)**

**Total marks Question 5: (7)**

## Question 6

In this question you are asked to describe music which you hear by inserting the appropriate concepts in the text below.

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

You will hear the music **three** times, with a pause of 10 seconds between playings and 20 seconds before the next question begins.

*This is an arrangement of a song for voice with instrumental accompaniment.*

*At the start of the song the prominent instruments are strings,  
keyboard and solo flute. This solo instrument has a very  
important accompanying part which could be described as a/an obligato.*

*In the introduction, and at other parts of the song, its melody line is built on a  
series of broken chords.*

*In the "scat" section this instrument sometimes plays in unison/octaves/imitation  
with the singer, and sometimes in unison/octaves/imitation. For a large part  
of this section there is a/an pedal note in the bass. Ornaments,  
including appoggiatura and turn are used widely.*

*Towards the end of the piece the singer and solo instrument play without  
accompaniment in a section which could be described as a/an cadenza.*

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 6: (5)

## Question 7

You are asked to compare two excerpts of music. In the column on the left of the answer pages musical concepts are listed. You should select from that column features which are present in the excerpts, and list them in the appropriate columns (**EXCERPT 1, EXCERPT 2, COMMON TO BOTH EXCERPTS**). The number of marks listed at the foot of each column in **[GRID 2] FINAL ANSWER** indicates the maximum number of concepts to be written in that column; marks will be deducted if you exceed that number.

Both excerpts will be played three times, with a pause of 10 seconds between playings.

As you listen, tick the musical concepts used by the composer under the headings given in **[GRID 1]**. **This is for rough work and will not be marked.**

After three playings of the music you will be given 3 minutes to copy/re-arrange your answers in **[GRID 2]**.

You now have one minute to read through the question.

Here is excerpt 1 for the first time. **Remember to write in [GRID 1].**

Here is excerpt 2 for the first time.

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 3 minutes to complete your answers in **[GRID 2]**.

**Remember that the total number of concepts for each column is indicated by the mark at the foot of that column.**

**[GRID 1] ROUGH WORKING ONLY**

<b>CONCEPTS</b>	<b>EXCERPT 1</b>	<b>EXCERPT 2</b>	<b>COMMON TO BOTH EXCERPTS</b>
<b>MELODIC</b>			
Turn			
Atonal			
Trill			
Microtone			
Mode			
<b>HARMONIC</b>			
Modulation			
Tierce de Picardie			
Suspension			
Modulation			
Polytonality			
<b>STRUCTURAL</b>			
Inverted pedal			
Strophic			
Contrapuntal			
Homophony			
Sonata form			
<b>STYLES/FORMS</b>			
Renaissance			
Baroque			
Classical			
Anthem			
Mass			

**[GRID 2] FINAL ANSWER**

<b>CONCEPTS</b>	<b>EXCERPT 1</b>	<b>EXCERPT 2</b>	<b>COMMON TO BOTH EXCERPTS</b>
<b>MELODIC</b>			
Turn			
Atonal			
Trill			
Microtone			
Mode	✓		
<b>HARMONIC</b>			
Modulation			
Tierce de Picardie			
Suspension			✓
Modulation		✓	
Polytonality			
<b>STRUCTURAL</b>			
Inverted pedal		✓	
Strophic			
Contrapuntal			✓
Homophony			
Sonata form			
<b>STYLES/FORMS</b>			
Renaissance	✓		
Baroque			
Classical		✓	
Anthem			
Mass			✓
	<b>2 marks</b>	<b>3 marks</b>	<b>3 marks</b>

[END OF SPECIMEN MARKING INSTRUCTIONS]