



FOR OFFICIAL USE

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National  
Qualifications  
SPECIMEN ONLY

Mark

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**SQ33/H/01**

**Music**

Date — Not applicable

Duration — 1 hour



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

--

Number of seat

--

Date of birth

Day

Month

Year

D	D
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M	M
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Y	Y
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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 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	

Give your answers on the lines below.

3

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

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

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



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

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

1

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

1

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- (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

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**Question 4**

This question is based on rock music.

Listen to the song and follow the guide to the music on the opposite 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 stave, 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.

Question 4 (continued)

MARKS  
DO NOT WRITE IN THIS MARGIN

1 Key



2 3 4

And in your head do you feel what you're not supposed to feel?

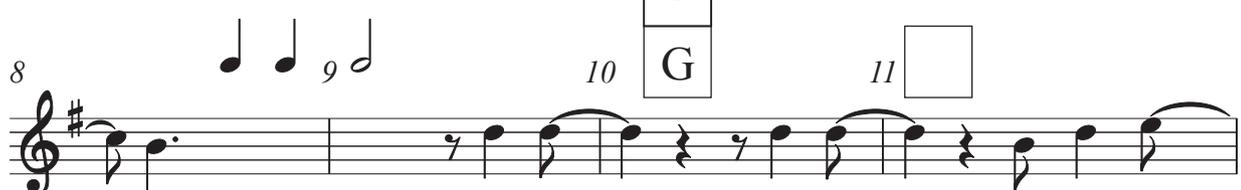
5 Interval



6 7

And you take what you want but you won't

8 I



9 10 G 11

get it for free. You need more time cos your thoughts

12  13  14 I



15 G

and words won't last for ever more And I'm not sure

15 16 17 18



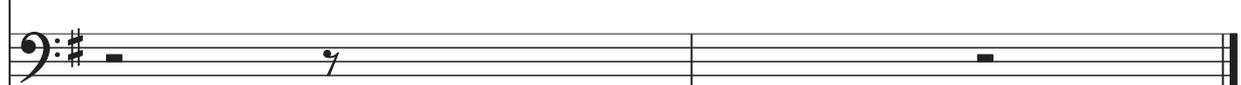
if it'll ever work out right it's O-K

19 20



It's all right

19




\* S Q 3 3 H 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.

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

Give your answers on the lines below.

4

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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.

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 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 3 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**

<b>Melody/Harmony</b>	
<b>Texture</b>	
<b>Timbre</b>	



Question 6 (continued)

MARKS  
DO NOT  
WRITE IN  
THIS  
MARGIN

## Final answer

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\* S Q 3 3 H 0 1 0 9 \*

**Question 7**

In this question you are asked to 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 **three** playings of the music you will be given 2 minutes to decide which concepts are common to both excerpts and to tick **five** boxes in **Column C**.

You now have 1 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.**

**5**



Question 7 (continued)

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

	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 Q 3 3 H 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.

There will now be a pause of 1 minute to allow you 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. You should insert each word once only.

5

<i>Instrumental introduction</i>	1
God on high,	2
Hear my prayer.	3
In my need	4
You have always been there.	5
He is young. He's afraid.	6
Let him rest, Heaven blessed.	7
Bring him home, Bring him home,	8
Bring him home.	9
He's like the son I might have known	10
If God had granted me a son.	11
The summers die, one by one.	12
How soon they fly, on and on.	13
And I am old, And will be gone.	14

[END OF SPECIMEN QUESTION PAPER]



ADDITIONAL SPACE FOR ANSWERS

MARKS DO NOT  
WRITE IN  
THIS  
MARGIN



\* S Q 3 3 H 0 1 1 4 \*

ADDITIONAL SPACE FOR ANSWERS

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN



\* S Q 3 3 H 0 1 1 5 \*



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**SQ33/H/01**

**Music**

## Marking Instructions

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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

*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) Do not accept any answer that is not in the marking instructions. Use professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning, eg plagal cadence/IV-I, plainchant/plainsong.
- (d) Candidates are asked to tick one or more boxes in multiple choice questions. Accept a cross or any other sign which makes the candidate's intentions clear.
- (e) Where a candidate has provided more than one answer for any question, mark all the answers and then deduct 1 mark for each additional answer. For example in question 7 where a candidate has provided more answers than required, eg by ticking six boxes instead of five, mark all the answers and then deduct 1 mark for each additional answer.

### 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.
1	b	Recitative	1	
2		1 Mordent	1	1 mark for each correct answer. For 2 also accept off the beat or ostinato.  Only one answer is required.
		2 Syncopation	1	
		3 Cello	1	
		4 Chromatic	1	
		5 String quartet	1	
3	a (i)	Passacaglia	1	
	a (ii)	Tierce de Picardie	1	
	b (i)	Tremolando	1	
	b (ii)	Harmonics	1	
	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 (See guide to music below.)	1	Accept G.
4	b	5th (See guide to music below.)	1	Accept 5.
4	c	See guide to music below.	1	All three notes must be correct.
4	d	D , Em , C or V, VI, IV (See guide to music below.)	1	All three chords must be correct. Accept 5, 6, 4 as numbers.
4	e	Crotchet rest (See guide to music below.)	1	
4	f	See guide to music below.	1	Notes and rhythm must be correct.

Question	Expected response	Max mark	Additional Guidance
5	<p>Diminished 7th            Contrary motion            3 against 2            Rubato</p>	<p>1            1            1            1</p>	<p>1 mark for each correct answer.            Candidate responses can be listed in any order.</p>
6	<p><b>Melody/Harmony</b>            Major, countermelody, pedal, perfect cadence, plagal cadence, contrary motion.</p> <p><b>Texture</b>            Polyphonic/contrapuntal, homophonic.</p> <p><b>Timbre</b>            Oboe, strings, trumpet(s), glockenspiel, tubular bells, pizzicato, arco.</p>	6	<p>Tick all correct answers, up to a maximum of two concepts per category.</p> <p>1 mark for each correct answer.</p>
7	<p><b>Melody/Harmony:</b> Trill, dominant 7th</p> <p><b>Rhythm:</b> Triplet, anacrusis</p> <p><b>Styles:</b> Sonata</p>	5	<p>1 mark for each correct answer.            Mark all the answers and then deduct 1 mark for each additional answer.</p>

Question		Expected response	Max mark	Additional Guidance
8		<i>Instrumental introduction</i>	1 <u>inverted pedal</u>	5 1 mark for each correct answer.  Accept imperfect <b>once only</b> in either place.
		God on high,	2 <u>octave leap</u>	
		Hear my prayer.	3	
		In my need	4	
		You have always been there.	5 <u>imperfect cadence</u>	
		He is young. He's afraid.	6	
		Let him rest, Heaven blessed.	7	
		Bring him home, Bring him home,	8	
		Bring him home.	9 <u>perfect cadence</u>	
		He's like the son I might have known	10 <u>oboe</u>	
		If God had granted me a son.	11	
		The summers die, one by one.	12	
		How soon they fly, on and on.	13	
		And I am old, And will be gone.	14 ( <u>imperfect</u> ) cadence	

[END OF SPECIMEN MARKING INSTRUCTIONS]