

FOR OFFICIAL USE



National  
Qualifications  
2016

Mark

**X750/77/01**

**Music**

FRIDAY, 13 MAY

2:30 PM – 3:45 PM (approx)



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.



TOTAL MARKS — 40  
Attempt ALL questions

Question 1

This question features vocal music in different styles.

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

You now have 15 seconds to read through the list of features.

Mordent	Renaissance
Madrigal	Chorale
Melismatic	Ayre/Air
Syllabic	Tierce de Picardie
Time changes	Lied

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

4

---

---

---

---

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) Listen to a different excerpt and identify the type of voice.

1

---



## Question 2

This question features music for instruments and music for voices.

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

You now have 15 seconds to read through the list of features.

Tremolando	Note row
Chamber music	Ground bass
Chromatic scale	Diminished 7 <sup>th</sup>
Serial	Sonata
Stretto	Acciaccatura

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

4

---



---



---



---

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) Listen to a different excerpt and identify the style of the music.

1

---

- (c) Listen to that excerpt again and identify the tonality.

1

---

[Turn over



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

Question 2 (continued)

- (d) Listen to this excerpt. Identify the **rhythmic** concept that describes how the theme is developed.

1

The music will be played twice.

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

\_\_\_\_\_

- (e) Listen to a further excerpt. Brass chords are heard between each repetition of the theme.

Tick **one** box to identify the correct version of the rhythm played by the **brass** instruments.

1

You now have 20 seconds to read through the possible answers.

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



### Question 3

This question features music in different styles.

- (a) In the next excerpt you are required to complete the guide below by inserting appropriate 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 and a pause of 30 seconds before part (b).

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 harmonic feature in the bass is a/an<br>_____.             | 1 |
| 2. | The melody is played by a/an<br>_____.                         | 1 |
| 3. | The repeated ornament played by the flute is a/an<br>_____.    | 1 |
| 4. | This section finishes on a/an<br>_____ cadence in a major key. | 1 |

[Turn over



\* X 7 5 0 7 7 0 1 0 5 \*

## Question 3 (continued)

(b) Listen to this excerpt and identify what you hear.

1

☐

Musique concrète

☐

Soul music

☐

Electronic dance music

☐

Contemporary jazz

(c) Listen to a different excerpt and write the time signature in the space below.

1

---



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

# Question 4

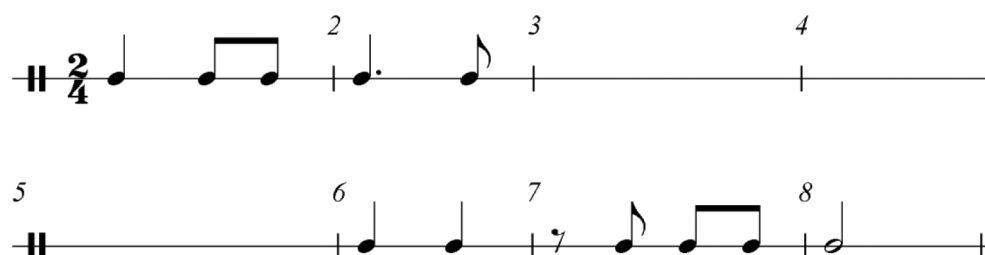
This question is based on music for solo piano.

You now have 20 seconds to read through part (a).

- (a) The rhythm of the melody is shown below.

Complete the rhythm in bars 3–5.

1



Listen to the excerpt which will be played **twice**.

There will be a pause of 30 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to the opening of the previous excerpt and complete the sentence below. The excerpt will be played **twice**.

1

The major triad heard twice at the opening of the excerpt is followed

immediately by a repeated \_\_\_\_\_ triad.

Here is the music for the first time.

Here is the music for the second time.

[Turn over



Question 4 (continued)

- (c) Listen to a further excerpt and insert the missing notes in the box on the bass stave.

1

You will hear the excerpt **twice**, with a pause of 40 seconds before part (d).

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

- (d) In this final excerpt from the same piece you are asked to:

- (i) identify the type of scale used;  
(ii) give the enharmonic equivalent of the boxed note in bar 3.  
Re-write this note at the **same pitch** on the stave below.

1

1

You now have 20 seconds to look at the music below.

You will hear the excerpt **twice**, with a pause of 40 seconds before part (e).

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





Question 4 (continued)

- (e) Listen to a new excerpt and follow the guide to the music below.  
Here is the music.

2 3 4 5

6 7 8 9 10

F / I  
Root

Chords

Gm / IIc  
2<sup>nd</sup> Inv.

Bass note

You now have 1 minute to read through both parts of the question.

The key is F major.

- (i) Identify the boxed chords used in bars 7 and 8. You should indicate the chord name *or* number and, where appropriate, 1<sup>st</sup> or 2<sup>nd</sup> inversion. 1
- (ii) The chord used in bar 9 is Gm 2<sup>nd</sup> inversion/Chord IIc. Using the rhythm provided write the appropriate bass note to make the chord a 2<sup>nd</sup> inversion. 1

You will hear the music again, followed by a pause of 2 minutes before the next question starts.

Here is the music.



# Question 5

This question is based on an excerpt from a song.

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

Here is the music.

You now have 1 minute to read through the questions below.

- |   |   |
|---|---|
| (a) Write the name of the key in the box above bar 1.   | 1 |
| (b) Insert the missing rest(s) on the stave in <b>bar 4</b> .                                 | 1 |
| (c) Insert one tie in the boxed area (bars 1 and 2) to make the music match what you hear.    | 1 |
| (d) Insert the missing notes on the stave in <b>bars 14 and 15</b> using the rhythm provided. | 1 |

During the next two playings complete your answers, (a) to (d).

The music will be played **two** more times with a pause of 20 seconds between playings.

You should write all your answers on the guide to the music on the next page.

Here is the music for the second time.

Here is the music for the third time.

You now have 2 minutes to complete your answer. A warning tone will sound 30 seconds before the start of Question 6.

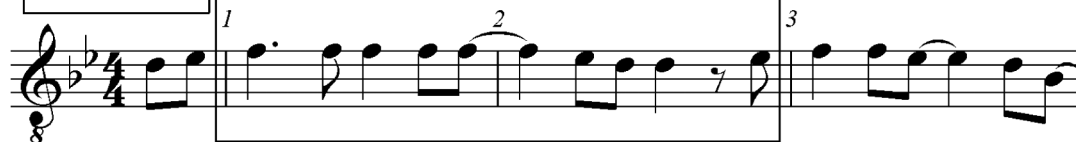


Question 5 (continued)

(a) Key:

\_\_\_\_\_

(c) Tie



(b) Rest(s)



(d) Notes



[Turn over



\* X 7 5 0 7 7 0 1 1 1 \*

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE



## Question 6

In this question you are asked to comment on **two** excerpts of music.

- (a) Listen to each excerpt. For each excerpt identify at least **two prominent** concepts in each of the following categories:

- **Melody/harmony**
- **Texture/structure/form/timbre/dynamics**

Both excerpts will be played twice, with a pause of 15 seconds between playings, and a pause of 4 minutes at the end for you to complete your final answer.

You may use the table on *Page 14* for rough working, but your final answer must be written on *Page 15*.

Your final answer could be bullet points or short answers identifying the concepts you have heard.

Here is Excerpt 1 for the first time.  
Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.  
Here is Excerpt 2 for the second time.

You now have 4 minutes to identify at least **four** concepts in each excerpt.

A warning tone will sound 30 seconds before the start of part (b).

[Turn over



Question 6 (a) (continued)

Rough Work

For each excerpt identify at least two **prominent** concepts in each of the following categories:

- Melody/harmony
- Texture/structure/form/timbre/dynamics

Categories	Excerpt 1	Excerpt 2
Melody/harmony		
Texture/structure/ form/timbre/ dynamics		



## Question 6 (a) (continued)

## FINAL ANSWER

(i) Excerpt 1

2

---

---

---

---

---

---

---

---

---

---

(ii) Excerpt 2

2

---

---

---

---

---

---

---

---

---

---

[Turn over



\* X 7 5 0 7 7 0 1 1 5 \*

Question 6 (continued)

(b) This question has two parts.

(i) **Analyse** the **two** excerpts you have just heard.

In your extended answer you should refer to **six similarities/differences** across the following categories:

- **Type of work**
- **Melody/harmony**
- **Texture/structure/form/timbre/dynamics**

(ii) **Conclude** your analysis with a statement on the **style/period** of each excerpt and **justify** your answer.

You will hear each excerpt **two** more times, with a pause of 15 seconds between playings, and a further **10 minutes** to complete your answers for part (i) and part (ii).

**Rough work will not be marked.**

You should write your final answers on *Pages 18* and *19*.

Here is Excerpt 1 for the third time.

Here is Excerpt 2 for the third time.

Here is Excerpt 1 for the last time.

Here is Excerpt 2 for the last time.

You now have **10 minutes** to complete your analysis and conclusion.

A warning tone will sound 30 seconds before the end of the question paper.



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



Question 6 (b) (continued)

ROUGH WORK

Rough work

[Turn over



## FINAL ANSWER

- Comment on **six similarities/differences** you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences.

4



## Question 6 (b) (continued)

(ii) Conclusion

Write a statement on the **style/period** of each excerpt and **justify** your answer.

2

---

---

---

---

---

---

---

---

---

---

---

[END OF QUESTION PAPER]



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

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

ADDITIONAL SPACE FOR ANSWERS



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

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

ADDITIONAL SPACE FOR ANSWERS



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

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE



[BLANK PAGE]

DO NOT WRITE ON THIS PAGE



## ACKNOWLEDGEMENTS

Question 2(e) – Graphical music extract is taken from “Fantastic Symphony – V” by Berlioz. Public Domain.

Question 4(a), (c) and (d) – Graphical music extracts are taken from “The Sun is Setting” by William Alwyn.

**SQA has made every effort to trace the owners of copyright materials reproduced in this question paper, and seek permissions. We will be happy to incorporate any missing acknowledgements. Please contact [Janine.Anderson@sqa.org.uk](mailto:Janine.Anderson@sqa.org.uk).**

Question 4(e) – Graphical music extract, “Dances of the Dolls” by Dmitri Shostakovich.

© Copyright 1965 by Boosey & Hawkes Music Publishers Ltd. For the UK, British Commonwealth (Excluding Canada), Eire and South Africa. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

Question 5 – Graphical music extract is taken from “If” by David Gates.

**SQA has made every effort to trace the owners of copyright materials reproduced in this question paper, and seek permissions. We will be happy to incorporate any missing acknowledgements. Please contact [Janine.Anderson@sqa.org.uk](mailto:Janine.Anderson@sqa.org.uk).**

