



National  
Qualifications  
2018

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**2018 Music**

**Advanced Higher**

**Finalised Marking Instructions**

Scottish Qualifications Authority 2018

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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) Do not accept any answer that is not in the marking instructions. Use professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning, eg plagal cadence/IV-I, plainchant/plainsong.
- (d) 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.
- (e) Accept inaccurate spelling where the candidate's intention is clear.

# Marking instructions for each question

Question			Expected response	Max mark	Additional guidance
1.	(a)		Suspension Renaissance Antiphonal Anthem	4	<b>1 mark</b> for each correct answer.  Candidate responses can be listed in any order.
	(b)		Lied	1	Accept lieder. Also accept song cycle.
	(c)		Contemporary Jazz	1	No other answers are accepted.
2.	(a)	(i)	Crotchet rest E(quaver) - 1 <sup>st</sup> line, beamed to a D(quaver) below the stave E(crotchet) - 1 <sup>st</sup> line G(crotchet) - 2 <sup>nd</sup> line	1	All pitches, rhythms and rest(s) must be correct for <b>1 mark</b> . Also accept two quaver rests instead of a crotchet rest. Accept stems in any direction and on either side.
		(ii)	The sign to be placed between bars 9 and 10	1	The sign should include both bars 9 and 10, but should not extend beyond those bars. Also accept sign drawn below the stave.
	(b)		Bar 3 - B(semibreve) - 2 <sup>nd</sup> line Bar 4 - A(semibreve) - 1 <sup>st</sup> space Bar 5 - G(semibreve) - 1 <sup>st</sup> line	1	Pitch <b>and</b> rhythm of all three notes must be correct for <b>1 mark</b> . Also accept the notes in any octave.
	(c)	(i)	5 4	1	Accept 5/4 written as a fraction. It must be written between the key signature and the first note. Also accept: 2 + 3 4 4

Question			Expected response	Max mark	Additional guidance
		(ii)	A(minim) - 1 <sup>st</sup> space	1	Note-head must be written accurately in the bottom space. Accept any note value. Accept stems in any direction or on either side.
	(d)		The A must be written accurately above the F sharp in bar 16	1	No other answers accepted.
3.	(a)		1. Turn 2. Inverted pedal 3. Bassoon 4. Concerto	4	1 mark for each correct answer for parts 1 to 4.  1. Accept symbol for turn. No other answers accepted for parts 2 or 3. 4. Also accept solo concerto. Do not accept concerto grosso.
	(b)		Diminished 7 <sup>th</sup>	1	No other answers accepted.
	(c)		Piano trio	1	Also accept chamber group. Chamber music not accepted. Trio on its own is not accepted.
4.	(a)		E minor	1	Also accept Em. No other answers accepted.
	(b)		Imperfect Cadence	1	No other answers accepted.
	(c)		A sharp(quaver) - 2 <sup>nd</sup> space	1	Only A sharp, clearly written on the 2 <sup>nd</sup> space, accepted. Sharp symbol must precede the note and be accurately placed.  Accept any note value. Accept stems in any direction and on either side. Also accept with no stem.
	(d)		Tierce de Picardie	1	No other answers accepted.

Question			Expected response	Max mark	Additional guidance
5.	(a)		Modulation Augmentation Inverted pedal Canon	4	1 mark for each correct answer. Candidate responses can be listed in any order.
	(b)		2 <sup>nd</sup> option	1	No other answers are accepted.
	(c)		Time changes or irregular time signatures	1	Also accept changing time signatures. Do not accept 3 against 2 or triplets.
	(d)		Oboe, Piccolo, Clarinet, Flute (3 <sup>rd</sup> option)	1	No other answers are accepted.
	(e)		Plagal	1	Accept IV to I. 'Amen' not accepted.

Question			Expected response	Max mark	Additional guidance
6.	(a)	(i)	<p><b><u>Melody/harmony:</u></b>  Acciaccatura or appoggiatura  Arpeggios or broken chords  Chromatic  Dominant 7<sup>th</sup> chord or diminished 7<sup>th</sup></p> <p>Major  Melismatic or syllabic  Pedal  Perfect cadence  Sequence  Vamp</p> <p><b><u>Texture/structure/form/timbre:</u></b>  Cadenza  Coloratura  Harp  Homophonic  Orchestra or strings  Pizzicato  Soprano  Ternary  Timpani  Triangle</p>	1	<p>Accept any <b>two</b> concepts for <b>1 mark</b>.</p> <p>Do not accept chromatic scale.  Accept V7. Do not accept diminished.  Only major accepted.  Do not accept Major - Minor - Major.</p>
		(ii)	<p><b><u>Melody/harmony:</u></b>  Added 6<sup>th</sup>  Appoggiatura  Arpeggios or broken chords  Change of key  Chromatic  Contrary motion  Dominant 7<sup>th</sup> chord  Major  Perfect cadence  Sequence  Syllabic  Vamp</p> <p><b><u>Texture/structure/form/timbre:</u></b>  Canon or contrapuntal or polyphonic  Clarinet or saxophone  Homophonic  Imitation  Orchestra  Pizzicato  Tenors or baritones or tenor and baritones or tenors and baritone or male trio</p> <p>Timpani or timpani roll or cymbal or drum kit</p> <p>Trumpet(s) or muted trumpet(s)</p> <p>Unison</p>	1	<p>Accept any <b>two</b> concepts for <b>1 mark</b>.</p> <p>Accept any answer which implies added chords/added note chords.  Do not accept chromatic scale.  Modulation not accepted.  Only major accepted.  Accept V7.</p>
			<p><b><u>Texture/structure/form/timbre:</u></b>  Canon or contrapuntal or polyphonic  Clarinet or saxophone  Homophonic  Imitation  Orchestra  Pizzicato  Tenors or baritones or tenor and baritones or tenors and baritone or male trio</p> <p>Timpani or timpani roll or cymbal or drum kit</p> <p>Trumpet(s) or muted trumpet(s)</p> <p>Unison</p>	1	<p>Accept any <b>two</b> concepts for <b>1 mark</b>.</p> <p>Accept fugal.as an alternative to canon.</p> <p>Do not accept strings or violin(s).  Do not accept duet.  Do not accept tenor (singular) or baritone (singular) on their own.  Accept anything that implies a small group of male voices. Male chorus, choir, backing singers or male duet are not accepted.  Also accept con sordino trumpet(s) or fanfare or trumpet fanfare.</p>

Question			Expected response	Max mark	Additional guidance
	(b)	(i)	<p>Answers should focus on 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><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><b>Similarities</b></p> <ol style="list-style-type: none"> <li>1) Appoggiatura</li> <li>2) Arpeggios or broken chords</li> <li>3) Chromatic</li> <li>4) Dominant 7<sup>th</sup> chord</li> <li>5) Homophonic</li> <li>6) Major</li> <li>7) Orchestra</li> <li>8) Perfect cadence</li> <li>9) Pizzicato</li> <li>10) Sequence</li> <li>11) Syllabic</li> <li>12) Timpani</li> <li>13) Vamp</li> </ol> <p><b>Differences</b></p> <p>When identifying differences 1 and 2, <b>one</b> concept in bold from <b>each</b> excerpt <b>must</b> be included in the response.</p> <ol style="list-style-type: none"> <li>1) Excerpt 1 - aria or opera: excerpt 2 - from a musical</li> <li>2) Excerpt 1 - soprano excerpt 2 - tenors <b>or</b> baritones <b>or</b> tenor and baritones <b>or</b> tenors and baritone <b>or</b> male trio</li> <li>3) Excerpt 1 only - melismatic</li> <li>4) Excerpt 1 only - triangle or harp</li> <li>5) Excerpt 2 only - cymbal <b>or</b> drum kit <b>or</b> trumpet <b>or</b> muted trumpet(s) <b>or</b> fanfare</li> <li>6) Excerpt 1 only - acciaccatura</li> <li>7) Excerpt 1 only - cadenza <b>or</b> coloratura</li> <li>8) Excerpt 2 only - added 6<sup>th</sup> chords</li> <li>9) Excerpt 1 only - ternary</li> <li>10) Excerpt 2 only - canon <b>or</b> contrapuntal <b>or</b> polyphonic <b>or</b> imitation <b>or</b> fugal <b>or</b> contrary motion <b>or</b> unison</li> </ol>	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>If a candidate correctly identifies a Similarity/Difference but also includes a contradictory statement, do not award the mark.</p> <p>Where relevant, candidates must refer to features of both excerpts when describing the differences.</p> <p>The concepts Romantic, 20<sup>th</sup> century, Modern <b>or</b> Popular will not be credited here.</p> <p>Where no extended answer is provided, ie simply a list, a maximum of <b>2 marks</b> only can be awarded for this part of the question.</p> <p>Do not accept duet.</p> <p>Do not accept tenor (singular) or baritone (singular) on its own.</p> <p>Accept anything that implies a small group of male voices. Male chorus, choir, backing singers or male duet are not accepted.</p>

Question	Expected response	Max mark	Additional guidance
			<p style="text-align: center;"><b>Additional guidance for extended answers in Q6 (b)(i)</b></p> <p><b><u>Similarities:</u></b></p> <ol style="list-style-type: none"> <li>1) <b>Appoggiatura:</b> this ornament features in the vocal part of both excerpts.</li> <li>2) <b>Arpeggios or broken chords:</b> are heard in both excerpts - the harp diminished 7ths or the trumpet fanfare are examples.</li> <li>3) <b>Chromatic:</b> the harmony used in both excerpts features chromatic chords and semitone movement. Whilst there are changes of key in excerpt 2 there are no distinct modulations.</li> <li>4) <b>Dominant 7<sup>th</sup>:</b> both excerpts feature these chords within the accompaniment, not always at cadence points.</li> <li>5) <b>Homophonic:</b> both excerpts are homophonic as they use a single melodic idea/theme with accompaniment.</li> <li>6) <b>Major:</b> both excerpts are in a major tonality. (As referenced above, there are passages which use chromatic/minor chords but do not alter the main key centre which remains Major throughout.)</li> <li>7) <b>Orchestra:</b> a 19<sup>th</sup> Century Romantic orchestra (the rich sound of the strings and use of harp and triangle) and a musical theatre orchestra - incorporating strings, woodwind (including saxophones), brass and percussion.</li> <li>8) <b>Perfect cadence:</b> these occur in both excerpts.</li> <li>9) <b>Pizzicato:</b> featured in string sections of both excerpts.</li> <li>10) <b>Sequence:</b> both excerpts feature melodic sequences.</li> <li>11) <b>Syllabic:</b> excerpt 1 features both styles of vocal writing whereas excerpt 2, as a feature of this style of music, is only syllabic.</li> <li>12) <b>Timpani:</b> excerpt 2 clearly features timpani at the opening while in excerpt 1 the instrument is used as part of the orchestral sound.</li> <li>13) <b>Vamp:</b> the bass - chord style of the vamp is heard in both excerpts along with the vocal line.</li> </ol> <p><b><u>Differences:</u></b></p> <ol style="list-style-type: none"> <li>1) <b>Excerpt 1</b> is an aria (solo song) from an opera, with Romantic orchestral accompaniment. Excerpt 2 is from a musical, accompanied by a musical theatre orchestra and features use of jazz chords (eg added 6<sup>th</sup>/7<sup>ths</sup>) in the harmony.</li> <li>2) <b>Excerpt 1</b> is a soprano because of the range of the vocal line and the timbre of the voice. Excerpt 2 is a male trio; the timbre and range of the voices used gives no clear indication as to specific 'type' so could be either tenors or baritones. As this is a small group of soloists, singing individual melodic lines, the concepts of chorus or choir are not accurate.</li> <li>3) <b>Excerpt 1 only</b> - melisma features particularly in the scalic, florid coloratura section.</li> <li>4) <b>Excerpt 1 only</b> - utilises a triangle and a harp, which were regular additions to the orchestral timbre in the 19<sup>th</sup> century.</li> <li>5) <b>Excerpt 2 only</b> - contains a number of features which are illustrative of a 1940/1950s Hollywood musical theatre orchestra - use of drum kit/cymbal, writing for trumpet which borrowed from big band orchestration - use of mutes, close harmony scoring for the trumpet section. The trumpet fanfare is a dramatic inclusion to the texture!</li> <li>6) <b>Excerpt 1 only</b> - the acciaccatura features in the orchestral accompaniment in the strings and flute.</li> <li>7) <b>Excerpt 1 only</b> - features a high, florid decorative melody line which can be both described as coloratura and, because of the cadential preparation and unaccompanied solo sections, a cadenza.</li> <li>8) <b>Excerpt 2 only</b> - the harmony used in this excerpt features both conventional harmony and added 6<sup>th</sup>/7<sup>th</sup> chords which feature in jazz music of this period.</li> <li>9) <b>Excerpt 1 only</b> - is in ternary (3 part) structure.</li> <li>10) <b>Excerpt 2 only</b> - features imitation amongst the 3 vocalists; it is a canon, which is polyphonic/contrapuntal and fugal. The vocals also feature unison singing and contrary motion.</li> </ol>



Question			Expected response	Max mark	Additional guidance
		(ii)	<p><b><u>Conclusion:</u></b></p> <p>Excerpt 1 is in the <b>Romantic</b> style/period.</p> <p>Excerpt 2 is in a <b>20<sup>th</sup> century, Modern or Popular</b> style/period.</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"> <li>• melody/harmony</li> <li>• texture/structure/form/timbre</li> </ul> <p>and may be linked to answers from 6(a) or 6(b)(i).</p> <p><b><u>Suggested justifications:</u></b></p> <p>Excerpt 1 is in the <b>Romantic</b> style/period</p> <p>because:</p> <ul style="list-style-type: none"> <li>• the use of a large orchestra</li> <li>• use of triangle <b>or</b> harp</li> <li>• there is use of chromaticism</li> <li>• use of rubato</li> <li>• the wide range of the soprano <b>or</b> use of coloratura <b>or</b> vocal cadenza</li> </ul> <p>Excerpt 2 is in a <b>20<sup>th</sup> century, Modern or Popular</b> style/period</p> <p>because:</p> <ul style="list-style-type: none"> <li>• the harmony features added 6<sup>th</sup> chords/added chords</li> <li>• the use of saxophone <b>or</b> clarinet <b>or</b> trumpet <b>or</b> muted trumpet <b>and</b> drum kit</li> <li>• there is a swing feel</li> <li>• the voices are not operatic voices <b>or</b> the voices sing without vibrato</li> </ul>	2	<p><b><u>2 marks</u></b> Both styles/periods must be correctly identified and justified to achieve 2 marks.</p> <p><b><u>1 mark</u></b></p> <ul style="list-style-type: none"> <li>• Both styles/periods must be correctly identified to achieve 1 mark <b>or</b></li> <li>• One style/period must be correctly identified <b>and</b> justified to achieve 1 mark.</li> </ul> <p><b>No half marks can be awarded.</b></p> <p>Within each excerpt, if an additional <b>incorrect</b> style/period has been provided, do <b>not</b> credit the answer (eg 20<sup>th</sup> century contemporary jazz would not be credited as, although 20<sup>th</sup> century is correct, the excerpt is not contemporary jazz).</p> <p>Do not accept contemporary.</p> <p>Also accept jazz harmony.</p> <p>Accept anything that implies a musical theatre orchestra.</p> <p>Accept the voices sing 'straight' <b>or</b> sing with an American accent.</p>

Question	Expected response	Max mark	Additional guidance
	<p style="text-align: center;"><b>Additional guidance for extended answers in Q6 (b) (ii)</b></p> <p><b><u>Excerpt 1 is in the Romantic style because:</u></b></p> <p>The increased size of the orchestra in the Romantic period, both in terms of numbers of string players giving a fuller, richer string sound and the addition of other instruments together with a greater variety of percussion, give this both a ‘larger’ orchestral sound and a more varied timbre.</p> <p>The inclusion of both a triangle and a harp exemplify this expansion.</p> <p>The harmony used shows a development from the classical ideals of I, IV, V, VI and related major and minor keys. The music uses chromatic passages, incorporating diminished 7<sup>th</sup> chords, blurring the home key but without actually modulating.</p> <p>Rubato was used in many styles of vocal music in the Romantic period to enhance the emotional expression. It is used here by both soloist and accompaniment.</p> <p>The melodic range of the solo part, the florid scale passages and virtuosic use of the voice are features of operatic arias of this period; the use of a vocal cadenza further exemplifies this virtuosic approach to the composition of the Romantic operatic aria.</p> <p><b><u>Excerpt 2 is in a 20<sup>th</sup> century, Modern or Popular style because:</u></b></p> <p>The harmony featured in this excerpt borrows much from jazz harmony in its use of added 6<sup>th</sup>, 7<sup>th</sup> and other added note chords featured in most popular music in the early part of the 20<sup>th</sup> century.</p> <p>The orchestration includes a string section, use of saxophones, a big-band style trumpet section and a drum kit which were all features of a theatre orchestra. The Hollywood musicals developed from operas in the early part of the 20<sup>th</sup> century, incorporating features of both orchestral music and big band music, and were the bridge to the modern musicals of the 1960s, via Bernstein’s West Side Story.</p> <p>The use of mutes by the trumpet section is borrowed directly from big band style of the 1930s and 1940s. In addition, the close harmony style of scoring for the trumpets was much used by band leaders of this period.</p> <p>The rhythm of this excerpt contains a swing style/rhythm which was the main rhythmic genre of the 1930s and 1940s big band music.</p> <p>The type of voice used is very much in the style of popular music of the 1940s with an ‘American’ accent. The voices are not operatic reinforcing the popular music style of the mid-20<sup>th</sup> century.</p> <p>The vocal writing is syllabic, a trend from popular songs of the 20<sup>th</sup> century - from ‘Tin Pan Alley’ in 1910 through to present day.</p>		

**[END OF MARKING INSTRUCTIONS]**