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Mark

S850/76/01

Music

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Date — Not applicable

Duration — 1 hour



* S 8 5 0 7 6 0 1 *

Fill in these boxes and read what is printed below.

Full name of centre

Town

Forename(s)

Surname

Number of seat

Date of birth

Day

Month

Year

Scottish candidate number

Total marks — 40

Attempt ALL questions.

In this examination you will listen to excerpts of music and answer questions on what you hear.

The text of each question is printed so that you can follow what the speaker says.

Listen carefully to the questions and to the music excerpts.

Some excerpts are played more than once. The number of times each excerpt is played is stated in each question.

Write your answers clearly in the spaces provided. Additional space for answers is provided at the end of this booklet. If you use this space you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give this booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* S 8 5 0 7 6 0 1 0 1 *

Total marks — 40
Attempt ALL questions

Question 1

This question features vocal music.

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

Read through the list before hearing the music.

Basso continuo	Chamber music
Classical	Interrupted cadence
Concerto grosso	Obbligato
Sonata	Ritornello
Melismatic	

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Give your **three** answers on the lines below.

3

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

- (b) Name the concept which describes the style of vocal music.

1



Question 2

In this question you will hear instrumental music.

A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

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

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

In the first two playings a voice will help guide you through the music. There is no voice in the third playing.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

<p>1. The ornament is a/an _____ .</p>	1
<p>2. The rhythmic feature in the accompanying instruments is a/an _____ .</p>	1
<p>3. The instrument playing the melody is a/an _____ .</p>	1
<p>4. The bass line outlines a descending _____ scale.</p>	1
<p>5. The instrumental group performing the excerpt is a/an _____ .</p>	1

[Turn over



Question 3

This question features music from different styles.

- (a) (i) Listen to the following excerpt and tick (✓) **one** box to identify what you hear.

The music will be played **twice**.

- Augmentation
- Interrupted cadence
- Passacaglia
- Mode

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

1

- (ii) Listen to a different excerpt, which will be played **twice**, and name the harmonic concept used at the final cadence.

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

1

- (b) (i) Listen to the following excerpt and name the playing technique used by the guitar (Italian term).

1

- (ii) Listen to a different excerpt and name the playing technique used by the guitar.

1

- (c) Listen to a new excerpt, which will be played **twice**, and name the concept which describes the time signature.

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

1



Question 4

This question is based on rock music.

Listen to the excerpt and follow the guide to the music on the next page.

Here is the music for the first time.

You now have 2 minutes to read the question.

- (a) Name the key of the music. Insert your answer in the box at **bar 1**. 1
- (b) Describe the interval formed by the two notes in the box in **bar 6**. Insert your answer in the space provided. 1
- (c) Insert the missing notes in **bar 8**. The rhythm is given. 1
- (d) This question is about chord changes. In the boxes above the staff, name the chords that you hear in **bars 11, 12 and 13**. You may use letter names or numbers.
The chords in bars 10 and 14 are given. 1
- (e) Insert the missing rest in **bar 15**. 1
- (f) Transpose the last two bars **one octave lower** into the bass clef. Use the given blank bars. 1

During the next three playings complete your answers (a) to (f).

The music will be played **three** more times with a pause of 30 seconds between playings and a pause of 2 minutes before the next question starts.

Here is the music for the second time.

Here is the music for the third time.

Here is the music for the fourth time.

[Turn over



Question 4 (continued)

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* S 8 5 0 7 6 0 1 0 6 *

Question 5

This question features instrumental music.

Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the list before hearing the music.

Con sordino	Concertino
Augmentation	Rubato
Classical	Contrary motion
Diminished 7th	Obbligato
Alberti bass	3 against 2

The music will be played **three times** with a pause of 10 seconds between playings and a pause of 40 seconds before the next question starts.

Give your **four** answers on the lines below.

4

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

[Turn over



Question 6

This question is based on a piece of film music.

In this question you should identify the most prominent concepts which are present in the music.

As you listen, identify at least **two** concepts from each of the following headings:

Melody/harmony

Texture

Timbre

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

Rough work will not be marked.

Marks will only be awarded for the final answer.

After the third playing you will have **three** minutes to write your final answer in the space provided.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

6

Rough work

<p>Melody/harmony</p>	
<p>Texture</p>	
<p>Timbre</p>	

Question 6 (continued)

Final answer

[Turn over



Question 7

In this question you compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which five concepts are common to both excerpts. Both excerpts will be played **three** times, with a pause of 10 seconds between playings.

As you listen, tick boxes (✓) in **Column A** and **Column B** to identify what you hear in Excerpt 1 and Excerpt 2. **These columns are for rough work only and will not be marked.**

After the music has played **three** times you will be given **two** minutes to decide which concepts are common to both excerpts and to tick **five** boxes in **Column C**.

You now have **one** minute to read through the question.

Here is Excerpt 1 for the first time. **Remember to tick concepts in Column A.**

Here is Excerpt 2 for the first time. **Remember to tick concepts in Column B.**

Here is Excerpt 1 for the second time.

Here is Excerpt 2 for the second time.

Here is Excerpt 1 for the third time.

Here is Excerpt 2 for the third time.

You now have **two** minutes to identify the five concepts common to both excerpts.

Remember to tick five boxes only in Column C.

5



* S 8 5 0 7 6 0 1 1 0 *

Question 7 (continued)

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
Melody/harmony	Interrupted cadence			
	Tierce de Picardie			
	Trill			
	Dominant 7th			
Rhythm	Augmentation			
	Anacrusis			
	Rubato			
	Triplets			
Styles	Concerto			
	Sonata			
	String quartet			
Timbre	Concertino			
	Arco			
	Tremolando			
				5 marks



* S 8 5 0 7 6 0 1 1 1 *

Question 8

This question is based on a song from a musical.

Below is a list of features which occur in the music.

You now have **one** minute to read through the question.

The lyrics of the song are printed in the table on the opposite page. You should insert each feature **once** in the column on the right, at the point where it occurs.

You only need to insert the underlined word.

- an imperfect cadence
- inverted pedal
- first entry of the oboe
- a perfect cadence in the major key
- the first example of an octave leap in the vocal part

The music will now be played **three** times with a pause of 20 seconds between playings and a pause of 30 seconds at the end.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.



Question 8 (continued)

- an imperfect cadence
- inverted pedal
- first entry of the oboe
- a perfect cadence in the major key
- the first example of an octave leap in the vocal part

Insert the **five** underlined words at the point where they occur.
Insert each word once only.

5

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[END OF SPECIMEN QUESTION PAPER]



* S 8 5 0 7 6 0 1 1 3 *

MARKS

DO NOT
WRITE IN
THIS
MARGIN

ADDITIONAL SPACE FOR ANSWERS



* S 8 5 0 7 6 0 1 1 4 *

MARKS

DO NOT
WRITE IN
THIS
MARGIN

ADDITIONAL SPACE FOR ANSWERS



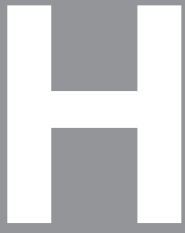
* S 8 5 0 7 6 0 1 1 5 *

Specimen Question Paper Audio Excerpts Music - HIGHER

Question		Track Title	Performer	Composer	Album Title	Excerpt Start	Excerpt End
1	a	“The Trumpet Shall Sound” from “Messiah”	John Tomlinson, The English Concert & Trevor Pinnock	Handel	Handel: Messiah	0:40	1:39
1	b	“Then Shall The Eyes of the Blind” from Messiah	Catherine Robbin, English Baroque Soloists & John Eliot Gardiner & Monteverdi Choir	Handel	Handel: Messiah	0:00	0:20
2		String Quartet No. 2 in D major: III. Notturmo: Andante	Borodin Quartet	Borodin	The 50 Greatest Performances of Classical Music	0:27 1 - 0:36 2 - 0:49 3 - 0:57 4 - 1:14 5 - 1:32	1:42
3	a (i)	Passacaglia in C minor BWV 582	Simon Preston	Bach	Bach The Organ Works	0:00	1:04
3	a (ii)	Fugue in G minor BWV 578	Simon Preston	Bach	Johann Sebastian Bach Organ Works	3:15	3:36
3	b (i)	Recuerdos De La Alhambra	Milos Karadaglic	Tarrega	Milos	0:00	0:36
3	b (ii)	Playing Guitar: Symphony #1: Chromatics, Harmonics, Recidivist Thirds and Pulsing Fifths	Tim Brady Nouvel Ensemble Moderne	Tim Brady	Playing Guitar: Symphony #1s	0:00	0:23
3	c	Peer Gynt Suite, Op. 28:I The Devil’s Five-Hop	Iceland Symphony Orchestra Bjarte Engeset	Harald Saeverud	Norwegian Classical Favourites	0:00	0:27
4		Sunday Morning Call from “Standing On The Shoulder of Giants”	Oasis	Oasis	Standing On The Shoulder of Giants	0:00	0:27

Specimen Question Paper Audio Excerpts Music - HIGHER

Question	Track Title	Performer	Composer	Album Title	Excerpt Start	Excerpt End
5	Fantasiestuck Op.73 No. 1	Jörg Widmann	Schumann	Es war einmal... (Once Upon a Time...)	0.33	1.35
6	Orchard House	Thomas Newman conducting	Thomas Newman	Little Women Original Motion Picture Soundtrack	0.24	1.48
7	Ex.2 Piano Sonata in B flat Major, K333: III Allegretto Grazioso	Andras Schiff	Mozart	Classical Sonata for Piano	1.03	1.48 fade
7	Ex.2 Sonata for Piano and Violin in C, K.296-2	Itzak Perlman and Daniel Barenboim	Mozart	Mozart Complete Duos	0.12	1.05
8	Bring Him Home from Les Misérables	Colm Wilkinson, Original London Cast recording	Claude-Michel Schönberg and Alain Boublil	Les Misérables Original London Cast	0:00	1:31



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Marking Instructions

These marking instructions have been provided to show how SQA would mark this specimen question paper.

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General marking principles for Higher Music

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) Use your professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning, for example plagal cadence/IV-I, plainchant/plainsong. Do not accept any answer that is not in the marking instructions.
- (d) Multiple-choice questions ask candidates to tick one or more boxes. Accept a cross or any other sign which makes the candidate's intentions clear.
- (e) Where candidates are asked to identify a number of answers from a list of options, and they identify more answers than required: award marks according to the detailed marking instructions for that question.

Marking instructions for each question

Question		Expected response	Max mark	Additional guidance
1.	(a)	Basso continuo Melismatic Obbligato	3	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)	Recitative	1	Do not accept other answers here.
2.	1	Mordent	1	1 mark for each correct answer. For 2 also accept off the beat or ostinato.
	2	Syncopation	1	
	3	Cello	1	
	4	Chromatic	1	
	5	String quartet	1	
3.	(a)	(i) Passacaglia	1	Candidates must tick one concept for 1 mark . If the candidate ticks more than one box award 0 marks . Do not accept other answers here.
		(ii) Tierce de Picardie	1	
	(b)	(i) Tremolando	1	Do not accept other answers here.
		(ii) Harmonics	1	Do not accept other answers here.
	(c)	Irregular time signatures	1	Accept the word 'irregular' and also accept 5 4 or (3 + 2) or 5 beats in the bar.
4.	(a)	G Major	1	Accept G.
	(b)	5th	1	Accept 5.
	(c)	Bar 8 - C (crotchet) - 4 th space, D (crotchet) - 4 th line Bar 9 - G (minim) - 2 nd line	1	Pitch and rhythm of all notes must be correct. Accept stems in any direction or either side. Each note must have the majority of the note head in the correct place.
	(d)	D Em C or V VI IV	1	All three chords must be correct. Accept 5, 6, 4 as numbers.
	(e)	Crotchet rest on 2 nd beat of bar 15	1	Do not accept other answers here.
	(f)	Bar 19 - G (quaver) - 4 th space, B (quaver) - above the stave, A (quaver) - 5 th space in Bar 20 followed by B (dotted crotchet) - above the stave.	1	Pitch and rhythm of all notes must be correct. Accept stems in any direction or either side. Each note must have the majority of the note head in the correct place.

Question		Expected response	Max mark	Additional guidance
5.		Diminished 7th Contrary motion 3 against 2 Rubato	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
6.		Melody/Harmony Major, countermelody, pedal, perfect cadence, plagal cadence, contrary motion. Texture Polyphonic/contrapuntal, homophonic. Timbre Oboe, strings, trumpet(s), glockenspiel, tubular bells, pizzicato, arco.	6	Tick all correct answers, up to a maximum of two concepts per category. 1 mark for each correct answer.

Question		Expected response	Max mark	Additional guidance
7.		<p>Melody/harmony: Trill, dominant 7th</p> <p>Rhythm: Triplet, anacrusis</p> <p>Styles: Sonata</p>	5	<p>1 mark for each correct answer.</p> <p>Candidates must identify five concepts for 5 marks.</p> <p>Award 1 mark for each correct answer, up to 5 marks.</p> <p>Award 4 marks if a candidate has indicated one additional concept which is incorrect, 3 marks if two additional incorrect concepts, 2 marks if three additional incorrect concepts, 1 mark if four additional incorrect concepts. Award 0 marks if a candidate indicates more than nine concepts.</p> <p>Do not accept other answers here.</p>
8.		<p>Line 1 - pedal</p> <p>Line 2 - octave</p> <p>Line 5 - imperfect</p> <p>Line 9 - perfect</p> <p>Line 10 - oboe</p> <p>Line 14 - imperfect</p>	5	<p>1 mark for each correct answer.</p> <p>Accept imperfect on lines 5 or 14 (or both), but only credit once.</p>

[END OF SPECIMEN MARKING INSTRUCTIONS]