



National
Qualifications

X850/77/01

Music

Marking Instructions

Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the marking instructions.

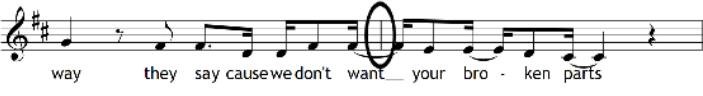


General marking principles for Advanced Higher Music

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) Use your professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning, for example plagal cadence and IV-I or plainchant and plainsong.
- (c) Candidates are asked to tick one or more boxes in multiple choice questions. Accept a cross or any other sign which makes the candidate's intentions clear.
- (d) Accept inaccurate spelling where the candidate's intention is clear.

Marking instructions for each question

Question		Expected response	Max mark	Additional guidance
1.	(a)	Contrapuntal Fugue Melismatic Subject	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)	Diminished 7th	1	Accept diminished or diminished triad. 7th on its own is not accepted.
	(c)	Mass	1	Accept requiem.
2.	(a)	First tie is between semiquaver A and quaver A. Second tie is between semiquaver F# and quaver F#.	1	Do not accept other answers here.
				
	(b)	Quaver rest	1	Do not accept other answers here.
				
	(c)	Missing barline is between the two tied F sharp notes at the word 'want'.	1	Do not accept other answers here.
				
	(d)	Bar 1 – B (dotted minim) – 2nd line Bar 1 – C sharp (crotchet) – 2nd space Bar 2 – D (semibreve) – 3rd line	1	Pitch and rhythm of all three notes must be correct for 1 mark . Accept the notes in any octave.
				
	(e)	D, F sharp, A	1	Both pitch and rhythm of all three notes must be correct for 1 mark . Accept stems in any direction and on either side. The semiquavers may or may not be beamed together.
				
	(f)	Augmented triad	1	Accept augmented.

Question			Expected response	Max mark	Additional guidance
3.	(a)		Countertenor	1	Do not accept other answers here.
	(b)		Madrigal	1	Do not accept other answers here.
	(c)		Interrupted cadence	1	Accept V-VI.
	(d)		1. Tremolando or arco 2. Irregular time signatures 3. String quartet 4. Ritardando or rallentando	4	1 mark for each correct answer parts 1 to 4. 1. Also accept tremolo. 2. Also accept irregular or time changes or 3+2+3. 3. Do not accept strings on its own. 4. Accept rit. or rall.
4.	(a)		D minor	1	Do not accept other answers here.
	(b)			1	Candidate response should have a double bar line with dots in each of the middle two spaces of the stave at the end of bar 6 and another double bar line with dots in each of the middle two spaces at the start of bar 7, after the key signature. Both repeat signs to be inserted to be awarded 1 mark .
	(c)		 2.5 beats	1	Accept 2.5 written as a fraction (2½).
	(d)		D (crotchet) below 1st line A (crotchet) in 2nd space D (crotchet) on 4th line A (crotchet) in 2nd space	1	Pitch and rhythm must be correct with note-heads drawn accurately. Accept stems in any direction or on either side.
					

Question		Expected response	Max mark	Additional guidance
5.	(a)	Basso continuo Concertino Ritornello Trill	4	1 mark for each correct answer. Candidates responses can be listed in any order.
	(b)	1. Recorder 2. Violin 3. Oboe 4. Trumpet	1	4. Accept piccolo trumpet or D trumpet. Instruments must be in the correct order to be awarded the mark.
	(c)	Concerto grosso	1	Do not accept concerto.
	(d)	Option 3 	1	Do not accept other answers here.
6.	(a)	Melody/harmony <ul style="list-style-type: none"> • Acciaccatura or appoggiatura • Arpeggio or broken chords • Chromatic scale or chromatic • Contrary motion • Diminished triad • Dominant 7th • Major • Modulation • Pedal • Perfect or imperfect cadence • Sequence • Turn 	1	Accept any two concepts for 1 mark .
		Texture/structure/rhythm/timbre <ul style="list-style-type: none"> • Accented or <i>sfz</i> or sforzando • Anacrusis • Antiphonal • Hemiola • Homophonic • Orchestra • Pause • Simple time or 3/4 • Staccato • Ternary • Timpani • Trumpet(s) or French horn(s) • Unison or octaves • Woodwind or flute(s) or oboe(s) 	1	Accept any two concepts for 1 mark . Accept small orchestra or chamber orchestra or classical orchestra. Accept minuet.

Question		Expected response	Max mark	Additional guidance
	(ii)	<p>Melody/harmony</p> <ul style="list-style-type: none"> • Contrary motion • Diminished triad or diminished 7th • Dominant 7th • Minor or modal • Modulation • Pedal • Perfect cadence • Semitone • Sequence • Trill 	1	<p>Accept any two concepts for 1 mark.</p> <p>Accept modal minor.</p>
		<p>Texture/structure/rhythm/timbre</p> <ul style="list-style-type: none"> • Accented or <i>sfp</i> or sforzando • Anacrusis • Brass or trumpet(s) or French horn(s) or trombone(s) • Cross rhythms or dotted rhythms or 3 against 2 • Diminution • Homophonic • Orchestra • Simple time or 2/4 or 4/4 • Staccato • Timpani • Triplets • Unison or octaves 	1	<p>Accept any two concepts for 1 mark.</p> <p>Accept symphony orchestra or large orchestra or full orchestra or romantic period orchestra.</p>

Question		Expected response	Max mark	Additional guidance
(b)	(i)	<p>Answers should focus on</p> <ul style="list-style-type: none"> • type of work • melody/harmony • texture/structure/rhythm/timbre <p>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 3 marks Four or five similarities/differences 2marks Two or three similarities/differences 1 mark One similarity/difference</p> <p>Similarities</p> <ol style="list-style-type: none"> 1. Accents or <i>sfz</i> or sforzando 2. Anacrusis 3. Contrary motion 4. Diminished triad 5. Dominant 7th 6. Homophonic 7. Modulation 8. Pedal 9. Perfect cadences 10. Sequences 11. Simple time 12. Staccato 13. Symphony 14. Timpani 15. Trumpet(s) or French horn(s) 16. Unison or octaves 	4	<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. 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 maximum of 2 marks only can be awarded for this part of the question.</p> <p>Similarities may be written in any order.</p> <p>The concepts Classical and Romantic will not be credited here.</p>

Question		Expected response	Max mark	Additional guidance
		<p>Differences When identifying differences 1, 2, 3 and 4, one concept in bold from each excerpt must be included in the response.</p> <ol style="list-style-type: none"> 1. Excerpt 1 uses a chamber or classical orchestra. Excerpt 2 uses a symphony or romantic period orchestra. 2. Excerpt 1 is in a major key. Excerpt 2 is in a minor key or modal. 3. Excerpt 1 is in 3/4 time. Excerpt 2 is in 2/4 or 4/4 time. 4. Excerpt 1 has acciaccaturas and/or appoggiaturas and/or turns. Excerpt 2 has trills. <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>Excerpt 1 only</p> <ul style="list-style-type: none"> • Acciaccatura • Antiphonal • Appoggiatura • Arpeggios or broken chords • Chromatic scale or chromatic • Hemiola • Imperfect cadence • Minuet • Pause • Ternary form • Turn </div> <div style="border: 1px solid black; padding: 5px;"> <p>Excerpt 2 only</p> <ul style="list-style-type: none"> • Cross rhythms or dotted rhythms or 3 against 2 • Diminished 7th • Diminution • Features a semitone • Trill • Triplets </div>		<p>Differences may be written in any order.</p> <p>Accept modal minor.</p>

Question		Expected response	Max mark	Additional guidance
		<p style="text-align: center;">Additional guidance for extended answers in Q6(b)(i)</p> <p><u>Similarities</u></p> <ol style="list-style-type: none"> 1. Accents or <i>sfz</i> or <i>sforzando</i> – Accents are used in both pieces. 2. Anacrusis – Both pieces feature the use of upbeats in their melodic material. 3. Contrary motion – Contrary motion is present in the final section of the Minuet. 4. Diminished triad – In both excerpts the composers have used diminished chords. 5. Dominant 7th – Dominant 7ths are present in both excerpts. 6. Homophonic – Both pieces are homophonic as they use a single melodic idea/theme with accompaniment. 7. Modulation – Both excerpts feature changes of key during the extract. 8. Pedal – Pedals are heard in both excerpts, for example in the lower strings and timpani at the end of the first section of the Minuet. 9. Perfect cadences – Both excerpts have numerous examples of perfect cadences. 10. Sequences – Each piece features melodic and harmonic sequences. 11. Simple time – Simple time signatures are used in both pieces. 12. Staccato – Short, detached playing is a feature used in both pieces. 13. Symphony – Both pieces are movements from symphonies. 14. Timpani – Both pieces feature timpani in the percussion. 15. Trumpet(s) or French horn(s) – These instruments are prominent in both pieces. 16. Unison or octaves – Both excerpts have parts in unison or octaves. <p><u>Differences</u></p> <ol style="list-style-type: none"> 1. Excerpt 1 features a classical (or chamber or small) orchestra whereas excerpt 2 features a romantic (or symphony or large) orchestra. 2. Excerpt 1 is in a major key whereas excerpt 2 is in a minor key or is modal. 3. Excerpt 1 has a time signature of 3/4 whereas excerpt 2 has a time signature of 2/4 or 4/4. 4. Excerpt 1 has the following ornaments: acciaccaturas, appoggiaturas and turns. Excerpt 2 has trills. 		

Question	Expected response	Max mark	Additional guidance
	<p><u>Excerpt 1 only</u></p> <ul style="list-style-type: none"> • Acciaccatura – These are heard in the strings and woodwind. • Antiphonal – Exchanges are heard at the opening of the extract, and when the opening section returns, between strings/woodwind instruments and full orchestra. • Appoggiatura – These are an important feature of the writing. • Arpeggios or broken chords – The opening melodic material is based on the tonic arpeggio. • Chromatic scale or chromatic – Some semitonal movement adds interest to the melodies. • Hemiola – This occurs in the second half of the excerpt before the pause. • Minuet – The 3/4 metre and tempo of this excerpt is typical of the Minuet which was commonly used as a movement in the early classical symphony. • Pause – This is heard before the final twelve bars of the excerpt. • Ternary form – The excerpt has a clear ABA' structure. • Turn – There are many examples of this ornament in the excerpt. <p><u>Excerpt 2 only</u></p> <ul style="list-style-type: none"> • Cross rhythms or dotted rhythms or 3 against 2 – These are heard in the latter half of the excerpt where the upper strings play triplets and the rest of the orchestra play a steady quaver rhythm with the horns in picking out the off-beat quavers. • Diminished 7ths – These chords are heard at the end of the excerpt along with a series of descending arpeggiated diminished 7ths. • Diminution – This is heard at the start of the excerpt. The interval of a semitone (first two notes) is repeated a number of times. The third and fourth times we hear the interval the note values of the rhythm have been halved. It is also heard later in the excerpt in the upper strings and upper woodwind just before the triplet section starts. • Features a semitone – This is heard prominently at the start of the excerpt where it is the interval between the first two notes. • Trill – This is heard at the end of the introductory section, just before the brass start playing the main theme. • Triplets – These are heard in the latter half of the excerpt, initially in the upper strings before passing to the upper woodwind. 		

Question		Expected response	Max mark	Additional guidance
	(ii)	<p><u>2 marks</u> Both periods must be correctly identified and justified to achieve 2 marks.</p> <p><u>1 mark</u></p> <ul style="list-style-type: none"> • Both periods must be correctly identified to achieve 1 mark or • One period must be correctly identified and justified to achieve 1 mark. <p>No half marks can be awarded.</p> <p><u>Conclusion</u></p> <p>Excerpt 1 is from the Classical period.</p> <p>Excerpt 2 is from the Romantic 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"> • Melody/harmony • Texture/structure/rhythm/timbre <p>and may be linked to answers from 6(a) or 6(b)(i).</p> <p><u>Suggested justifications</u></p> <p>Excerpt 1 is from the Classical period because</p> <ul style="list-style-type: none"> • small orchestra or classical period instrumentation used • diatonic harmony (tonic/dominant) • homophonic texture/light texture • clear phrase structure • the melody features ornamentation. <p>Excerpt 2 is from the Romantic period because</p> <ul style="list-style-type: none"> • large orchestra/range of timbre • complex and rich harmony or use of chromaticism • rich, full texture • wide dynamic range, often extreme contrasts. 	2	<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 acciaccaturas, turns and appoggiaturas.</p>

Question	Expected response	Max mark	Additional guidance
	<p style="text-align: center;">Additional guidance for Q6(b)(ii)</p> <p>Excerpt 1 is from the Classical period, the main characteristics of which are:</p> <p>The orchestra consists of predominantly strings with woodwind, trumpets and horns (18th century classical orchestra).</p> <p>The harmony used, mainly tonic and dominant, is typical of the classical period. Dominant 7ths or diminished chords are outlined in the melodies and chromaticism is also used.</p> <p>The light, homophonic texture is typical of this period. The texture is melody-dominated and uses arpeggios or broken chords. Antiphonal exchanges are heard between strings and woodwind and the full orchestra.</p> <p>Ornamentation is typical of the period with appoggiaturas, turns andacciaccaturas featuring.</p> <p>Dynamic variation is limited but occasional sforzando and accents are used in the context of the overall dynamic. This is typical of this period.</p> <p>Excerpt 2 is from the Romantic period, the main characteristics of which are:</p> <p>The increased size of the orchestra in the Romantic period, both in terms of the numbers of string players giving a fuller, richer sound and the addition of other instruments, particularly the expanded brass section who take on a more prominent role in the music, give this a ‘larger’ orchestral sound.</p> <p>The harmony used shows a development from the classical ideals of I, IV, V, VI and related major and minor keys. The harmony used is complex and rich due to its use of chromaticism, as can be heard particularly at the start of the excerpt, and its use of diminished 7ths at the end.</p> <p>The rich, full texture that is heard in the triplets/3 against 2 section is typical of the large symphonic sound of the Romantic period.</p> <p>Similarly, the wide dynamic range heard throughout the excerpt is also very typical of Romantic music and enhances the emotional expression that is being conveyed through the music.</p>		

[END OF MARKING INSTRUCTIONS]