



National  
Qualifications  
2025

---

# **2025 Music**

## **Advanced Higher**

### **Question Paper Finalised Marking Instructions**

© Scottish Qualifications Authority 2025

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from [permissions@sqa.org.uk](mailto:permissions@sqa.org.uk).

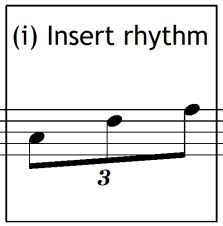


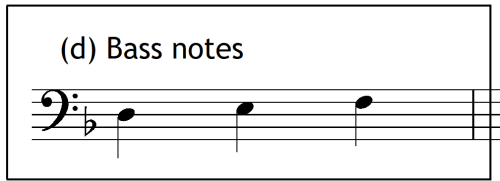



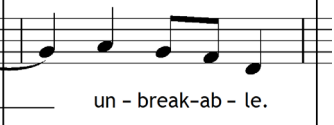

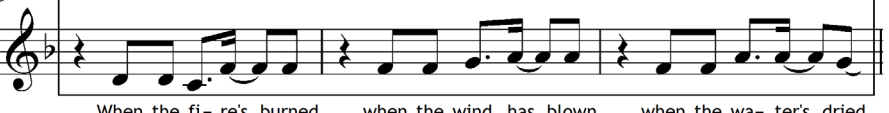
## General marking principles for Advanced Higher Music

*Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.*

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) Where candidates are asked to identify a number of answers from a list of options, and they identify more answers than required award marks according to the detailed marking instructions for that question.
- (c) Do not accept any answer that is not in the marking instructions. Use your professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning, for example plagal cadence/IV-I, plainchant/plainsong.
- (d) Multiple-choice questions ask candidates to tick one or more boxes. Accept a cross or any other sign which makes the candidate's intentions clear.
- (e) Use your professional judgement when deciding if candidates' written notation is sufficiently accurate or not.
- (f) Accept inaccurate spelling where the candidate's intention is clear.

# Marking instructions for each question

Question			Expected response	Max mark	Additional guidance
1.	(a)		Diminution Electronic dance music Reverb Ritardando	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)		String quartet	1	Do not accept other answers here.
2.	(a)	(i)	(i) Insert rhythm 	1	All rhythms must be correct for one mark. The triplet sign can be written above or below the notes but must be clear.  The quavers can be joined or written individually. Accept stems in any direction and on either side.
		(ii)	(ii) Enharmonic equivalent 	1	Only F, clearly written on the top line accepted. Accept any note value. Accept the stem in any direction and on either side.  Also accept if a natural sign is accurately placed on the top line, before the note.
	(b)		Option 3 	1	No other answers accepted.
	(c)	(i)	4	1	No other answers accepted.
		(ii)	Perfect	1	Also accept V - I, V7 - I or 5 - 1.
	(d)		(d) Bass notes 	1	Pitch and rhythm of all three notes must be correct for 1 mark. Also accept the notes in any octave and stems in any direction and on either side.

Question			Expected response	Max mark	Additional guidance
3.	(a)				1 mark for each correct answer for parts 1 to 4.
		1	Octave	1	Also accept 8 or 8ve.
		2	Suspension	1	Also accept pedal.
		3	Homophonic	1	No other answers accepted.
		4	Relative minor	1	No other answers accepted. Do not accept minor on its own.
	(b)		Tritone	1	No other answers accepted.
	(c)		Harmonics	1	No other answers accepted.
	(d)		Polytonality	1	Also accept polytonal or bitonal or bitonality.
4.	(a)		<p>(a) Transpose up an octave into the treble clef.</p> 	1	<p>All notes (pitch and rhythm) must be correct for 1 mark.</p> <p>Quavers can be written individually or grouped.</p> <p>Accept stems in any direction and on either side.</p>
	(b)		<p>(b) Missing notes and rhythm.</p>  <p>un - break-ab - le.</p>	1	<p>All notes (pitch and rhythm) must be correct for 1 mark.</p> <p>Quavers can be written individually or grouped.</p> <p>Accept stems in any direction and on either side.</p>
	(c)		 <p>___ you'll still find ___ stone</p>	1	<p>The B flat in bar 12 is the only example of the subdominant note.</p> <p>No other answers accepted here.</p>
	(d)		<p>9 (d) Missing barline(s)</p>  <p>When the fi- re's_burned, when the wind has_blow_n, when the wa- ter's_dried,</p>	1	<p>Both barlines must be in the correct place for 1 mark.</p>

Question			Expected response	Max mark	Additional guidance
5.	(a)		Consort Galliard Hemiola Sequence	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)		Madrigal	1	Do not accept other answers here.
	(c)		Anthem	1	Also accept oratorio.
	(d)	(i)	Diminished 7th	1	Also accept dim 7 <sup>th</sup> or A# diminished 7 <sup>th</sup> .  Do not accept diminished or diminished triad on its own.
		(ii)	6th	1	Also accept 6 or major 6th.  Do not accept minor 6th or augmented 6th.
6.	(a)	(i)	<p><b>Melody/harmony:</b></p> <p>Appoggiatura or suspension Arpeggio or broken chord Chromatic or chromatic scale Dominant 7th Major Modulation Pedal or inverted pedal Perfect or imperfect cadence Sequence</p> <p><b>Texture/structure/form/timbre:</b></p> <p>Alberti bass Homophonic Imitation or antiphonal Pizzicato Staccato Strings or violins Theme or subject or theme and variations <b>Any two from:</b> Bassoon; clarinet; oboe; French horn</p>	<p>1</p> <p>1</p>	<p>If the candidate chooses to write headings, do not penalise for concepts written under the incorrect heading.</p> <p>Long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts will result in penalties being applied.</p> <p>Accept any <b>two</b> concepts for <b>1 mark</b>.  Also accept suspended chords.</p> <p>Do not accept change of key.</p> <p>Accept any <b>two</b> concepts for <b>1 mark</b>.</p> <p>Do not accept violin.</p> <p>Do not accept plural instruments.</p>

Question			Expected response	Max mark	Additional guidance
		(ii)	<p><b>Melody/harmony:</b></p> <p>Appoggiatura  Arpeggio <b>or</b> broken chord  Change of key  Chromatic <b>or</b> chromatic scale  Dissonance <b>or</b> discord  Dominant 7th  Major <b>and</b> minor</p> <p>Octave  Pedal <b>or</b> inverted pedal  Perfect <b>or</b> imperfect cadence  Sequence  Tritone</p> <p><b>Texture/structure/form/timbre:</b></p> <p>Accents  French horn  Homophonic <b>or</b> unison  Imitation <b>or</b> antiphonal  Orchestra <b>or</b> strings  Staccato  Stretto  Theme <b>or</b> subject <b>or</b> leitmotiv  Through-composed  Timpani  Tremolando</p> <p><b>Any two from:</b>  Bassoon(s); clarinet(s); flute(s);  oboe(s)</p>	<p><b>1</b></p> <p><b>1</b></p>	<p>Accept any <b>two</b> concepts for <b>1 mark</b>.</p> <p>Do not accept modulation.</p> <p>Do not accept major on its own.  Do not accept minor on its own.</p> <p>Accept any <b>two</b> concepts for <b>1 mark</b>.</p> <p>Also accept sforzando or sfz.  Do not accept French horns.</p> <p>Also accept tremolo.</p>

Question			Expected response	Max mark	Additional guidance
	(b)	(i)	<p>Answers should focus on:</p> <ul style="list-style-type: none"> <li>• <b>Melody/harmony</b></li> <li>• <b>Texture/structure/form/timbre</b></li> </ul> <p>This should be a written description of what is heard and not simply a list of similarities/differences.</p> <p><b>Similarities</b></p> <ol style="list-style-type: none"> <li>1. Appoggiatura</li> <li>2. Arpeggio <b>or</b> broken chord</li> <li>3. Chromatic <b>or</b> chromatic scale</li> <li>4. Dominant 7th</li> <li>5. Homophonic</li> <li>6. Imitation <b>or</b> antiphonal</li> <li>7. Both feature pedal <b>or</b> both feature inverted pedal</li> <li>8. Both feature perfect cadence <b>or</b> both feature imperfect cadence</li> <li>9. Sequence</li> <li>10. Staccato</li> <li>11. Theme <b>or</b> subject</li> </ol> <p><b>Differences</b></p> <ol style="list-style-type: none"> <li>1. Excerpt 1 is major. Excerpt 2 is major <b>and</b> minor.</li> <li>2. Excerpt 1 uses Classical harmony. Excerpt 2 features more chromatic harmony including dissonance.</li> <li>3. Excerpt 1 is a small <b>or</b> chamber orchestra. Excerpt 2 is a large <b>or</b> symphony orchestra.</li> </ol>	4	<p><b>4 marks</b> Six similarities/differences.</p> <p><b>3 marks</b> Four or five similarities/differences.</p> <p><b>2 marks</b> Two or three similarities/differences.</p> <p><b>1 mark</b> One similarity/difference.</p> <p>Accept any combination of six similarities/differences.</p> <p>If a candidate correctly identifies a similarity/difference but also includes a contradictory statement, annotate the correct answer with a tick and the contradictory statement with a cross. Do not award the mark.</p> <p>Where no extended answer is provided, that is simply a list, a <b>maximum of 2 marks</b> only can be awarded for this part of the question.</p> <p>Similarities may be written in any order.</p> <p>Differences may be written in any order.</p> <p>Also accept anything that implies simple <b>or</b> more straightforward harmony.</p> <p>Also accept chamber group or small ensemble <b>or</b> anything that implies a smaller group.</p> <p>Do not accept orchestra on its own for either excerpt.</p>

Question			Expected response	Max mark	Additional guidance
			<p><b>Excerpt 1 only</b></p> <ul style="list-style-type: none"> <li>• Alberti bass</li> <li>• Modulation</li> <li>• Pizzicato</li> <li>• Suspension</li> <li>• Theme and variations</li> </ul>		<p>Do not accept modulation to a minor key. Also accept suspended chords.</p>
			<p><b>Excerpt 2 only</b></p> <ul style="list-style-type: none"> <li>• Accents</li> <li>• Change of key</li> <li>• Flute(s)</li> <li>• Leitmotiv</li> <li>• Octave</li> <li>• Stretto</li> <li>• Through-composed</li> <li>• Timpani</li> <li>• Tremolando</li> <li>• Tritone</li> <li>• Unison</li> </ul>		<p>Also accept sforzando or sfz.</p>



Question			Expected response	Max mark	Additional guidance
		(ii)	<p><b>Conclusion</b></p> <p>Excerpt 1 is from the <b>Classical</b> period.</p> <p>Excerpt 2 is from the <b>Romantic</b> period.</p> <p>Justification for each period may be linked to answers from 6(a) or 6(b)(i).</p> <p><b>Suggested justifications</b></p> <p><b>Excerpt 1</b> is from the <b>Classical</b> period because:</p> <ul style="list-style-type: none"> <li>• small <b>or</b> chamber orchestra with some wind instruments</li> <li>• clear cadence points</li> <li>• diatonic harmonies</li> <li>• Alberti bass</li> <li>• regular phrase structure</li> </ul> <p><b>Excerpt 2</b> is from the <b>Romantic</b> period because:</p> <ul style="list-style-type: none"> <li>• large <b>or</b> symphony orchestra</li> <li>• more complex harmonies</li> <li>• dissonance <b>or</b> discords</li> <li>• abrupt changes of key</li> <li>• chromaticism</li> <li>• rubato</li> <li>• wide range of dynamics</li> </ul>	2	<p><b>2 marks</b></p> <p>Both periods must be correctly identified and justified to achieve <b>2 marks</b>.</p> <p>Also accept late Romantic.</p> <p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Both periods must be correctly identified to achieve <b>1 mark or</b></li> <li>• One period must be correctly identified <b>and</b> justified to achieve <b>1 mark</b>.</li> </ul> <p><b>No half marks can be awarded.</b></p> <p>Within each excerpt, if an additional incorrect period has been provided, discount the identification of the correct period when marking this question.</p> <p>Also accept small <b>or</b> chamber ensemble.</p> <p>Do not accept small <b>or</b> chamber orchestra on its own.</p> <p>Do not accept the identification of a single cadence type as justification eg perfect cadences are prominent.</p> <p>Also accept tonic and dominant.</p> <p>Also accept reference to a wider range of instruments.</p> <p>Do not accept change of key on its own.</p> <p>Also accept accents <b>or</b> sforzando or sfz.</p>

[END OF MARKING INSTRUCTIONS]