



National  
Qualifications  
2022

# **2022 Music**

## **Advanced Higher**

### **Finalised Marking Instructions**

© Scottish Qualifications Authority 2022

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)


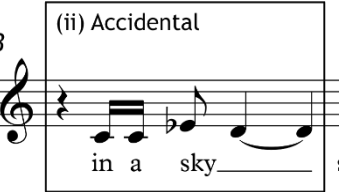




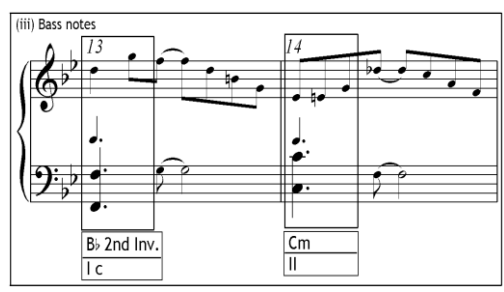


## General marking principles for Advanced Higher Music

*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) |      | Antiphonal<br>Pedal<br>Semitone<br>Triplets  | 4        | 1 mark for each correct answer.<br>Candidate responses can be listed in any order.<br>Do not accept other answers here.                             |
|          | (b) |      | Turn   | 1        | Do not accept other answers here.   |
| 2.       | (a) | (i)  | Bar 1: G 1st inversion <b>or</b><br>V 1st inversion<br>Bar 2: Am <b>or</b><br>VI   | 1        | Accept G/B, Vb, 5b or 5 1st inversion.<br><br>Accept A minor, VIa, 6, 6a.<br>Both chords must be correct for 1 mark.                                |
|          |     | (ii) | <div> <div>(ii) Re-write at same pitch in bass clef.</div>  </div> | 1        | Pitch for all three notes must be correct for 1 mark.<br>Accept any note values.<br>Accept stems in any direction.<br>Accept any grouping of stems. |
|          | (b) | (i)  | 4th  | 1        | Accept 4 or perfect 4th.  |
|          |     | (ii) | <div> <div>3 (ii) Accidental</div>  </div>                        | 1        | Accidental must be in front of the note and placed accurately.<br>Do not accept other answers here.   |
|          | (c) |      | Plagal   | 1        | Accept IV-I <b>or</b> accept F to C.  |
| 3.       | (a) |      | Passacaglia  | 1        | Do not accept other answers here.   |
|          | (b) | 1.   | Viola  | 1        | Do not accept other answers here.   |
|          |     | 2.   | Answer   | 1        | Do not accept other answers here.   |
|          |     | 3.   | Contrapuntal <b>or</b> polyphonic  | 1        | Do not accept other answers here.   |
|          |     | 4.   | Sequence   | 1        | Accept descending sequence <b>or</b> contrary motion.   |
|          | (c) |      | Augmentation   | 1        | Do not accept other answers here.   |
|          | (d) |      | Tierce de Picardie   | 1        | Do not accept other answers here.   |

| Question |     |       | Expected response   | Max mark | Additional guidance   |
|----------|-----|-------|---|----------|---|
| 4.       | (a) | (i)   |                              | 1        | Not accepted if written as a fraction.<br>Accept if written on a single stave.  |
|          |     | (ii)  | G7  | 1        | Accept Dominant 7th or V <sup>7</sup> .<br>Do not accept G, V or Dominant without the 7/7 <sup>th</sup> .   |
|          | (b) | (i)   | B flat (major)  | 1        | Accept Bb or B flat without major.  |
|          |     | (ii)  | 8va sign and dotted line<br> | 1        | Accept 8ve.<br>The 8va should be placed accurately above the first note in the bar.<br>Accept with or without the dotted or solid line.   |
|          |     | (iii) |                             | 1        | Pitch and rhythm of both notes must be correct for 1 mark.<br>Accept the notes in any octave.<br>Accept stems in any direction or on either side.   |
| 5.       | (a) | (i)   |                            | 1        | Note-head must be written accurately on the first ledger line.<br>The flat symbol <b>must</b> precede the note and be placed appropriately.<br>Accept any note value. Accept stem in any direction or either side.  |
|          |     | (ii)  |                            | 1        | Pitch and rhythm of all three notes must be correct for 1 mark. Accept stems in any direction or on either side. Each note-head must be placed accurately.<br>The triplet sign <b>must</b> be shown.<br>Accept 3 above or below any of the three notes. A slur or bracket is not necessary. |
|          | (b) |       | Consort   | 1        | Accept recorder consort or whole consort. Do not accept recorders on their own.   |
|          | (c) |       | Acciaccatura<br>Classical<br>Contrary motion<br>Dominant 7th  | 4        | 1 mark for each correct answer.<br>Concepts can be listed in any order.   |
|          | (d) |       | Impressionist   | 1        | Accept impressionism or sonata.   |

| Question |     |     | Expected response  | Max mark | Additional guidance  |
|----------|-----|-----|--|----------|--|
| 6.       | (a) | (i) | <b>Melody/harmony</b><br>7th chords<br>Added 6ths<br>Change of key <b>or</b> modulation<br>Contrary motion<br>Major<br>Octave(s)<br>Pedal<br>Sequence<br>Syllabic <b>or</b> melismatic<br>Trill<br><br><b>Rhythm/texture/structure/form/timbre</b><br>Accents <b>or</b> sfz<br>Allegro<br>Antiphonal <b>or</b> imitation<br>Brass <b>or any two</b> from:<br>Trumpet(s); trombone(s); tuba(s).<br><br>Homophonic<br>Irregular time signature <b>or</b> time changes<br><br>Organ<br>Polyphonic <b>or</b> fugue<br>SATB <b>or</b> Mixed Voice Chorus <b>or</b> Mixed Voice Choir<br><br>Snare drum <b>or</b> snare drum rolls<br>Staccato<br>Syncopation<br>Xylophone <b>or</b> timpani | 2        | Accept any <b>two</b> concepts for <b>1 mark</b> .<br>Do not accept dominant 7ths.<br><br>Also accept octave leaps.<br><br>Accept any <b>two</b> concepts for <b>1 mark</b> .<br>Accept sforzando.<br><br>Do not accept individual brass instruments on their own. <b>Two</b> of the listed instruments must be identified.<br><br>Accept 3/4 + 4/4, 7/4 or 5/8.<br>Also accept anything that indicates 5 or 7 beats in a bar.<br><br>Accept fugal or contrapuntal.<br>Accept choir of male and female voices.<br>Male and female voices on their own is not accepted.<br>Choir on its own is not accepted.<br>Also accept side drum.<br>Do not accept drums.<br><br>Accept marimba.<br>Accept kettle drum.<br>Do not accept tuned percussion. |

| Question |  |      | Expected response   | Max mark | Additional guidance  |
|----------|--|------|---|----------|--|
|          |  | (ii) | <p><b>Melody/harmony</b><br/> Added 6th<br/> Change of key<br/> Counter melody<br/> Discord<br/> Dominant 7th or diminished chords</p> <p>Glissando<br/> Major<br/> Minor or modal<br/> Pedal<br/> Syllabic</p> <p><b>Rhythm/texture/structure/form/timbre</b></p> <p>2/4 or 4/4 or simple time<br/> Accents or sfz</p> <p>Anacrusis<br/> Andante and allegro</p> <p>Backing vocals<br/> Brass<br/> <b>Any two</b> from:<br/> Bass guitar; drum kit; electric guitar; piano</p> <p>Distortion or reverb<br/> Homophonic<br/> Imitation<br/> Male voice<br/> Piccolo<br/> Riff or ostinato<br/> Strings<br/> Syncopation<br/> Through-composed<br/> Time changes<br/> Timpani<br/> Xylophone</p> | 2        | <p>Accept any <b>two</b> concepts for 1 mark.</p> <p>Do not accept modulation.</p> <p>Accept dissonant or dissonance.<br/> Accept 7<sup>th</sup> chords or 9<sup>th</sup> chords or diminished 7ths.</p> <p>Accept any <b>two</b> concepts for 1 mark.</p> <p>Accept common time.<br/> Do not accept 2 or 4 beats in a bar.<br/> Accept sforzando.</p> <p><b>Both</b> tempi must be identified.<br/> Accept moderato in place of andante.<br/> Italian terms only accepted.</p> <p><b>Two</b> of the listed instruments must be identified. Synthesizer is an additional acceptable answer. Do not accept bass, drums or guitar.</p> <p>Accept tenor.</p> <p>Accept kettle drum or congas.<br/> Accept marimba.<br/> Do not accept tuned percussion.</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/texture/structure/form/timbre</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. 7th chords</li> <li>2. Accents or sfz</li> <li>3. Added 6ths</li> <li>4. Brass</li> <li>5. Change of key</li> <li>6. Homophonic</li> <li>7. Imitation</li> <li>8. Major</li> <li>9. Pedal</li> <li>10. Syllabic</li> <li>11. Syncopation</li> <li>12. Time changes</li> <li>13. Timpani</li> <li>14. Xylophone</li> </ol> | 4        | <p>Accept any combination of six similarities/differences.</p> <p><b>4 marks</b><br/>Six similarities/differences.</p> <p><b>3 marks</b><br/>Four or five similarities/differences.</p> <p><b>2 marks</b><br/>Two or three similarities/differences.</p> <p><b>1 mark</b><br/>One similarity/difference.</p> <p>If a candidate correctly identifies a similarity/difference but also includes a <b>contradictory</b> statement, annotate the correct answer with a <b>tick</b> and the contradictory statement with a <b>cross</b>. <b>Do not award the mark.</b></p> <p>Where relevant, candidates must refer to features of both excerpts when describing differences.</p> <p>Similarities may be written in any order. Differences may be written in any order.</p> <p>The concepts <b>modern and popular</b> will not be credited here.</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> |

| Question |  |  | Expected response   | Max mark | Additional guidance   |
|----------|--|--|---|----------|---|
|          |  |  | <p><b>Differences</b><br/>When identifying differences 1 and 2, one concept in bold from <b>each</b> excerpt must be included in the response.</p> <p>1) Excerpt 1 uses <b>SATB</b> or Mixed Voice Chorus or Mixed Voice Choir,<br/>Excerpt 2 uses <b>solo voice with backing vocals</b></p> <p>2) Excerpt 1 uses <b>brass and percussion</b>,<br/>Excerpt 2 uses a <b>rock band</b></p> <p>3) Excerpt 1 uses <b>organ</b>,<br/>Excerpt 2 uses <b>piano</b></p> <p>4) Excerpt 1 uses <b>snare drum</b>,<br/>Excerpt 2 uses <b>drum kit</b></p> <p>5) Excerpt 1 is <b>allegro</b>,<br/>Excerpt 2 changes from <b>andante to allegro</b></p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p><b>Only Excerpt 1:</b> antiphonal, fugue, fugal or polyphonic, irregular time signature, melismatic, sequence</p> </div> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p><b>Only Excerpt 2:</b> anacrusis, diminished chords <b>or</b> diminished 7ths, discords, distortion <b>or</b> reverb, glissando, minor <b>or</b> modal, through-composed</p> </div> |          | <p>Accept anything that refers to accompanying singers.</p> <p>Also accept <b>any two from:</b> bass guitar; drumkit; electric guitar; piano; synthesizer.<br/>Do not accept bass, drums <b>or</b> guitar.</p> <p>Accept moderato in place of andante.<br/>Italian terms only accepted.</p> |



| Question |  |  | Expected response  | Max mark | Additional guidance |
|----------|--|--|--|----------|---------------------|
|          |  |  | <p align="center"><b>Additional guidance for extended answers in Q6 (b)(i)</b></p> <p><b>Similarities</b></p> <ol style="list-style-type: none"> <li><b>7th Chords</b> – these are used throughout the harmony of both excerpts.</li> <li><b>Accents</b> – sfz are used throughout excerpt 1 and excerpt 2.</li> <li><b>Added 6ths</b> – these are used throughout the harmony of both excerpts.</li> <li><b>Brass</b> – Excerpt 1 uses a brass ensemble (trumpets, trombones and tuba).</li> <li><b>Change of key</b> – both excerpts feature key changes.</li> <li><b>Homophonic</b> – this texture features in the brass accompaniment in excerpt 1.</li> <li><b>Imitation</b> – this is heard in both excerpts and there is antiphonal exchange between voices and instruments in excerpt 1.</li> <li><b>Major</b> – both excerpts are in a major tonality.</li> <li><b>Pedal</b> – This features in both excerpts.</li> <li><b>Syllabic</b> – excerpt 1 features both styles of vocal writing (syllabic and melismatic) whereas excerpt 2 is only syllabic.</li> <li><b>Syncopation</b> – this features heavily in both excerpts.</li> <li><b>Time changes</b> – both excerpts feature time changes. Excerpt 1 uses a variety of time signatures including 3/4, 4/4, 3/8, 5/8 and 6/8. Excerpt 2 uses 4/4 and 2/4.</li> <li><b>Timpani</b> – part of the percussion section in excerpt 1.</li> <li><b>Xylophone</b> – this features prominently in excerpt 1, punctuating phrases and emphasising octave leaps.</li> </ol> <p><b>Excerpt 1 only</b></p> <ol style="list-style-type: none"> <li><b>Antiphonal</b> – antiphonal responses can be heard between the male and female voices.</li> <li><b>Fugal or polyphonic</b> – imitative entries are heard in the voices whilst singing ‘cum sancto spiritu’.</li> <li><b>Irregular time signature</b> – a 5/8 passage is heard at the end of the extract. The alternating groupings of 3/4 and 4/4 bars can be heard as 7/4.</li> <li><b>Melismatic</b> – this can be heard clearly in the ‘Amen’ section towards the end of the excerpt.</li> <li><b>Sequence</b> – sequences feature throughout to extend the melodic material.</li> </ol> <p><b>Excerpt 2 only</b></p> <ol style="list-style-type: none"> <li><b>Anacrusis</b> – the vocal melody features anacrusis.</li> <li><b>Distortion or reverb</b> – the electric guitar is played with distortion.</li> <li><b>Glissando</b> – ascending glissandos are heard in the piccolo part in the faster, minor section. Descending glissandos are also heard in the strings in this section. A piano glissando is also heard near the end of the excerpt.</li> <li><b>Minor</b> – there is a change of key to a minor tonality.</li> <li><b>Through-composed</b> – the extract does not have any repeating sections and can be described as through-composed.</li> </ol> |          |                     |

| Question |  |      | Expected response   | Max mark | Additional guidance   |
|----------|--|------|---|----------|---|
|          |  | (ii) | <p><b>Conclusion</b></p> <p>Excerpt 1 is from the <b>20<sup>th</sup> century/modern period</b>.</p> <p>Excerpt 2 is from the <b>20<sup>th</sup> century/modern period</b>.</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/texture/structure/form/timbre</b></li> </ul> <p>and may be linked to answers from 6(a) or 6(b)(i).</p> <p><b>Suggested justifications</b></p> <p>Excerpt 1 is from the <b>20<sup>th</sup> century/modern period</b> because:</p> <ul style="list-style-type: none"> <li>• the use of frequent key changes <b>or</b> 7th chords <b>or</b> added 6ths</li> <li>• it features irregular time signatures and/or time changes</li> <li>• the use of syncopation <b>or</b> accents</li> <li>• wide leaping notes and angular melodic lines</li> <li>• the prominent use of percussion instruments</li> </ul> <p>Excerpt 2 is from the <b>20<sup>th</sup> century/modern/popular period</b> because:</p> <ul style="list-style-type: none"> <li>• the use of added 6th/added chords <b>or</b> discords</li> <li>• the use of time changes</li> <li>• the use of syncopation</li> <li>• the use of riffs/ostinato</li> <li>• the use of modern rock instruments <b>or</b> guitar effects</li> <li>• it features a soloist with backing vocals</li> <li>• influences of rock or reggae styles.</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><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• both periods must be correctly identified to achieve <b>1 mark</b> <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>Also accept use of large percussion section.</p> <p>Accept use of bass guitar <b>or</b> distortion <b>or</b> drumkit <b>or</b> electric guitar <b>or</b> synthesizer <b>or</b> reverb. Do not accept bass, drums or guitar.</p> |

| Question |  |  | Expected response  | Max mark | Additional guidance |
|----------|--|--|--|----------|---------------------|
|          |  |  | <p style="text-align: center;"><b>Additional guidance for Q6 (b)(ii)</b></p> <p>Excerpts 1 and 2 are both from the 20<sup>th</sup> century/modern period. The main characteristics of which are listed below.</p> <p><b>Excerpt 1</b></p> <ul style="list-style-type: none"> <li>• this piece is written for SATB Choir, brass ensemble (4 trumpets, 2 tenor trombones, bass trombone, tuba), timpani, organ and percussion (including prominent use of snare drum and xylophone)</li> <li>• the latin text, 'Quoniam tu solus sanctus', is from the Mass. Latin Mass settings continued to be used by composers in the twentieth century for concert pieces</li> <li>• the influence of Stravinsky and Poulenc can be felt in the rhythmic and harmonic elements of this music. The extract is energetic and rhythmically powerful with syncopation and a proliferation of accents. The composer uses irregular time signatures and time changes</li> <li>• the harmony uses 7<sup>th</sup> chords and added 6ths which are very common in this period of music. Changes of key are used to build the excitement and drama in this movement.</li> </ul> <p><b>Excerpt 2</b></p> <ul style="list-style-type: none"> <li>• the piece uses modern rock and popular instruments such as drum kit, electric guitar, bass guitar and synthesizer</li> <li>• the piece uses a range of orchestral instruments including a piccolo, large brass section and percussion, including congas, xylophone and bell tree</li> <li>• various electronic effects are used such as distortion and reverb</li> <li>• the final section, which has been influenced by Reggae music of the 1960s, uses various unusual timbral effects and sounds</li> <li>• rhythmic devices commonly heard in popular music are used throughout, such as syncopation and use of time changes</li> <li>• a riff, which is a common feature in rock music, is heard</li> <li>• the harmony in this excerpt uses added note chords such as added 6th, added 7th along with diminished chords and discords which feature regularly in popular music from the 20<sup>th</sup> Century</li> <li>• as with many songs in a popular style, it features a soloist (lead vocals) with backing vocals.</li> </ul> |          |                     |

**[END OF MARKING INSTRUCTIONS]**