



**2013 Music**

**Standard Grade – Credit**

**Finalised Marking Instructions**

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## SECTION I

Marks

### QUESTION 1

This question is based on Scottish music.

(a) In this excerpt you will hear **two** dances. In the spaces below name the **two** dances.

(i) The first dance is a Strathspey .

(ii) The second dance is a Reel .

2

**Additional Guidance:** Strathspey and Reel in that order only

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

Arco

Col legno

Grace notes

Jig

Tremolo

2

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

Clarsach

Obbligato

Pibroch

Vibrato

1

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

Modal

Mouth music

Syllabic word setting

Waulking song

Through-composed

2

**QUESTION 1 (continued)**

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

- Bothy ballad
- Gaelic Psalm
- Melismatic word setting
- Strophic

**1**

**QUESTION 2**

This question is based on vocal music.

(a) Listen to this excerpt and tick **two** boxes to identify what you hear.

The music will be played twice.

Here it is for the first time.

Here it is for the second time.

- Chorale
- Classical
- Compound time throughout
- Fretless bass guitar
- Simple time changes to compound time

2

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

- Chorus
- Descant
- Recitative
- Scat singing

1

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

- Baritone
- Compound time
- Countertenor
- Minor
- Tierce de Picardie

2

**QUESTION 2 (continued)**

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

The music will be played twice.

Here it is for the first time.

Here it is for the second time.

- Canon
- Imitation
- Polyphony
- Salsa
- Sequence

2

- (e) Listen to this excerpt and, in the space below, name the cadence which occurs at the end.

The music will be played twice.

Here it is for the first time.

Here it is for the second time.

The cadence is Perfect

1

**Additional Guidance:** Also accept **V-1**, **5 - 1** or **dominant to tonic**)

- (f) Listen to this excerpt and tick **two** boxes to identify what you hear.

- A cappella
- Aria
- Homophony
- Hymn tune
- Slow air

2

## QUESTION 3

This question is about chord changes.

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

<b>G</b>	<b>Chord I</b>
<b>C</b>	<b>Chord IV</b>
<b>D</b>	<b>Chord V</b>
<b>Em</b>	<b>Chord VI</b>

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		VI
G		Em

All day long they work so hard

IV		V
C		D

'till the sun is going down

I		VI
G		Em

Working on the highways and byways

IV		V
C		D

and wearing, wearing a frown

I		VI
G		Em

You hear them moaning their lives away

IV		V
C		D

Then you hear somebody say

**Additional Guidance**

- Tick the correct chords
- Accept letter names, Roman numerals or numbers or a combination
- Accept **E** for **Em**
- If the same chord is written in all boxes award no marks
- 1 or 2 chords correct = 1 mark
- 3 or 4 chords correct = 2 marks
- 5 or 6 chords correct = 3 marks
- 7,8 or 9 chords correct = 4 marks
- 10 or 11 chords correct = 5 marks

## QUESTION 4

The music in this question tells the story of a train journey.

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

- **The train departs the station**
- **The train gathers speed**
- **The train travels through the countryside**
- **The train sounds a warning signal**

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

**rhythm/tempo**  
**orchestration**

**melody/harmony**  
**dynamics**

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)

- The train departs the station
- The train gathers speed
- The train travels through the countryside
- The train sounds a warning signal

## 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>	adante or moderato allegro [accept English equivalents] accelerando/getting faster – <b>must be linked to train departs or gathers speed</b> 2 or 4 beats in a bar or 2 or 2 or 4 or simple time *accents/accented - - <b>must be linked to train departs or warning signal</b> off the beat *ostinato or *repetition triplets
<b>melody/harmony</b>	ascending consonance countermelody discords or dissonance – <b>must be linked to train departs or warning signal</b> *glissando homophony imitation *legato major minor – <b>must be linked to train departs or warning signal</b> modulation or key change *ostinato *repetition sequence *staccato stepwise trills unison/octaves



<i>Musical Aspect</i>	<i>Musical means AND effect created</i>
<b>orchestration</b>	arco/bowed brass clarinet(s) flute(s) [French] horn(s) *glissando harp *legato Percussion [glockenspiel, side/snare drum, timpani] *staccato strings, [violin(s), viola(s), cello(s), double bass(es)] trumpet(s) woodwind
<b>dynamics</b>	*accents/accented/sf/sforzando [or English equivalents] – <b>must be linked to train departs or warning signal</b> p, mp, diminuendo or > [or English equivalents] – <b>not linked to the warning signal</b> mf, f, crescendo or < [or English equivalents]

5

### Additional Guidance

**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 link accepted
- No marks for rough working
- No moveable boxes
- \*= credit once only

[END OF SECTION I]

## SECTION II

Marks

### QUESTION 5

This question is based on instrumental music.

(a) Listen to this excerpt and tick **two** boxes to identify what you hear.

- Arpeggio
- Baroque
- Concerto
- Ground bass
- Inverted pedal

2

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

The excerpt is short and will be played twice.

Here it is for the first time.

Here it is for the second time.

- Chromatic scale
- Coda
- Fanfare
- Ostinato
- Trill

2

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

- Cadenza
- Drone
- Double stopping
- Obbligato
- Symphony

2

**QUESTION 5 (continued)**

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

- Alberti bass  
 Compound time  
 Modulation to relative major  
 Pedal  
 Vibrato

**2**

(e) Listen to this excerpt and, in the space below, name the two instruments you hear.

French Horn and Piano **2**

**Additional Guidance:** Accept **French Horn or Horn** and **Piano** in any order

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

- Minuet and trio  
 Rondo  
 Scherzo  
 Theme and variations

**1**

**QUESTION 6**

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.

**FINAL ANSWER**

	<i>Version one</i>	<i>Version two</i>
<b>instruments/voices and how they are used</b>	<p><b>bass drum</b> accompaniment</p> <p><b>[French] horns (s)</b> accompaniment, legato</p> <p><b>oboe [singular only]</b> anacrusis, leaping, legato, melody [tune], ornament [turn], repetition, solo, stepwise</p> <p><b>strings [violin(s), viola(s), cello(s), double bass(es)]</b> accompaniment [backing], arco/bowed, chordal, crescendo, descending, harmony, homophonic, legato, suspensions, vibrato</p> <p><b>timpani</b> accompaniment, roll</p>	<p><b>Male voice [accept baritone and tenor]</b> Anacrusis, lead vocal, leaping, legato, melismatic, melody [tune], opera/operatic, ornament [turn], solo, stepwise, syllabic, vibrato</p> <p><b>strings [violin(s), viola(s), cello(s), double bass(es)]</b> accompaniment [backing], arco/bowed, chordal, crescendo, descending, harmony, homophonic, legato, suspensions, vibrato</p>

	<i>Version one</i>	<i>Version two</i>
<b>rhythm/tempo</b>	2 or 4 beats in the bar, 2/4, 4/4 simple time adagio, adante, largo or moderato [or English equivalents] rallentando/ritardando [getting slower], rubato	2 or 4 beats in the bar, 2/4, 4/4 simple time adagio, andante, largo or moderato [or English equivalents] rallentando/ritardando [getting slower], rubato same rhythm/tempo as version one would also be accepted.
<b>tonality</b>	Major	Major

6

### **Additional Guidance**

- 2 x ½ marks for Instruments/Voices **and** 2 x ½ marks for “how they are used”, **linked** to the instruments/voices listed. Make clear where each ½ mark is allocated
- ½ mark for Rhythm/Tempo in each version
- ½ mark for Tonality in each version
- Round up ½ marks
- No marks for rough working
- No moveable boxes

**QUESTION 7**

This question is based on music in a variety of styles.

(a) Listen to this excerpt and tick **two** boxes to identify what you hear.

Boogie-woogie

Country

Ragtime

Tremolo

Vamp

**2**

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

Dixieland

Flutter tonguing

Glissando

Samba

Sitar

**2**

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

Arco

Blues scale

Col legno

Muted

Pizzicato

**2**

**QUESTION 7 (continued)**

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

- Accelerando
- Impressionist
- Minimalist
- Whole-tone scale
- Syncopation

**2**

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

- Steel guitar
- Soul
- Walking bass
- Word painting

**1**

## QUESTION 8

You will hear an excerpt from a piece of vocal music.

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. **Harp glissando**
2. **Muted trumpets**
3. **First playing of saxophone riff**
4. **First entry of the violins**
5. **Trombones feature in the accompaniment**
6. **Voices in unison**

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)

- |   |
|---|
| <ol style="list-style-type: none"> <li>1. Harp glissando</li> <li>2. Muted trumpets</li> <li>3. First playing of saxophone riff</li> <li>4. First entry of the violins</li> <li>5. Trombones feature in the accompaniment</li> <li>6. Voices in unison</li> </ol> |
|---|

*Instrumental introduction*

3
---

The way you wear your hat

The way you sip your tea

The memory of all that

5
---

No, no they can't take that away from me

The way your smile just beams

1
---

and

4
---

The way you sing off-key (*I ain't flat the band's sharp*)

The way you haunt my dreams

Oh, no they can't take that away from me

We may never, never meet again

On this bumpy road to love

Still I'll always, always keep the memory of

The way you hold your knife

2
---

The way we danced till three

The way you changed my life

Oh, no they can't take that away from me

6
---

No, no they can't take that away from me

6

**Additional Guidance**

- 1 mark for each correct feature
- Tick the correct answers
- In line 5 accept 1 and 4 in any order
- If the same number is written 6 times – award no marks

[END OF MARKING INSTRUCTIONS]