



FOR OFFICIAL USE

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National  
Qualifications  
2025

Mark

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**X850/76/01**

**Music**

MONDAY, 28 APRIL

14:30 PM – 15:30 PM



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)

--

Surname

--

Number of seat

--

Date of birth

Day

--	--

Month

--	--

Year

--	--

Scottish candidate number

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**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.



Total marks — 40  
Attempt ALL questions

### Question 1

This question features instrumental music.

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

Read through the concepts before hearing the music.

Pedal	Impressionist
Modulation	Passacaglia
Basso continuo	Ripieno
Interrupted cadence	Modal
Oboe	

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

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Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to a different excerpt and identify the type of work.

1

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\* X 8 5 0 7 6 0 1 0 2 \*

## 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.

1. The ornament is a/an

\_\_\_\_\_ .

1

2. A prominent rhythmic feature is

\_\_\_\_\_ .

1

3. The ornament is a/an

\_\_\_\_\_ .

1

4. The melody is played by a/an

\_\_\_\_\_ .

1

5. The cadence is

\_\_\_\_\_ .

1

[Turn over



\* X 8 5 0 7 6 0 1 0 3 \*

### Question 3

This question features music in contrasting styles.

- (a) Listen to this excerpt and describe the style. 1

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- (b) Listen to this excerpt and tick (✓) **one** box to describe what you hear. 1

The excerpt will be played **twice**.

Here is the excerpt for the first time.

Here is the excerpt for the second time.

- ☐ Added 6th
- ☐ Diminished 7th
- ☐ Dominant 7th
- ☐ Minor

- (c) Listen to a different excerpt and describe the time signature. 1

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- (d) Listen to a new excerpt and write the concept to describe the rhythmic feature you hear. 1

The excerpt will be played **twice**.

Here is the excerpt for the first time.

Here is the excerpt for the second time.

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\* X 8 5 0 7 6 0 1 0 4 \*

[Turn over for next question

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\* X 8 5 0 7 6 0 1 0 5 \*

# Question 4

This question is based on a popular song.

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) The key of the music is G major. Draw a circle around the subdominant note in **bar 3**.

1

- (b) Name the chords played in **bars 7 and 8**. You may use letter names or numbers. The chord in **bar 6** is given.

Choose from the following:

- G Chord I
- C Chord IV
- D Chord V
- Em Chord VI

Insert your answers in the boxes provided.

1

- (c) Transpose the boxed notes in **bar 11** one octave lower into the bass clef. Use the stave given.

1

- (d) Insert the missing notes in **bar 17**. The rhythm is given.

1

- (e) Insert the missing bar line in the last line.

1

- (f) Describe the interval formed by the two notes in the box in **bar 23**.

1

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

**All answers must be written in the boxes on the next page.**

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.



## Question 4 (continued)

(a) Subdominant note

Ev-'ry breath you\_ take, ev-'ry move you\_ make,

(b) Chords

ev-'ry bond\_you break, ev-'ry step\_you take, I'll be watch-ing you.

(c) Transpose

Ev-'ry sin - gle\_ day, ev-'ry word you\_ say,

ev -'ry game you play, ev-'ry night you stay, I'll be watch-ing you.

(d) Notes

Oh, can't you\_ see you be-long to me?

(e) Bar line

(f) Interval

How my poor heart\_ aches with ev-'ry step\_ you take.



# Question 5

This question features instrumental music.

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

Read through the concepts before hearing the music.

Ground bass	Triplets
Obbligato	Flute
Chromatic scale	Concertino
Plagal cadence	Chamber music
Tierce de Picardie	Anacrusis

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

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

4

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

- (b) Listen to this excerpt and identify the style.

1

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[Turn over for next question

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\* X 8 5 0 7 6 0 1 0 9 \*

### Question 6

This question is based on vocal 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:

**Style/structure**

**Melody/harmony**

**Rhythm/tempo**

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 **3 minutes** to write your final answer in the space provided.

6

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

### Rough work

Style/structure	
Melody/harmony	
Rhythm/tempo	

Question 6 (continued)

**Final answer**

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[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 been played **three** times you will be given **2 minutes** to decide which concepts are common to both excerpts and to tick (✓) **five** boxes in **Column C**.

5

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 **2 minutes** to identify the **five** concepts common to both excerpts. **Remember to tick (✓) five boxes only in Column C.**



## Question 7 (continued)

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 concepts common to both
Style	Mass			
	Oratorio			
	Gospel			
Melody/harmony	Imperfect cadence			
	Whole-tone scale			
	Cluster			
Rhythm/tempo	Compound time			
	Time changes			
	Syncopation			
Texture/structure/form	Ritornello			
	Contrapuntal			
	Homophonic			
Timbre	Timpani			
	Coloratura			
	Pizzicato			
				5 marks



### 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 words.

- descending chromatic scale on con sordino trumpet
- first example of dominant 7th arpeggio
- xylophone
- first example of hi-hat cymbals
- tremolando begins for the first time

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)

- descending chromatic scale on con sordino trumpet
- first example of dominant 7th arpeggio
- xylophone
- first example of hi-hat cymbals
- tremolando begins for the first time

Insert the **five** underlined words at the point where they occur.

5

Insert each word once only.

What can I say? I got carried away,	1
And not just by balloon.	2
Wonderful.	3
They called me Wonderful.	4
So I said, Wonderful, if you insist.	5
I will be Wonderful.	6
And they said, Wonderful,	7
Believe me, it's hard to resist,	8
Cause it feels wonderful!	9
They think I'm wonderful!	10
Hey, look who's wonderful;	11
This corn-fed hick,	12
Who said, It might be keen	13
To build a town of green.	14
And a wonderful road of yellow brick!	15

[END OF QUESTION PAPER]



ADDITIONAL SPACE FOR ANSWERS





ADDITIONAL SPACE FOR ANSWERS



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*Acknowledgement of copyright*

- Question 4      Graphical music and lyrics are taken from “Every Breath You Take” by Sting.  
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permissions. We are happy to discuss permission requirements and incorporate  
any missing acknowledgement. Please contact [question.papers@sqa.org.uk](mailto:question.papers@sqa.org.uk).
- Question 8      Lyrics are taken from “Wonderful (from Wicked)” by Stephen Schwartz.  
SQA has made every effort to trace the owners of copyright of this item and seek  
permissions. We are happy to discuss permission requirements and incorporate  
any missing acknowledgement. Please contact [question.papers@sqa.org.uk](mailto:question.papers@sqa.org.uk).

