



National  
Qualifications  
2023

---

# **2023 Music**

## **Advanced Higher**

### **Finalised Marking Instructions**

© Scottish Qualifications Authority 2023

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).


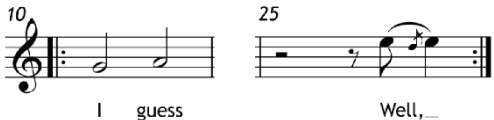



## General marking principles for Advanced Higher Music



*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)		Countertenor Motet Plagal cadence Renaissance	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)		1. Tenor 2. Alto 3. Soprano 4. Bass	1	Also accept abbreviations: T A S B Voices must be in the correct order.
	(c)		Fugue	1	Also accept fugal.
2.	(a)		Option 1 	1	Do not accept other answers here.
	(b)	(i)		1	Both repeat signs to be inserted accurately for 1 mark. Double bar line to be added to bar 10 with two dots on spaces 2 and 3 to the right of the double bar.  Double bar line to be added to bar 25 with two dots on spaces 2 and 3 to the left of the double bar.  Also accept written DS al CODA or DS, written at the end of bar 25 with the sign at bar 10.
		(ii)		1	Bracket should be written above bar 20.
	(c)	(i)	The notes should be played one octave higher than written.	1	Also accept play an octave higher. Accept any wording which implies 8 notes higher than the printed pitch.
		(ii)	D major	1	Also accept D or D maj.



Question			Expected response	Max mark	Additional guidance
5.	(a)		Glissando Irregular time signatures Retrograde Tremolando	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)	(i)		1	Both rhythm and pitch must be correct for 1 mark. Accept stems in any direction and on either side of the note heads.
		(ii)		1	Pitch and rhythm must be correct. The bass clef D must be written accurately above the first ledger line. Accept the stem in any direction and on either side of the note head.
	(c)		Mode or modal	1	Do not accept other answers here.
	(d)		3 against 2	1	Accept three against two. Do not accept other answers here.
	(e)		Option 2 Flute Oboe Bassoon Piccolo	1	Do not accept other answers here.

Question			Expected response	Max mark	Additional guidance
6.	(a)	(i)	<p><b>Melody/harmony</b>  Appoggiaturas <b>or</b> trill <b>or</b> turn  Broken chord <b>or</b> arpeggios  Chromatic  Contrary motion  Dominant 7th  Imperfect <b>or</b> interrupted <b>or</b> perfect cadence  Major <b>and</b> minor  Modulation</p> <p>Pedal <b>or</b> inverted pedal  Sequence  Suspension</p> <p><b>Rhythm/tempo/texture/timbre</b>  3/4 <b>or</b> simple time  Adagio  Any <b>two</b> from – (Bassoon; clarinet; oboe; French horn)  Homophonic  Imitation <b>or</b> antiphonal  Piano</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>.  Do not accept ornaments <b>or</b> ornamentation.  Do not accept chromatic scale.</p> <p>Also accept modulation to relative minor.  Do not accept change of key.</p> <p>Accept any <b>two</b> concepts for <b>1 mark</b>.  Do not accept 3 beats in a bar.  Also accept largo <b>or</b> larghetto.</p> <p>Do not accept plural instruments.</p> <p>Do not accept question and answer.</p>



Question			Expected response	Max mark	Additional guidance
	(b)	(i)	<p>Answers should focus on:</p> <ul style="list-style-type: none"> <li>• melody/harmony</li> <li>• rhythm/tempo/texture/timbre</li> </ul> <p>This should be a written description of what is heard and not simply a list of similarities and/or differences.</p> <p><b>Similarities</b></p> <ol style="list-style-type: none"> <li>1. Chromatic</li> <li>2. Dominant 7th</li> <li>3. Imitation or antiphonal</li> <li>4. Modulation</li> <li>5. Oboe and clarinet</li> <li>6. Pedal</li> <li>7. Perfect cadence</li> <li>8. Piano</li> <li>9. Sequence</li> </ol>		<p>Accept any combination of six similarities/differences.</p> <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>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. <b>Do not award the mark.</b></p> <p>Where relevant, candidates must refer to features of both excerpts when describing the differences.</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>The concepts <b>Classical</b> and <b>20<sup>th</sup> Century/Modern</b> will not be credited here.</p> <p>Similarities may be written in any order.</p> <p>Do not accept change of key. Do not accept plural instruments.</p>



Question			Expected response	Max mark	Additional guidance
			<p><b>Differences</b></p> <ol style="list-style-type: none"> <li>Excerpt 1 is <b>major</b> and <b>minor</b>. Excerpt 2 is <b>minor</b>.</li> <li>Excerpt 1 remains <b>adagio</b> and/or <b>the same tempo throughout</b>. Excerpt 2 uses an <b>accelerando</b>.</li> <li>Excerpt 1 uses <b>conventional harmony</b>.  Excerpt 2 uses <b>dissonance/discord</b> or <b>added 6ths/7ths</b>.</li> <li>Excerpt 1 performed by a <b>chamber group</b>. Excerpt 2 is performed by an <b>orchestra</b>.</li> <li>Excerpt 1 is <b>homophonic</b>. Excerpt 2 is <b>homophonic and polyphonic</b>.</li> </ol> <div> <p><b>Excerpt 1 only</b></p> <ul style="list-style-type: none"> <li>Appoggiaturas or trills or turns</li> <li>Bassoon or French horn</li> <li>Broken chords or arpeggios</li> <li>Contrary motion</li> <li>Imperfect or interrupted cadence</li> <li>Inverted pedal</li> <li>Suspension</li> </ul> </div> <div> <p><b>Excerpt 2 only</b></p> <ul style="list-style-type: none"> <li>Accented or sfz or sforzando</li> <li>Arco or pizzicato</li> <li>Countermelody</li> <li>Guiro or timpani</li> <li>Octaves</li> <li>Ostinato</li> <li>Syncopation or triplets or cross-rhythm(s)</li> <li>Time changes</li> <li>Tritone</li> </ul> </div>		<p>Differences may be written in any order.</p> <p>For excerpt 1, also accept largo and larghetto. Do not accept any other tempi. For excerpt 2, accelerando must be used. If, in addition, Italian terms for tempi are used, these must be moderato or andante and allegro.</p> <p>Accept anything that implies Classical harmony or traditional harmony.</p> <p>Do not accept chamber orchestra. Accept chamber music or piano quintet or piano and wind quartet.</p> <p>Also accept homophonic and contrapuntal.</p> <p>Do not accept ornaments or ornamentation.</p> <p>Also accept Latin American percussion instruments/influences. Also accept claves or woodblock or castanets. Do not accept percussion on its own.</p>

Question			Expected response	Max mark	Additional guidance
		(ii)	<p><b>Conclusion</b>  Excerpt 1 is from the <b>Classical</b> period.  Excerpt 2 is from the <b>20<sup>th</sup> Century/Modern</b> period.</p> <p>Justification for each period must refer to at least one concept across the categories of:</p> <ul style="list-style-type: none"> <li>• <b>Melody/harmony</b></li> <li>• <b>Rhythm/tempo/texture/timbre</b> and may be linked to answers from 6(a) or 6(b)(i).</li> </ul> <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>• regular phrase structures are used</li> <li>• use of ornamentation</li> <li>• classical/traditional harmony</li> <li>• clear cadence points</li> <li>• there are modulations to related keys</li> <li>• any implication of chamber music <b>including piano</b>, eg piano quintet, wind quartet plus piano</li> <li>• limited dynamic variation.</li> </ul> <p><b>Excerpt 2</b> is from the <b>20<sup>th</sup> Century/Modern</b> period because:</p> <ul style="list-style-type: none"> <li>• prominent use of percussion instruments <b>or</b> range of percussion instruments <b>or</b> claves <b>or</b> guiro</li> <li>• the harmony is more adventurous <b>or</b> use of complex chords <b>or</b> 6ths/7ths <b>or</b> discords/dissonance</li> <li>• use of rhythmic features influenced by Latin American music <b>or</b> syncopation <b>or</b> cross rhythms <b>or</b> time changes <b>or</b> accents</li> <li>• there is a wide range of dynamics.</li> </ul>	<b>2</b>	<p><b>2 marks</b>  Both periods must be correctly identified and justified to achieve <b>2 marks</b>.</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</b>.</li> <li><b>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>Accept appoggiaturas <b>or</b> trills <b>or</b> turns.</p> <p>Do not accept: piano on its own; chamber music on its own; small/chamber orchestra.</p> <p>Also accept 21<sup>st</sup> Century.  Do not accept Neo-Classical as this is a style, not a period of music.</p> <p>Also accept castanets.</p> <p>Accept any correct rhythmic link to Latin American music.</p>

Question			Expected response	Max mark	Additional guidance
			<p style="text-align: center;"><b>Additional guidance for Q6 (b)(ii)</b></p> <p><b>Excerpt 1</b></p> <ul style="list-style-type: none"> <li>• this piece of chamber music is written for a piano quintet consisting of solo piano, clarinet, oboe, bassoon and French horn. This type of ensemble and instrumentation is typical of the classical period</li> <li>• typical melodic features of the classical period are heard throughout including a regular phrase structure, limited use of chromaticism, antiphonal exchanges between the solo parts and frequent ornamentation including turns, trills and appoggiaturas</li> <li>• the harmony used, mainly tonic, dominant and relative minor, along with the use of clear cadence points, is typical of the classical period</li> <li>• the light, homophonic texture is melody-dominated and uses arpeggios or broken chords</li> <li>• dynamic variation is limited because of the timbre of the group.</li> </ul> <p><b>Excerpt 2</b></p> <ul style="list-style-type: none"> <li>• the piece is written for large orchestra with a wider range of percussion instruments for example claves and guiro</li> <li>• in this piece the rhythmic drive is created through the use of syncopation, cross rhythms and accents. There are time changes between 4/4 and 6/8. The Latin American influence is felt throughout this excerpt: the claves emphasise a classic Latin rhythm. The piece is a native Cuban dance of African origin and is popular in Mexico</li> <li>• adventurous harmonic language with a good deal of dissonance and use of extended chords. The music is in the key of A minor and modulates through a variety of keys: G minor, B minor, F# minor</li> <li>• the piece explores a variety of moods and uses a mixture of short lyrical themes and more punchy melodies.</li> </ul>		

**[END OF MARKING INSTRUCTIONS]**