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National
Qualifications
EXEMPLAR PAPER ONLY

Mark

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EP34/H/01

Music Technology

Date — Not applicable

Duration — 45 minutes



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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Number of seat

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Date of birth

Day

--	--

Month

--	--

Year

--	--

Scottish candidate number

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Total marks — 30

Attempt ALL questions.

Write your answers clearly in the spaces provided in this booklet. 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.

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

Where excerpts are played more than once, the number of times each excerpt is played is stated in the question.

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

You are not allowed to leave the examination room until the end of the test.

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.



Attempt ALL questions

Total marks — 30

Question 1

- (a) Listen to this excerpt and identify **two** terms from the list below which describe what you hear. The excerpt will be played twice.

Jazz funk	World music	20th century classical
Relative major	Atonal	Relative minor

Here is the music for the first time.

Here is the music for the second time.

2

1 _____

2 _____

- (b) Listen to this excerpt and identify the type of voice.

1

Question 2

- (a) Listen to this excerpt and identify the genre. Give a reason for your answer, referring to a **technological** feature.

2

Genre _____

Technological feature _____

- (b) Listen to this excerpt and identify **one** term from the list below which describes what you hear. The excerpt will be played twice.

Irregular time signatures	Cross rhythms
Whole tone scale	Rallentando

Here is the music for the first time.

Here is the music for the second time.

1



* E P 3 4 H 0 1 0 2 *

Question 3

In this question you will listen to two recordings. For each one, you must identify the faults in the **mixing/editing**, and describe an appropriate solution.

(a) Listen to this excerpt of a poetry reading.

Identify the mixing/editing fault, and describe in detail how to correct it. **2**

Fault _____

Solution _____

You now have one minute to complete your answer.

(b) Listen to this excerpt of a drum kit mix.

Identify the mixing/editing fault and describe in detail how to correct it. **2**

Fault _____

Solution _____

You now have one minute to complete your answer.



Question 4

You will hear two excerpts of a rhythm guitar track.

The **first** version has no effects or processes applied.

The **second** version has had an amplifier simulator plug-in applied.

Listen to **version 1** with no effects or processes.

Listen to **version 2**.

Identify which settings shown below (1, 2 or 3) have been applied and justify your answer.

1

1

MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX

GAIN BASS MIDDLE TREBLE REVERB VOLUME

2

MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX

GAIN BASS MIDDLE TREBLE REVERB VOLUME

3

MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX MIN MAX

GAIN BASS MIDDLE TREBLE REVERB VOLUME

Settings applied (1, 2 or 3):

Justify your answer _____

Question 5

This question features excerpts of music from the same genre.

- (a) Listen to this excerpt and identify **three** terms from the list below which describe what you hear. The excerpt will be played twice.

World music Jazz funk Cluster
 Countermelody Phaser Wah wah Tremolo

Here is the music for the first time.

Here is the music for the second time.

3

1 _____

2 _____

3 _____

- (b) Listen to this excerpt of a drum kit and describe in detail a mic'ing technique you would use to achieve a similar recording using four microphones.

3

You now have two minutes to complete your answer.

- (c) Listen to this excerpt and identify the form of the music.
 The excerpt is short and will be played three times.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

1



Question 6

In this question you will hear a sound engineer working on a number of mix elements.

A guide to the audio is laid out below. You will see that further information is required and should be inserted in the spaces.

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 playings.

In each playing, a voice will help guide you through the numbered sections.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

Section	Description	
1.	The _____ control on the reverb is being adjusted.	1
2.	The _____ control on the bass guitar chorus effect is being decreased.	1
3.	The effect/process applied to the bass drum is a _____ .	1
4.	A synthesiser now plays a _____ in harmony.	1
5.	The effect applied to the whole mix is _____ .	1
6.	The two effects on the lead guitar are _____ and _____ .	2



Question 7

Listen to the following excerpt of music. You must identify five music/production features in the music from the ten listed below.

You will hear the music **three** times, with a pause of 15 seconds between each playing.

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

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

You now have **three minutes** to complete your answer.

Repeated electric piano and sustained organ riff	Lead vocal with medium room reverb
Legato bass synth with portamento	Offbeat electronic open hi hat
Ascending synth arpeggios	Synth strings play inverted pedal
Electronic snare drum fill with filter sweep	Repeated vocal sample simulating delay
Backing vocals with harmoniser	Lead vocal with large hall type reverb

Insert the **five** features on the lines below.

5

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

[END OF EXEMPLAR QUESTION PAPER]



* E P 3 4 H 0 1 0 7 *

ADDITIONAL SPACE FOR ANSWERS

MARKS DO NOT WRITE IN THIS MARGIN

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* E P 3 4 H 0 1 0 8 *



ADDITIONAL SPACE FOR ANSWERS

MARKS

DO NOT
WRITE IN
THIS
MARGIN

--



* E P 3 4 H 0 1 0 9 *

Music Technology Higher Exemplar Audio Excerpts

Question	Track Title	Performer	Composer	Album Title	Start of Excerpt	End of Excerpt
1 (a)	Verklarte Nacht, 5 Orchestral pieces op. 16, Piano pieces opp 11 & 19	Daniel Barenboim and the Chicago symphony Orchetstra	Schoenberg	Schoenberg: 3 piano pieces, Op. 11:No. 3 Bewegt	00.00"	00.22"
1 (b)	Look, through the port comes the moon-shine astray!	The London Symphony Orchestra and Daniel Harding	Britten	Britten Billy Bud	01.56"	02.48"
2 (a)	Plus anime	Francois Bayle	Francois Bayle	Les Couleurs de la Nuit	01.03"	01.51"
2 (b)	Piano works vol 9.51 Exercises WoO 6 Exercise No. 1a in D minor	Idil Biret	Brahms	Brahms 51 Exercises, WoO 6	00.00"	00.48"
3 (a)	This excerpt was performed and recorded for SQA for the purposes of this question paper. We are unable to provide more information due to copyright restrictions.					
3 (b)	This excerpt was performed and recorded for SQA for the purposes of this question paper. The track can be found at http://youtu.be/EGqHJCVPt_8 and https://soundcloud.com/music-tech-4/q3b					
4	<p>GUITAR DRY - This excerpt was performed and recorded for SQA for the purposes of this question paper. The track can be found at http://youtu.be/QFNAFxe11sg and https://soundcloud.com/music-tech-4/qu4-guitar-dry</p> <p>GUITAR WET - This excerpt was performed and recorded for SQA for the purposes of this question paper. The track can be found at http://youtu.be/9m_XJoWlu2M and https://soundcloud.com/music-tech-4/qu4-guitar-wet</p>					
5 (a)	Expansions	Lonnie Liston Smith and the Cosmic Echoes		Expansions	00.00"	00.11"
5 (b)	Max Gazz Kit 1 (133 BPM)	Steve Gadd		Drumscores		
5 (c)	The Eternal Triangle	Sonny Stitt, Sonny Rollins, Dizzy Gillespie		Sonny Side Up	00.10"	00.39"
6	This excerpt was performed and recorded for SQA for the purposes of this question paper. The track can be found at http://youtu.be/qBk3yYTcS-Q and https://soundcloud.com/music-tech-4/q6-1					
7	Hideaway	Kiesza		Song on Spotify	00.00"	01.17"



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Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Exemplar Question Paper.

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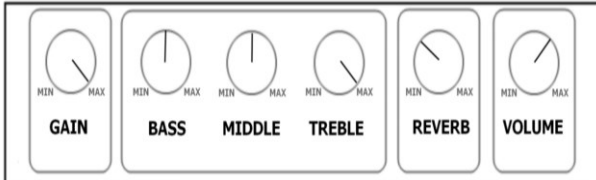
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General Marking Principles for Higher Music Technology

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Accept inaccurate spelling of English or Italian terms, so long as the meaning is clear.
- (d) Where a question asks for a description, explanation or justification, marks should not be awarded for simple one- or two-word answers.

Marking Instructions for each question

Question		Expected response	Max mark	Additional guidance
1	a	20 th century classical Atonal	2	1 mark for each.
1	b	Baritone	1	
2	a	Genre: Electroacoustic. Technological feature: The music features loops that have been processed in various ways using electronic equipment, and sounds that have been created by electronic means.	2	1 mark for the correct genre. 1 mark for a reason related to a technological feature.
2	b	Cross rhythms	1	
3	a	Fault: A noise gate has been poorly applied to the vocal track. Solution: Adjust the threshold control.	2	1 mark for identifying the fault and 1 mark for describing a valid solution.
3	b	Fault: The drum mix is over compressed. Solution: Reduce the compression ratio/adjust the threshold.	2	1 mark for identifying the fault and 1 mark for describing a valid solution.
4		 <p>2</p> <p>The guitar sounds distorted/overdriven with a lot of treble content.</p>	1	The mark should only be awarded if EQ2 has been identified and a valid justification has been given.
5	a	Jazz funk Cluster Wah wah	3	1 mark for each.
5	b	Matched pair of small diaphragm condensers or large diaphragm condensers for overheads Small diaphragm dynamic on the snare Large diaphragm dynamic on bass drum	1 1 1	1 mark for each of these aspects or mic'ing technique, described to this level of detail.
5	c	ABA or ternary	1	

Question		Expected response	Max mark	Additional guidance
6		1. Mix 2. Depth 3. Noise gate 4. Countermelody 5. Phaser or flanger 6. (i) Distortion or overdrive (ii) Delay	1 1 1 1 1 2	1 mark for each correct feature.
7		The correct five features are: <ul style="list-style-type: none"> • repeated electric piano and sustained organ riff • electronic snare drum fill with filter sweep • offbeat electronic open hi hat • repeated vocal sample simulating delay • lead vocal with large hall type reverb 	5	No other answers acceptable here.

[END OF EXEMPLAR MARKING INSTRUCTIONS]