



FOR OFFICIAL USE

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National
Qualifications
SPECIMEN ONLY

Mark

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SQ34/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

D	D
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M	M
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Y	Y
---	---

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

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

Hip hop R'n'B Reggae Glissando Broken chords

Here is the music for the first time.

Here is the music for the second time.

2

1 _____

2 _____

Question 2

- (a) Listen to this excerpt and identify the genre. Give **two reasons** for your answer, one referring to a **musical concept**, and the other to a **technological concept**.

3

Genre _____

1 _____

2 _____

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

time changes irregular time signatures ritardando a tempo

Here is the music for the first time.

Here is the music for the second time.

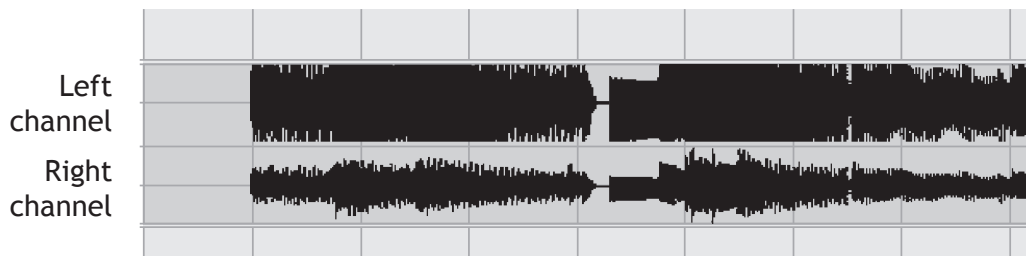
1



Question 3

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

- (a) Listen to this excerpt of a stereo keyboard, recorded using direct injection, and look at the recorded waveform.



Identify and describe the recording fault, and describe in detail how to correct it.

2

Fault _____

Solution _____

- (b) Listen to this excerpt and identify the fault in the MIDI bass line, and describe in detail how to correct it.

2

Fault _____

Solution _____



Question 4

(a) You will hear two versions of a recording of a radio presenter.

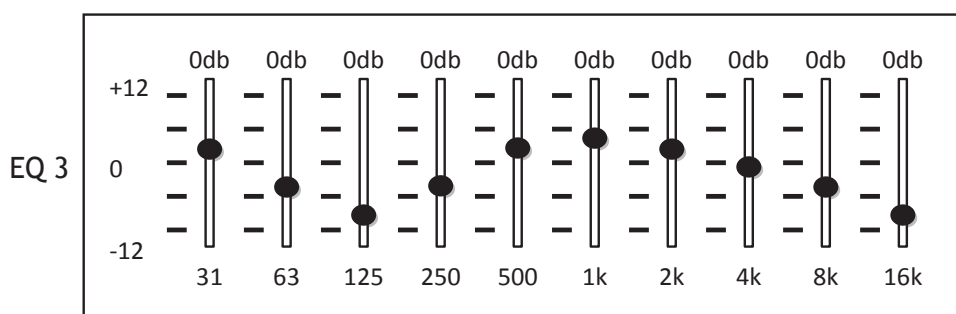
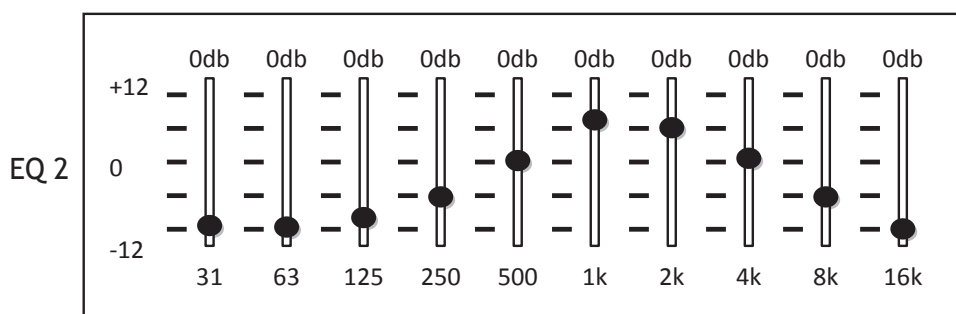
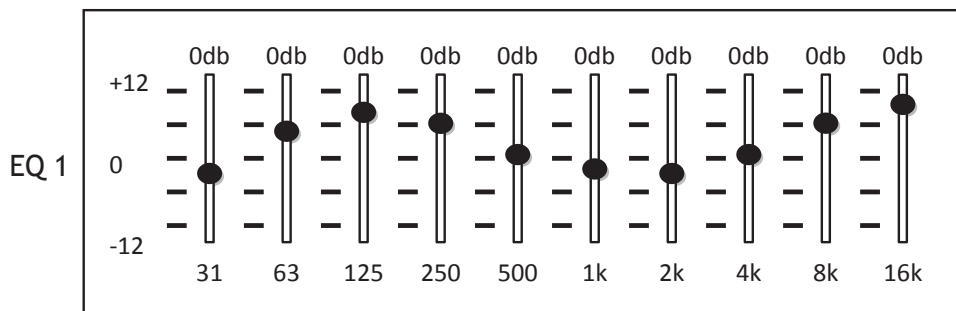
The **first** version has no effects or processes.

The **second** version has had EQ applied.

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

Listen to **version 2**. Identify which EQ shown below (1, 2 or 3) has been applied, and justify your answer.

1



EQ applied (1, 2 or 3):

Justify your answer _____

MARKS

DO NOT
WRITE IN
THIS
MARGIN

Question 4 (continued)

- (b) Listen to another excerpt. Reverb has been applied to the vocal sample.
Name the **process** that has also been applied to the vocal sample.

Here is the excerpt for the first time.

Here is the excerpt for the second time.

1



* S Q 3 4 H 0 1 0 5 *

Question 5

This question features three excerpts of music from the same genre.

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

World Music 20th/21st Century Classical Electroacoustic
 Chromatic Scale Whole Tone Scale

Here is the music for the first time.

Here is the music for the second time.

2

1 _____

2 _____

- (b) Listen to this excerpt of a saxophone quartet and describe in detail a stereo mic'ing technique you would use to achieve a similar recording. Justify your choice.

3



Question 6

In this question you will hear a patch being created on a synthesiser.

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 _____ time is being increased.	1
2.	The _____ time is being increased.	1
3.	The process now applied is _____ .	1
4.	The added effects are _____ and _____ .	2
5.	The music now modulates to the _____ .	1
6.	The synthesiser now plays three _____ of the chord.	1

Question 7

In this question you will hear an excerpt from “Get Up Offa That Thing” performed by James Brown.

You must identify **five** musical/production features present 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 **1 minute** to read through the question. After the three playings, you will have **5 minutes** to write your answers.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

Pitch-shifted vocals in harmony	Clavinet keyboard with wah wah effect
Synthesiser ostinato with portamento	Drum groove with offbeat hi hat
Descending scale played by saxophones in harmony	Distorted lead guitar solo
Strings play an ascending glissando	Bass guitar octave leap
Vocal with reverb panned left	Bass guitar harmonics

Write the **five** features that you heard in the spaces below:

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

5

[END OF SPECIMEN QUESTION PAPER]





ADDITIONAL SPACE FOR ANSWERS

MARKS

DO NOT
WRITE IN
THIS
MARGIN

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* S Q 3 4 H 0 1 1 0 *

ADDITIONAL SPACE FOR ANSWERS

MARKS
DO NOT
WRITE IN
THIS
MARGIN

Acknowledgement of Copyright

Question 5(c) Graphical music is taken from “Arias and Ghosts” (Quicksilver) by Mike Searby, performed by the Delta Saxophone Quartet. Reproduced by kind permission of Dr Mike Searby.



* S Q 3 4 H 0 1 1 1 *



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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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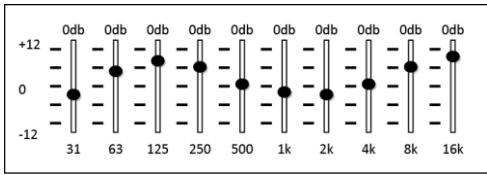
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General marking principles for Higher Music Technology

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	R'n'B Broken chords	2	1 mark for each.
2	(a) Jazz Funk Possible musical reasons: <ul style="list-style-type: none"> ◆ The excerpt is a jazz/funk 'head' followed by improvisations. ◆ The music is based on a repeated ostinato. ◆ The music uses a great deal of syncopation. Possible technological reasons: <ul style="list-style-type: none"> ◆ Chorus and overdrive/distortion on electric guitar. ◆ Chorus and ring mod on the electric piano. 	3	1 mark for correct genre. 1 mark for a reason related to a musical concept. 1 mark for a reason related to a technological concept.
2	(b) Irregular time signatures	1	
3	(a) Fault: The left channel has audible distortion/is peaking. Solution: Turn the left channel's gain/trim down, or balance the gain/trim on both channels.	2	1 mark for a description of the fault. 1 mark for a detailed description of a matching solution.
3	(b) Fault: The bass track is out of time. Solution: Quantise the MIDI bass part/play the part again in time.	2	1 mark for a description of the fault. 1 mark for a detailed description of a matching solution.
4	(a) EQ1:  Bass is boosted, or bass and treble boosted.	1	The mark should only be awarded if EQ1 has been identified and a valid justification has been given.
4	(b) Time expansion	1	

5	(a)	20 th /21 st Century Classical Whole Tone Scale	2	1 mark for each.
5	(b)	A matched/stereo pair of cardioid condensers in XY/ORTF. or Stereo pair of omni-directional condensers in AB/spaced pair. Microphones should be placed at a metre or more from the source ensuring good stereo separation and a good balance of direct sound and room ambience.	3	1 mark for microphones/array. 1 mark for placement. 1 mark for justification.
5	(c)	Staccato	1	
6		<ol style="list-style-type: none"> 1. attack 2. release 3. portamento/glide 4. phaser and delay (2) 5. relative minor 6. inversions 	7	1 mark for each correct word inserted.
7		<p>The correct 5 features are:</p> <p>Clavinet keyboard with wah wah effect</p> <p>Drum groove with offbeat hi hat</p> <p>Descending scale played by saxophones in harmony</p> <p>Bass guitar octave leap</p> <p>Vocal with reverb panned left</p>	5	1 mark for each correct feature.

[END OF SPECIMEN MARKING INSTRUCTIONS]