



National
Qualifications
2017

2017 Music

Advanced Higher

Finalised Marking Instructions

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General marking principles for Advanced Higher Music

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 detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) You should not accept any answer that is not in the marking instructions. Use professional judgement when candidates' responses do not exactly match the marking instructions but carry the same meaning.
- (d) 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.
- (e) Where a candidate has provided more than one answer, eg by ticking two boxes instead of one or adding an extra wrong answer, place a cross beside the wrong answer and deduct the mark assigned to the correct answer. If this has happened more than once, or several times, the mark cannot go below zero, ie into negative marks.
- (f) Accept inaccurate spelling where the candidate's intention is clear.

Marking instructions for each question

| Question | | | Expected answer(s) | Max mark | Additional guidance |
|----------|-----|--|---|----------|--|
| 1. | (a) | | Arco String quartet Tremolando Trill | 4 | 1 mark for each correct answer. Candidate responses can be listed in any order. |
| | (b) | | Piano trio | 1 | Also accept Chamber group. |
| | (c) | | Harmonics | 1 | No other answers accepted. |
| | (d) | | Electronic dance music | 1 | Also accept EDM. Do not accept electric dance music. |
| 2. | (a) | | Basso continuo Concerto grosso Concertino Hemiola | 4 | 1 mark for each correct answer. Candidate responses can be listed in any order. |
| | (b) | | Answer ii | 1 | No other answers accepted. |
| | (c) | | Appoggiatura | 1 | No other answers accepted. |
| | (d) | | Answer iii The ornament is a mordent and the music modulates to the relative major | 1 | No other answers accepted. |
| 3. | (a) | | 1. Major 2. Suspension 3. Syllabic 4. Ballett | 4 | 1 mark for each correct answer for parts 1 to 4. 2. Also accept perfect cadence or V-I. 4. Also accept Madrigal. |
| | (b) | | Ayre/Air | 1 | Also accept lute song. |
| | (c) | | Tritone | 1 | No other answers accepted. |
| 4. | (a) | | Chromatic | 1 | No other answers accepted. |

| Question | | | Expected answer(s) | Max mark | Additional guidance |
|----------|-----|--|--|----------|---|
| | (b) | | Added 6 th or C added 6th | 1 | Also accept: C maj 6 C6 CM6 (not Cm6) C△6 (C△6) |
| | (c) | | Staccato | 1 | Staccato markings on their own are not accepted. |
| | (d) | | L should be placed above bar 8 | 1 | Also accept L placed anywhere in bar 8. |
| | (e) | | A(quaver) - 2 nd space, G(quaver) - 2 nd line, G(semi quaver) 2 nd line, A(dotted quaver) - 2 nd space and G(crochet) - 2 nd line | 1 | Both pitch and rhythm completely accurate for 1 mark. Accept stems in any direction or on either side. |
| 5. | (a) | | D (major) | 1 | D, or D maj; do not accept Dm or D minor. |
| | (b) | | G flat(quaver) - 2 nd line | 1 | Only G flat, clearly written on 2nd line, accepted. Flat symbol must precede the note and be accurately placed. Accept any note value. Also accept with no stem. |
| | (c) | | E(crotchet), C(Crotchet) and D (dotted minim) must all be placed above the stave | 1 | Accept stems in either direction; accept any note values. Pitch must be correct with note-heads drawn accurately. |
| | (d) | | The sign must include both bars 5 and 6 only | 1 | No other answers accepted. |
| | (e) | | E(dotted minim) - 3 rd space, B(crotchet) - 2 nd line and C(minim) - 2 nd space | 1 | Pitch and rhythm of all three notes must be correct for 1 mark. Accept in either octave. |

| Question | | | Expected answer(s) | Max mark | Additional guidance |
|----------|-----|------|--|----------|---|
| 6. | (a) | (i) | Melody/harmony: Appoggiatura Melismatic Minor Modulation or modulation to major Perfect cadence Sequence Suspension Syllabic Trill Texture/structure/form/timbre: Basso continuo or cello/bass and harpsichord or harpsichord Polyphonic or contrapuntal or imitation Sopranos or mezzo sopranos Strings or string orchestra | 1 | Accept any two concepts for 1 mark. Accept change of key. Major on its own is not accepted. Accept V to I. |
| | | (ii) | Melody/harmony: Interval of an octave Minor Modulation Perfect cadence Scat singing Sequence Suspension Syllabic Texture/structure/form/timbre: A-cappella Chorus or choir Fugue or subject or answer or countersubject Polyphonic or contrapuntal or imitation Walking bass | 1 | Accept any two concepts for 1 mark. Accept change of key. Accept V-I. Accept any two concepts for 1 mark. Accept SATB. Also accept episode or fugal. Also accept exposition. Also accept counterpoint or polyphony. Canon is not accepted. Also accept vocal percussion, beat boxing. Also accept snare drum or snare or cymbal or hi hat. Drum kit or drums are not accepted. |

| Question | | | Expected answer(s) | Max mark | Additional guidance |
|----------|-----|-----|--|----------|---|
| | (b) | (i) | <p>Answers should focus on type of work/melody/harmony and texture/structure/form/timbre. This should be a written description of what is heard and not simply a list of similarities/differences</p> <p>4 marks Six similarities/differences</p> <p>3 marks Four or five similarities/differences</p> <p>2 marks Two or three similarities/differences</p> <p>1 mark One similarity/ difference</p> <p>Similarities:</p> <ol style="list-style-type: none"> 1. Conventional harmony 2. Minor 3. Modulation 4. Perfect cadence 5. Polyphonic or contrapuntal or imitation 6. Sequence 7. Suspension 8. Syllabic <p>Differences: Candidates must refer to features of both excerpts when describing Differences 1, 2 and 3 below:</p> <ol style="list-style-type: none"> 1. Excerpt 1 -sopranos or mezzo sopranos: excerpt 2 - SATB or chorus or choir 2. Excerpt 1 - strings: excerpt 2 -a-cappella 3. Excerpt 1 - melismatic: excerpt 2 - syllabic 4. Excerpt 1 only - ornamentation or trill or appoggiatura. 5. Excerpt 1 only - modulates to major 6. Excerpt 1 only - oratorio. 7. Excerpt 1 only - basso continuo or cello/bass and harpsichord. 8. Excerpt 2 only - fugue or fugal 9. Excerpt 2 only - scat-singing 10. Excerpt 2 only - walking bass | 4 | <p>Accept any combination of six similarities/differences.</p> <p>Similarities may be written in any order.</p> <p>Differences may be written in any order.</p> <p>The concepts Baroque, Jazz and 20th century will not be credited here; these concepts will be credited in Q6 (b) (ii).</p> <p>Where no extended answer is provided, ie simply a list, a maximum of 2 marks only can be awarded for this part of the question.</p> <p>Accept change of key.</p> <p>1. Also accept excerpt 1 - duet: excerpt 2 - SATB or chorus or choir. Also accept excerpt 1 - soprano and mezzo-soprano or soprano and alto or soprano and countertenor. Do not accept countertenors.</p> <p>2. Excerpt 2 - accept a-cappella with vocal percussion, beat boxing, snare drum or cymbal or hi hat.</p> <p>3. The terms sacred and secular do not refer to the music and so are not accepted.</p> <p>6. Do not accept anthem.</p> <p>7. Excerpt 1 - accept harpsichord on its own.</p> <p>8. Do not accept canon.</p> |

Additional guidance for extended answers in Q6 (b) (i)

Similarities:

- **Conventional harmony:** the harmony used in both excerpts follows the use of chords I, IV, V and VI, which are characteristic of music composed in the Baroque period.
- **Minor:** Both excerpts are in a minor tonality.
- **Modulation:** Both excerpts feature changes of key either from minor to relative major or pivot modulations as the fugue develops.
- **Perfect cadence:** These occur throughout both excerpts.
- **Polyphonic/contrapuntal/imitation:** Both excerpts are examples of music in a polyphonic style, whether the interplay between the voices in the first excerpt or the full complexity of the fugue in the second excerpt.
- **Sequence:** This is a feature of melodic composition in the Baroque era which can be heard clearly in both excerpts and, in the second excerpt, in all voices - including the bass.
- **Suspension:** Baroque music uses this harmonic device not just at cadence points but as an integral part of the counterpoint between contrasting melodic lines.
- **Syllabic:** Excerpt 1 contains the more obvious use of syllabic writing. However, the very nature of the 'scat' in excerpt two is syllabic.

Differences:

- Excerpt 1, because of the range of the vocal line and the timbre of the voices, could be either sopranos or mezzo-sopranos (lower voice could be alto). Excerpt 2, in order to cover the full range of the fugal parts, requires a full SATB chorus / choir.
- Excerpt 1 uses a typical combination of strings and harpsichord to accompany the voices. Excerpt 2 is a-cappella with the percussive effects provided by the vocalists. These percussion effects could be described as beat-boxing but credit is given for identifying the sounds of a snare/snare drum or cymbal or hi-hat. There is clearly no drum kit.
- Excerpt 1 features the use of melismatic word setting (as well as syllabic) but excerpt 2 only features syllabic word setting.
- Excerpt 1 features the use of melodic decoration using either trills or appoggiaturas.
- Excerpt 1 is from an oratorio as defined by, "a story from the bible for soloists, chorus and orchestra, typically including recitatives, arias, duets and chorus. Usually sung in English."
- The use of a basso continuo (cello/bass and harpsichord) provides the fundamental bass and harmony for a work of this type from the Baroque period.
- Excerpt 2 is a Baroque fugue, arranged in a modern style for SATB choir, but still retaining all the features of the original - subject, counter-subject, answer. Because of the complexity of the melodic writing, this is clearly not a canon.
- Excerpt 2 features a scat vocal technique - which is most often found in styles of jazz.
- Excerpt 2 features a moving bass line - a walking bass, changing on each beat which is most often found in styles of jazz.

| Question | | | Expected answer(s) | Max mark | Additional guidance |
|----------|--|------|--|----------|---|
| | | (ii) | <p>2 marks Both styles/period must be correctly identified and justified to achieve 2 marks.</p> <p>1 mark Both styles/period must be correctly identified to achieve 1 mark or One style/period must be correctly identified and justified to achieve 1 mark.</p> <p>No half marks can be awarded.</p> <p>Conclusion: Excerpt 1 is in the Baroque style. Excerpt 2 is Jazz or 20th century style.</p> <p>Justification for each style/period must refer to at least one concept across the categories of:</p> <ul style="list-style-type: none"> • melody/harmony • rhythm • texture/structure/form/timbre <p>and may be linked to answers from 6(a) or 6(b)(i)</p> <p>Suggested justifications: Excerpt 1 is in the Baroque style/period because:</p> <ul style="list-style-type: none"> ➤ the texture is polyphonic or contrapuntal or imitation sequences are used ➤ suspensions are used ➤ there is a basso continuo or cello/bass or harpsichord ➤ there is a string orchestra with basso continuo or harpsichord ➤ the harmony is typical of the Baroque period ➤ ornamentation is used <p>Excerpt 2 is in a Jazz/20th century style/period because:</p> <ul style="list-style-type: none"> ➤ there is scat singing ➤ there is a walking bass line ➤ there is vocal percussion ➤ there is a swing rhythm | 2 | <p>Identifying excerpt 1 as a duet from an oratorio and excerpt 2 a fugue will not be credited here, as they will have been credited in Q6 (b) (i).</p> <p>For excerpt 2 also accept modern or contemporary. Do not accept contemporary jazz. Also accept anything that infers an arrangement of a Baroque piece or fugue. Baroque or fugue on its own is not accepted. Neo-classical is not accepted.</p> <p>‘Nonsense words not accepted.’</p> <p>Accept beat boxing.</p> |

Additional guidance for extended answers in Q6 (b) (ii)

Excerpt 1 is in the Baroque style because:

- The orchestration of the accompaniment is typical of this period as the string orchestra plays mainly when the vocalists are not singing, leaving the basso continuo to accompany the vocal line and bring clarity to the texture of the music.
- The use of a harpsichord is central to Baroque composition providing the continuous bass and harmony throughout music in this style.
- The harmony used is typical of the Baroque period using chords I, IV, V and VI in both the original (A) minor and in the relative major with modulations to related keys.
- The use of suspensions in Baroque harmony provides a tension both between the two melodic lines used here and the vocal lines and the orchestra; they also assist with modulations to the related keys mentioned above.
- A feature of Baroque music is the use of ornamentation; trills feature in a number of places in this excerpt as do appoggiaturas. It should be noted that appoggiatura is not generally regarded as a Baroque ornament but it features prominently within this excerpt.
- The vocal writing within Baroque music does not feature extremes of range but uses imitation, sequences and repetition to develop the single melodic idea.

Excerpt 2 is in a Jazz/20th Century/Modern style because:

- The use of a scat style gives this a jazz/modern feel. The vocal technique was developed by jazz singers in the 20th century as they tried to imitate the sound of instruments to give music an 'improvisatory' feel.
- The inclusion of a walking bass line further re-enforces that this is a modern style of music as this technique was used in a variety of jazz styles in the 20th century.
- The development of vocal percussion is a recent inclusion in the musical tapestry; beat boxing, as it is now known, is the ability to create percussive sounds using the voice. The inclusion of vocal percussive sounds in this arrangement is another pointer to music of the modern/20th century period.
- The production of this excerpt - using close 'miking' of the individual performers - is a technique used in recording - another pointer to music of the modern/20th century period.
- Excerpt 2 is a modern arrangement of a Baroque piece: Modern, as it incorporates the 20th century techniques mentioned above; Baroque, as the texture is polyphonic/contrapuntal and/or in a fugal style. Excerpt 2 makes use of typical Baroque harmony, uses suspensions, sequences and is sung a-cappella.
- It should be noted that, because of the harmonic language used, Excerpt 2 cannot be described as Neo-classical.

[END OF MARKING INSTRUCTIONS]