

FOR OFFICIAL USE



National  
Qualifications  
2025

Mark

**X850/77/01**

**Music**

MONDAY, 28 APRIL

9:00 AM – 10:15 AM (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 in this booklet. 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 marks

Attempt ALL questions

### Question 1

This question features contemporary music.

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

You now have **15 seconds** to read the list before hearing the music.

Ritardando	Jazz funk
Reverb	Sprechgesang
Melismatic	Time changes
Inverted pedal	Electronic dance music
Diminution	Leitmotif

The music will be played **twice** with **10 seconds** between playings. You will then have **40 seconds** to complete your answer.

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

4

---



---



---



---

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 group playing.

1

---



## Question 2

This question features instrumental music.

- (a) Listen to this excerpt and follow the guide to the music which is printed below.

Here is the music.

2 bar introduction

(i) Insert rhythm

(ii) Enharmonic equivalent

You now have **30 seconds** to read through parts (i) and (ii).

- (i) Insert the missing rhythm in **bar 1** using the notes provided. 1
- (ii) Write the enharmonic equivalent of the boxed note in **bar 8** using the stave provided. 1

The music will be played **two** more times with **40 seconds** to complete your answers.

Here is the music for the second time.

Here is the music for the third time.

[Turn over



Question 2 (continued)

- (b) Listen to a continuation of this excerpt and tick (✓) **one** box to identify the correct version of the music.

1

You now have **15 seconds** to read through the possible answers.

☐

☐

☐

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

Here is the excerpt for the first time.

Here is the excerpt for the second time.



Question 2 (continued)

- (c) Listen to a new excerpt and follow the guide to the music which is printed below.

Here is the music.

(i) Total value:

(ii) Cadence:

You now have **30 seconds** to read through parts (i) and (ii).

- (i) Give the total value of the tied notes in **bars 2 and 3**. Write your answer in the box provided. 1
- (ii) Identify the cadence heard in the boxed area in **bars 7 and 8**. 1

The music will be played **two** more times with **20 seconds** to complete your answers.

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

[Turn over



Question 2 (continued)

- (d) Using the rhythm provided and the chord information printed below the staff, insert the bass line in **bar 11**. The key has changed to **D minor**.

1

The music will be played twice with **10 seconds** between playings. You will then have **40 seconds** to complete your answer.

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

9 10

11 12

(d) Bass notes

Dm	A7 2nd inv.	Dm 1st inv.
I	V7c	Ib



### Question 3

This question features music in different styles.

- (a) Listen to the next excerpt and complete the guide below by inserting music concepts.

The music will be played **three** times with **20 seconds** between playings. You will then have **30 seconds** to complete your answers.

There will now be **30 seconds** to allow you to read through the question.

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 prominent interval heard at the beginning is a/an

\_\_\_\_\_ .

1

2. The harmonic device heard throughout this section is a/an

\_\_\_\_\_ .

1

3. The choral texture is

\_\_\_\_\_ .

1

4. The music modulates to the

\_\_\_\_\_ .

1

[Turn over



\* X 8 5 0 7 7 0 1 0 7 \*

### Question 3 (continued)

- (b) Listen to this excerpt and tick (✓) **one** box to identify the concept you hear.

1

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

Here is the excerpt for the first time.

Here is the excerpt for the second time.

☐

Tritone

☐

Interrupted cadence

☐

Melodic minor scale

☐

Appoggiatura

- (c) Listen to a new excerpt and identify the playing technique featured in the melody.

1

---

- (d) Listen to a new excerpt and identify the tonality.

1

---



\* X 8 5 0 7 7 0 1 0 8 \*



[Turn over for next question

DO NOT WRITE ON THIS PAGE



#### Question 4

This question features a song from a musical.

Listen to the excerpt and follow the guide to the music which is printed on the next page.

Here is the music.

You now have **2 minutes** to read through the question.

- |   |   |
|---|---|
| (a) Using the treble stave provided, transpose the boxed notes of the piano and strings introduction <b>one octave higher</b> . | 1 |
| (b) Insert the missing notes and rhythm in <b>bar 4</b> .   | 1 |
| (c) Circle an example of the <b>subdominant</b> note.   | 1 |
| (d) Insert the missing barline(s) in the boxed area from <b>bar 9</b> .   | 1 |

The music will be played **three** more times with **20 seconds** between playings.

You will then have **30 seconds** to complete your answers.

You should write all of 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.

Here is the music for the fourth time.



## Question 4 (continued)

(a) Transpose up an octave into treble clef.

1 2

You can build me\_\_ up, You can tear me\_\_ down,

(Piano and strings)

(b) Missing notes and rhythm

3 4 5

You can try, but\_ I'm\_\_\_ un-break-a-ble. You can do your\_ best,

6 7 8

but I'll stand the\_ test, You'll find that\_ I'm\_\_\_ un-shake-a-ble.

(d) Missing barline(s)

9

When the fi-re's burned, when the wind has\_blow\_n, when the wa-ter's\_dried,

— you'll still find\_\_\_ stone My heart of stone.

[Turn over



\* X 8 5 0 7 7 0 1 1 1 \*

# Question 5

This question features 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 the list before hearing the music.

Concertino	Ritornello
Sequence	Tierce de Picardie
Pavan	Consort
Galliard	Hemiola
Obbligato	Interrupted cadence

The music will be played **twice** with **10 seconds** between playings. You will then have **40 seconds** to complete your answer.

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

4

---



---



---



---

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

- (b) Listen to a new excerpt and identify the style of the music.

1

---

- (c) Listen to another excerpt and identify the style of the music.

1

---



Question 5 (continued)

- (d) Listen to a continuation of that excerpt and follow the guide to the music which is printed below.

Here is the music.

1 2 3 4

that who - so be - liev - eth, be - liev - eth in Him

5 6 7

should not pe - rish, should not

(i) Type of chord

8 9 10 11

pe - rish, but have ev - er - last - ing life.

(ii) Interval

You now have **20 seconds** to read through parts (i) and (ii).

- (i) Name the type of chord in the box in **bar 6**.

Write your answer on the line below.

1

- (ii) Identify the interval between the soprano and alto parts in the box in **bar 10**.

Write your answer on the line below.

1

The music will be played **two** more times with **20 seconds** to complete your answers.

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



[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 from each of the following categories:

- **melody/harmony**
- **texture/structure/form/timbre.**

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 16* for rough working, but your final answer must be written on *page 17*.

Your final answer could be bullet points or short paragraphs 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



\* X 8 5 0 7 7 0 1 1 5 \*

## 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.

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



\* X 8 5 0 7 7 0 1 1 6 \*



**Question 6 (a) (continued)**

**Final Answer**

(i) Excerpt 1

**2**

---

---

---

---

---

---

---

---

---

---

(ii) Excerpt 2

**2**

---

---

---

---

---

---

---

---

---

---

[Turn over



## Question 6 (continued)

(b) This question has two parts.

(i) **Analyse** the **two** excerpts you have heard in part (a).

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

- **melody/harmony**
- **texture/structure/form/timbre.**

(ii) When you have completed your analysis you should give your conclusion. You must identify the **period** of each excerpt and **justify** your answer.

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

Write your final answers on *pages 20* and *21*.

**Rough work will not be marked.**

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 8 5 0 7 7 0 1 1 8 \*

Question 6 (b) (continued)

Rough Work

Rough Work

[Turn over



**Question 6 (b) (continued)**

### Final Answer

(i) Analysis

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

Identify the **period** of each excerpt and **justify** your answer.

2

---

---

---

---

---

---

---

---

---

---

---

---

[END OF QUESTION PAPER]



ADDITIONAL SPACE FOR ANSWERS



ADDITIONAL SPACE FOR ANSWERS



[BLANK PAGE]

DO NOT WRITE ON THIS PAGE

*Acknowledgement of copyright*

- Question 2 (a) and (b) Graphical music is taken from “Massenet: Thaïs – Méditation” composed by Jules Massenet. Public Domain.
- Question 2 (c) and (d) Graphical music is taken from “Dance of the Blessed Spirits from Orfeo Ed Euridice” composed by Gluck. Public Domain.
- Question 4 Graphical music and lyrics are taken from “Heart of Stone” from Six, by Toby Marlow & Lucy Moss.  
**SQA has made every effort to trace the owners of copyright of this item and seek permissions. We are happy to discuss permission requirements and incorporate any missing acknowledgement. Please contact [question.papers@sqa.org.uk](mailto:question.papers@sqa.org.uk).**
- Question 5 Graphical music and lyrics are taken from The Crucifixion: Chorus - “God so loved the world” composed by Sir John Stainer. Public Domain.

