

FOR OFFICIAL USE



National  
Qualifications  
SPECIMEN ONLY

Mark

**SQ33/N5/01**

**Music Technology**

Date — Not applicable

Duration — 45 minutes



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 — 30**

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.

Attempt ALL questions.

Write your answers clearly in the spaces provided.

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.



Question 1

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

(a) Listen to this excerpt. Tick **one** box to identify the style.

1

Blues

Disco

Punk

60s pop

(b) Listen to another section of the same track. Tick **one** box to describe what you hear.

1

Coda

Instrumental break

Accelerando

Rallentando

(c) In which decade was this music recorded? Tick **one** box.

1

1930s

1950s

1970s

1990s

(d) Listen to this excerpt. Tick **one** box to identify the style.

1

Blues

Disco

Punk

60s pop



\* S Q 3 3 N 5 0 1 0 2 \*

**MARKS**

DO NOT  
WRITE IN  
THIS  
MARGIN

**Question 1 (continued)**

- (e) In this excerpt, the vocalist has a wide dynamic range which has resulted in audible distortion.

Describe **two** ways you could overcome this problem in a modern recording studio.

**2**

You now have one minute to answer the question. A warning will sound 30 seconds before the next question starts.

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**Total marks 6**



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

**Question 2**

(a) Listen to this excerpt. Identify the prominent effect on the vocal.

**1**

- Reverb
- Chorus
- Low EQ boost
- Delay

(b) Listen to an instrumental break and identify the solo instrument.

**1**

The excerpt is short and will be played twice.

Here it is for the first time.

Here it is for the second time.

The solo instrument is a/an \_\_\_\_\_

(c) Listen to this excerpt.

**3**

Describe in detail how you would capture this performance using a close microphone technique.

You now have two minutes to answer the question. A warning will sound 30 seconds before the next question starts.

Type of microphone: \_\_\_\_\_

\_\_\_\_\_

Polar pattern: \_\_\_\_\_

\_\_\_\_\_

Microphone placement and distance: \_\_\_\_\_

\_\_\_\_\_

**Total marks 5**



**Question 3**

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

1

- Disco
- Hip hop
- Synth pop
- Rock 'n' roll

(b) Listen to the excerpt again.

Identify **two** production features that are typical of the genre/style.

2

1 \_\_\_\_\_

2 \_\_\_\_\_

(c) Listen to this excerpt.

Tick **one** box in COLUMN A to identify the genre and **one** box in COLUMN B to describe the tonality.

2

COLUMN A

COLUMN B

- Disco
- Hip hop
- Synth pop
- Rock 'n' roll

- Major
- Minor
- Atonal

(d) Listen to another track from the same genre. Complete the list of instruments you hear.

1

1. Electronic drum kit

2. \_\_\_\_\_

3. Electric guitar



Question 3 (continued)

**MARKS** DO NOT WRITE IN THIS MARGIN

(e) Listen to that excerpt again. Identify the effect on the electric guitar. **1**

Distortion

Delay

Pitch Bend

**Total marks 7**



MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

Question 4

Listen to this excerpt.

Write the musical term which describes the bass line, and tick **one** box to describe the texture.

(i) Musical term \_\_\_\_\_ 1

(ii) Texture \_\_\_\_\_ 1

Homophonic

Total marks 2

Polyphonic

Bridge

Ternary



\* S Q 3 3 N 5 0 1 0 7 \*

**Question 5**

In this question you will hear a version of the song “September” by Earth, Wind and Fire.

You are asked to identify how each of five mix elements (instrument/voice) are treated with EQ and effects.

Listen now to a full band dry mix (without any controls or effects applied), then a full band wet mix (with controls and effects applied).

You now have one minute to read through the question.

You will hear each element separately. As you listen, complete the table below using the following list of controls and effects:

- Room reverb
- Low EQ boost
- Chorus
- Delay
- Gated reverb

Each control or effect is used only once.

Instrument	Control or effect
Drum kit	
Bass guitar	
Keyboards	
Electric guitar	
Vocals	

Now listen carefully to

**5**

- Drum kit (dry then wet)
- Bass guitar (dry then wet)
- Keyboards (dry then wet)
- Electric guitar (dry then wet)
- Vocals (dry then wet)



**Question 6**

In this question you will hear two versions of the song “See-Line Woman” written by Nina Simone. You will hear each version three times.

Your task is to identify one example of an effect and one example of panning for each version of the song.

You will listen to each version and complete the tables below.

In each box, you must link an instrument or voice(s) with an effect or panning.

Finally, you should identify the tonality of the song.

The following page is for rough work and will not be marked.

There will now be a pause of **one minute** to allow you to read through the question.

Version 1	Version 2
Instrument/voice:	Instrument/voice:
Effect:	Effect:
Instrument/voice:	Instrument/voice:
Panning:	Panning:

Tonality of song	
------------------	--

You will hear each version three times with a pause of **15 seconds** between.

**5**

Here is Version 1 for the first time.

Here is Version 2 for the first time.

Here is Version 1 for the second time.

Here is Version 2 for the second time.

Here is Version 1 for the third time.

Here is Version 2 for the third time.



Question 6 (continued)

**MARKS**  
DO NOT  
WRITE IN  
THIS  
MARGIN

[FOR ROUGH WORK ONLY, THIS PAGE WILL NOT BE MARKED]

[END OF SPECIMEN QUESTION PAPER]



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

### *List of Tracks*

- Question 1(a) and 1(b) "I Fought the Law" from "The Essential Clash" performed by The Clash composed by Sonny Curtis.
- Question 1(c) "I Love Music" from "The Ultimate O'Jays" performed by The O'Jays, composed by Kenneth Gamble and Leon A Huff.
- Question 1(d) "Smokestack Lightnin'" from "The Howlin' Wolf Anthology" performed and composed by Howlin' Wolf
- Question 1(e) "(I'm Your) Hoochie Coochie Man" from "The Best of Chess Records" performed and composed by Muddy Waters.
- Question 2(a) and 2(b) "I Got You (I Feel Good)" from "The Godfather: The Very Best of James Brown" performed and composed by James Brown.
- Question 2(c) "Three Little Words" from "On Impulse" performed by Sonny Rollins, composed by Bert Kalmar and Harry Ruby.
- Question 3(a) and 3(b) "California Love" from "2Pac Greatest Hits" performed by 2Pac, Dr Dre and Roger Troutman composed by 2Pac.
- Question 3(c) "To Cut A Long Story Short" from "Playlist: Electro" performed and composed by Spandau Ballet.
- Question 3(d) and 3(e) "Blue Monday" from "Substance" performed and composed by New Order.
- Question 4(a) "Trouble" from "The King" performed by Elvis Presley, composed by Jerry Leiber and Mike Stoller.
- Question 5 "See-Line Woman" from "The Reminder" performed by Feist, composed by Nina Simone
- Question 5 "Sealion" from "The Best of Nina Simone" performed and composed by Nina Simone.
- Question 6 "September" from "The Best of Earth, Wind & Fire Vol 1" performed by Funk Nation, composed by Allee Willis, Maurice White and Al McKay.



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## 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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## Part One: General Marking Principles for National 5 Music Technology

*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 specific Marking Instructions for each question. The marking schemes are written to assist in determining the ‘minimal acceptable answer’ rather than listing every possible correct and incorrect answer.*

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the specific Marking Instructions for the relevant question.
- (b) Marking should always be positive, ie marks should be awarded for what is correct and not deducted for errors or omissions.
- (c)
- Candidates are asked to tick one or two boxes in multiple-choice questions. Accept a cross or any other sign which makes the candidate’s intentions clear.
  - Where a candidate has provided more than one answer (where only one is expected), eg by ticking two boxes instead of one or adding an extra wrong answer, place a cross beside the wrong answer and do not award a mark for the correct answer.
  - Accept inaccurate spelling of English or Italian terms.

## Part Two: Marking Instructions for each Question

Question		Expected response	Max mark	Additional guidance
1	a	<input checked="" type="checkbox"/> Punk	1	
1	b	<input checked="" type="checkbox"/> Instrumental break	1	
1	c	<input checked="" type="checkbox"/> 1970s	1	
1	d	<input checked="" type="checkbox"/> Blues	1	
1	e	Accept any two of the following: <ul style="list-style-type: none"> <li>• Insert a compressor/limiter into the vocal chain, use a compressor, use a limiter.</li> <li>• Move the microphone.</li> <li>• Turn the gain down.</li> <li>• Move the performer further away from the microphone.</li> </ul>	2	
2	a	<input checked="" type="checkbox"/> Reverb	1	

Question		Expected response		Max mark	Additional guidance
2	b	Saxophone or sax or alto sax or alto saxophone		1	
2	c	Large diaphragm condenser or condenser mic or small diaphragm condenser (1) Cardioid or Hyper cardioid (1) Pointed above the bell, pointed into the bell, pointed at body of the instrument. A range of distance from 12 inches to 4 feet is acceptable. (1)		3	Candidates must refer to each of: <ul style="list-style-type: none"> <li>• type of microphone</li> <li>• polar pattern</li> <li>• microphone placement and distance</li> </ul> and can gain <b>one</b> mark for each part answered correctly.
3	a	<input checked="" type="checkbox"/> Hip hop		1	
3	b	<ul style="list-style-type: none"> <li>• Use of rap/spoken word poetry</li> <li>• Double tracking/stressing certain words for emphasis</li> <li>• Repeated drum loops/loops/hooks</li> <li>• Drums and Bass heavy mixes</li> <li>• Melodic chorus section</li> <li>• Call and response with backing vocals</li> <li>• Electronic beats/drum kit</li> <li>• Use of samplers and synthesisers</li> </ul>		2	Any two of these are acceptable.
3	c	COLUMN A <input checked="" type="checkbox"/> Synth pop	COLUMN B <input checked="" type="checkbox"/> Minor	2	
3	d	Synthesiser or synth bass		1	
3	e	<input checked="" type="checkbox"/> Delay		1	
4	i	Walking bass		1	
4	ii	<input checked="" type="checkbox"/> Polyphonic		1	

Question	Expected response		Max mark	Additional guidance												
5	<table border="1"> <thead> <tr> <th>Mix element</th> <th>Control or effect</th> </tr> </thead> <tbody> <tr> <td>Drum kit</td> <td>Gated reverb (on snare)</td> </tr> <tr> <td>Bass guitar</td> <td>Low EQ boost</td> </tr> <tr> <td>Keyboards</td> <td>Chorus</td> </tr> <tr> <td>Electric guitar</td> <td>Room reverb</td> </tr> <tr> <td>Vocals</td> <td>Delay</td> </tr> </tbody> </table>	Mix element	Control or effect	Drum kit	Gated reverb (on snare)	Bass guitar	Low EQ boost	Keyboards	Chorus	Electric guitar	Room reverb	Vocals	Delay		5	One mark for each correct control or effect.
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Element	Version 1	Version 2														
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[END OF SPECIMEN MARKING INSTRUCTIONS]