



**2009 Music**

**Standard Grade – Credit**

**Finalised Marking Instructions**

© Scottish Qualifications Authority 2009

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from the Question Paper Operations Team, Dalkeith.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's Question Paper Operations Team at Dalkeith may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

SECTION I

QUESTION 1

Marks

This question is based on instrumental music.

(a) Listen to this excerpt and tick **one** box to describe the style.

- Baroque
- Romantic
- Impressionist
- Aleatoric

1

(b) Listen to the excerpt again and tick **one** box in **Column A** and **one** box in **Column B** to describe what you hear.

**Column A**

**Column B**

- |   |   |
|---|---|
| <input type="checkbox"/> Walking bass           | <input type="checkbox"/> Cadenza              |
| <input type="checkbox"/> Alberti bass           | <input checked="" type="checkbox"/> Polyphony |
| <input checked="" type="checkbox"/> Ground bass | <input type="checkbox"/> Inverted pedal       |

2

(c) Listen to another excerpt in the same style. Tick **one** box to describe a feature of the music.

- Descant
- Atonal
- Suspension
- Obbligato

1

(d) Listen to an excerpt from the 20th century. Tick **two** boxes to describe what you hear.

The music will be played **twice**.

Here it is for the first time.

Here it is for the second time.

- A cappella
- Flutter tonguing
- Glissando
- Inverted pedal
- Blues scale

2

**QUESTION 1 (continued)**

*Marks*

(e) Listen to an excerpt in a different style. Tick **one** box to describe what you hear.

Canon

Glissando

Legato

Vamp

**1**

(f) Listen to a continuation of that excerpt and, in the space provided, write the name of the tuned percussion instrument featured.

The excerpt is short and will be played **twice**.

Here it is for the first time.

Here it is for the second time.

The instrument is   **Xylophone**  

**1**

(g) Now listen to a further continuation and tick **one** box to describe what you hear.

Pedal

Contrary motion

Rubato

Delay

**1**

## QUESTION 2

Marks

This question is based on Scottish music.

(a) Listen to this excerpt and tick **one** box to describe a feature of the rhythm.

- Scotch snap
- Cross rhythms
- Accelerando
- Tierce de Picardie

1

(b) Listen to this excerpt and tick **two** boxes to describe what you hear.

- 3 beats in a bar
- 4 beats in a bar
- Strathspey
- Strophic
- Through-composed

2

(c) Listen to this excerpt and tick **two** boxes to describe what you hear.

- Waulking song
- Drone
- Countermelody
- Ground bass
- Folk group

2

(d) Listen to this excerpt and tick **two** boxes to describe what you hear.

- Bothy ballad
- Alberti bass
- Slow air
- Grace notes
- Pibroch

2

**QUESTION 2 (continued)**

*Marks*

(e) Listen to this excerpt and tick **one** box to describe what you hear.

Scotch snap

Waltz

Reel

March

**1**

(f) Listen to a continuation of that excerpt and tick **one** box to describe a feature of the accompaniment.

Syncopation

Walking bass

Sitar

Obbligato

**1**

(g) Finally, listen to the following excerpt and, in the space provided, write the name of the Scottish dance you hear.

The dance is a     **Jig**    

**1**

### QUESTION 3

Marks

This question is about chord changes.

The song is in the key of E major, and the chords used are:

**E**      **Chord I**  
**A**      **Chord IV**  
**B**      **Chord V**  
**C#m**   **Chord VI**

You must complete the blank boxes, using the chords printed above. You may write **either** the chord name **or** number in the boxes.

The first chord has been completed for you.

You will hear the music **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.

I	V
E	B

If you trust in your soul

VI	IV
C#m	A

Keep your eyes on the goal

I	V
E	B

Then the prize you won't fail

IV	I
A	E

That's your grail, that's your grail

4

Accept letter names, Roman numerals or numbers – or a combination

6 or 7 correct chords = 4 marks  
4 or 5 correct chords = 3 marks  
3 correct chords = 2 marks  
1 or 2 correct chords = 1 mark

**[Turn over for Question 4 on Pages 8 and 9**

## QUESTION 4

*Marks*

In this question you will hear a piece of descriptive music.

Comment briefly on how the composer uses musical means to suggest:

- **A calm morning**
- **People wake up**
- **They start to move about**
- **The sky darkens**

You should refer in your answer to at least **three** of the following:

<b>rhythm/tempo</b>	<b>melody/harmony</b>
<b>orchestration</b>	<b>dynamics</b>

You will hear the music **three** times.

You may make rough notes as you listen, but marks are awarded **only** for the final answer.

After the third hearing, you will have two minutes to draw together your final answer, using the column structure provided.

You now have one minute to read over 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.

A warning signal will sound thirty seconds before the end of this question.



**QUESTION 4 (continued)**

- A calm morning
- People wake up
- They start to move about
- The sky darkens

**FINAL ANSWER**

(Remember to comment on at least **three** of the following)

<i>Musical Aspect</i>	<i>Musical means AND effect created</i>
<b>rhythm/tempo</b>	Adagio or lento or slow or Largo Accelerando or getting faster Andante or moderato or moderate or medium 2 or 4 beats in the bar or 2 or 2 or 4 or Simple time $\frac{2}{2}$ $\frac{4}{4}$ $\frac{4}{4}$ * Ostinato or * Repetition Pause Tempo changes Triplets
<b>melody/harmony</b>	Arpeggio or broken chords Ascending Chromatic Discords or dissonance Grace notes Homophony Key change * Legato Major Minor Modal * Ostinato or * Repetition Semitones * Staccato Sequences Suspension Trills
<b>orchestration</b>	Arco or bowed Flute(s) Horn(s) *Legato Oboe(s) Pizzicato or plucking * Staccato Strings or violin(s) Synthesiser or Synthesised strings or keyboard
<b>dynamics</b>	pp, p, mp, or very soft, soft, moderately soft or quiet crescendo or getting louder or < mf, f, moderately loud or loud diminuendo or getting softer or >

5

- Each musical means can be credited once only even if linked to a different effect
- 1 mark for each correct answer – maximum 2 marks per box
- All answers must be linked – any feasible linked accepted
- No marks for rough working
- No moveable boxes
- \* = credit once only

SECTION II

QUESTION 5

Marks

This question is based on vocal music.

(a) Listen to the **voices** in this excerpt and tick **one** box in each column to describe what you hear.

Column A

Column B

Recitative

Homophony

Aria

Polyphony

Chorale

Chorus

2

(b) Listen to part of that excerpt again and, in the space below, write the name of the cadence heard at the end.

The cadence is Perfect or V-1 or Dominant to Tonic

1

(c) Listen to another excerpt and tick **one** box in **each column** to describe what you hear.

Column A

Column B

Tenor

Soprano

Baritone

Mezzo soprano

Alto

2

(d) Listen to another excerpt and tick **one** box in **each column** to describe what you hear.

Column A

Column B

Recitative

Baritone

Aria

Bass

Chorale

Chorus

2

(e) Listen to this excerpt and tick **one** box to describe the style.

Classical

Romantic

Impressionist

Minimalist

1

**QUESTION 5 (continued)**

*Marks*

(f) Listen to an excerpt in a different style and tick **one** box to describe what you hear.

Mouth music

Soul

Scherzo

Atonal

**1**

(g) Listen to this excerpt and tick **one** box in **each column** to describe what you hear.

**Column A**

**Column B**

Distortion

Syllabic word setting

A cappella

Melismatic word setting

Scat singing

**2**

**QUESTION 6**

Marks

In this question you will hear two contrasting versions of the same piece. As you listen, comment on the **instruments/voices and how they are used, rhythm/tempo and tonality** in each version.

You may make rough notes as you listen but marks are awarded for the final answer **only**.

Both versions will be played **twice**.

Here they are for the first time.

Version 1  
Version 2

Here they are for the second time.

Version 1  
Version 2

You now have two minutes to draw together your final answer. A warning signal will sound thirty seconds before the start of the next question.

	<i>Version one</i>	<i>Version two</i>												
<b>instruments/voices and how they are used</b>	<p><b>Male voice/baritone/tenor/lead vocal</b> <i>Melody, Solo, Tune, Melismatic, Syllabic</i></p> <p><b>Backing vocals ↔ Male voices</b> <i>Accompaniment, Harmony</i></p> <p><b>Piano</b> <i>Accompaniment, Backing, Chords, Countermelody, Harmony</i></p> <p><b>Bass Guitar</b> <i>Accompaniment/Backing, Descending, Harmony, Ostinato, Riff</i></p> <p><b>Drumkit/Drums</b> <i>Accompaniment/Backing, Blues or Slow Rock Rhythm, Drumfill, Drums, Fills</i></p>	<p><b>Swing Band/Big Band</b> <i>Harmony, Homophony</i></p> <p><b>Clarinet(s)</b> <i>Melody, Accompaniment, Backing, Legato, Harmony</i></p> <p><b>Saxophone(s)</b> <i>Melody, Accompaniment, Backing, Legato, Harmony</i></p> <p><b>Trumpet(s)</b> <i>Melody, Accompaniment, Backing, Harmony, Muted, Vibrato</i></p> <p><b>Trombone(s)</b> <i>Melody, Accompaniment, Backing, Harmony, Legato, Muted</i></p> <p><b>Brass</b> <i>Melody, Accompaniment, Backing, Harmony, Legato, Muted</i></p> <p><b>Piano</b> <i>Accompaniment, Backing, Harmony</i></p> <p><b>Double Bass</b> <i>Accompaniment, Pizzicato, Plucked, Walking Bass</i></p> <p><b>Drumkit</b> <i>Swing rhythm</i></p>												
<b>rhythm/tempo</b>	<p>Anacrusis</p> <p>Andante, Moderato, Moderate, Medium, Fairly Slow, Slow, Slower than Version 2</p> <p>2 or 4 beats in the bar</p> <table style="margin-left: 20px;"> <tr> <td>Compound time</td> <td>6</td> <td>12</td> </tr> <tr> <td></td> <td>8</td> <td>8</td> </tr> </table>	Compound time	6	12		8	8	<p>Anacrusis</p> <p>Andante, Moderato, Moderate, Medium, Fairly Fast, Medium Fast, Faster than Version 1</p> <table style="margin-left: 20px;"> <tr> <td>2 or 4 beats in the bar</td> <td>2</td> <td>4</td> </tr> <tr> <td>Simple time</td> <td>4</td> <td>4</td> </tr> </table> <p>Swing</p> <p>Syncopation</p>	2 or 4 beats in the bar	2	4	Simple time	4	4
Compound time	6	12												
	8	8												
2 or 4 beats in the bar	2	4												
Simple time	4	4												
<b>tonality</b>	Major	Major												

6

- 2 × ½ marks for instruments/voices **and** 2 × ½ marks for “how they are used”, **linked** to instruments/voices listed.
- ½ mark for rhythm/tempo in each version
- ½ mark for tonality in each version
- Round up ½ marks
- No marks for rough working

**QUESTION 7**

*Marks*

This question is based on various styles of music.

(a) Listen to this excerpt and tick **one** box to describe what you hear.

- Chromatic
- Trill
- Unison/octaves
- Polyphony

**1**

(b) Listen to this excerpt and tick **one** box to describe the style.

- Baroque
- Romantic
- Impressionist
- Minimalist

**1**

(c) Listen to this excerpt and tick **one** box to describe what you hear.

- Baroque
- Romantic
- Impressionist
- Minimalist

**1**

(d) Listen to this excerpt and tick **one** box in **column A** and **one** box in **column B** to describe what you hear.

**Column A**

**Column B**

- |   |   |
|---|---|
| <input type="checkbox"/> Dixieland          | <input checked="" type="checkbox"/> Double stopping |
| <input type="checkbox"/> Boogie-woogie      | <input type="checkbox"/> Col legno                  |
| <input checked="" type="checkbox"/> Country |   |
| <input type="checkbox"/> Soul               |   |

**2**

(e) Listen to this excerpt and tick **one** box in **column A** and **one** box in **column B** to describe what you hear.

**Column A**

**Column B**

- |  |   |
|--|---|
| <input type="checkbox"/> Dixieland       | <input type="checkbox"/> Simple time              |
| <input type="checkbox"/> Boogie-woogie   | <input checked="" type="checkbox"/> Compound time |
| <input type="checkbox"/> Country         |   |
| <input checked="" type="checkbox"/> Soul |   |

**2**

**QUESTION 7 (continued)**

*Marks*

(f) Listen to this excerpt and tick **one** box to describe what you hear.

Flutter tonguing

Muted

Arco

Delay

**1**

(g) Listen to this excerpt and tick **one** box to identify what you hear.

Anacrusis

Round

Pause

Sequence

**1**

**[Turn over for Question 8 on Pages 8 and 9**

## QUESTION 8

Marks

You will hear an excerpt from the musical “Titanic”.

Listed below are six features which occur in the music. Opposite the appropriate point in the text, you should indicate where each feature occurs. **You should write the number of each feature once only and in the boxes provided.**

You now have one minute to read through the question.

1. **Oboe countermelody**
2. **Cymbal crash *for the first time***
3. **Voices in unison/octaves *for the first time***
4. **Pause**
5. **Violins play in unison/octaves with the solo voice *for the first time***
6. **Pedal**

The music will be played **three** times with thirty seconds between playings.

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)

Marks

1. Oboe countermelody
2. Cymbal crash *for the first time*
3. Voices in unison/octaves *for the first time*
4. Pause
5. Violins play in unison/octaves with the solo voice *for the first time*
6. Pedal

We'll meet tomorrow, we will find a path	3
And reach tomorrow past this day of wrath	
We'll be together once again	
Cling to your hope and prayers till then	
I'll hold thee closely as I say goodbye	1
And keep your image in my memory's eye	
And all this love of ours will soar	5
Come dawn or danger we'll meet tomorrow	6
And have each other evermore	
Give us tomorrow and another hour	}
Let our reunion come within our power	
Grant one more chance to make a start	
That we may live for as we part	
Come say you love me as I kiss your eyes	4
Let one brief moment ...	

6

[END OF MARKING INSTRUCTIONS]