



National
Qualifications
2024

2024 Music

Advanced Higher

Question Paper Finalised Marking Instructions

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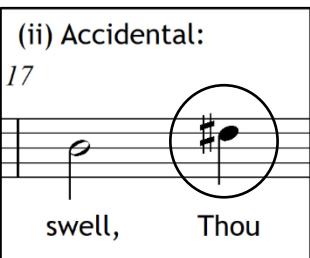


General marking principles for Advanced Higher Music

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 candidate's 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 Con sordino Triplets Tritone	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)		Augmentation	1	Do not accept other answers here.
	(c)		Option 2 Flute, French horn, Oboe, French horn, Clarinet	1	Do not accept other answers here.
2.	(a)	(i)	Imperfect	1	Also accept ii-V, I-V or IV-V.
		(ii)	Letter 'M' written above one of the following bars: 1, 3, 4 or 11	1	Do not accept other answers here.
	(b)		<div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> G 1st Inv. or I^b </div> <div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> C or IV </div> <div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> D or V </div>	1	All chords must be correct to gain the mark. Also accept: G/B G Maj/B G Maj 1 st Inv I 1 st Inv Also accept: C Maj Also accept if candidate includes root or 'a' Also accept: D Maj Also accept if candidate includes root or 'a' Roman numerals and Arabic numbers (1,2 etc.) are accepted.
	(c)	(i)	E minor	1	Also accept Em.
		(ii)	(ii) Accidental: 17 	1	The sharp sign must be accurately placed on the fourth line and precede the D. Do not accept other answers here.

Question		Expected response	Max mark	Additional guidance
3.	(a)	Polytonality	1	Do not accept other answers here.
	(b)	Diminution	1	Do not accept other answers here.
	(c)	1. Acciaccatura	1	Do not accept other answers here.
		2. Chromatic	1	Also accept chromatic scale.
		3. Interrupted	1	Also accept V-vi.
		4. Diminished (triad)	1	Also accept dim triad or dim or diminished 7 th or dim 7 th .
	(d)	Electronic Dance Music	1	Also accept EDM or electronic dance. Do not accept electric dance music or electric dance.
4.	(a)	(i)	1	<p>Only D flat, clearly written below the stave accepted. Flat symbol must precede the note and be accurately placed.</p> <p>Accept any note value. Accept stems in any direction and on either side.</p> <p>Also accept no stem.</p>
		(ii)	1	<p>Do not accept 5th on its own.</p> <p>Do not accept augmented 4th.</p>
	(b)	(i)	1	<p>All notes (pitch and rhythm) must be completely accurate for 1 mark.</p> <p>Accept if a flat symbol is placed accurately before the B.</p> <p>Accept stems in any direction or on either side.</p> <p>Accept triplet sign with or without bracket and above or below notes.</p>
		(ii)	1	<p>Pitch and rhythm must be completely accurate for 1 mark. Flat symbol must precede the note and be accurately placed.</p> <p>The tie at the Bb notes must be included.</p> <p>Accept stems in any direction or on either side.</p>

Question		Expected response	Max mark	Additional guidance
5.	(a)	Appoggiatura Classical Dominant 7 th Perfect cadence	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)	Turn	1	Do not accept other answers here.
	(c)	Irregular time signature(s)	1	Also accept time changes, 5/4, irregular or irregular metre.
	(d)	Option 1 	1	Do not accept other answers here.
	(e)	Option 3 	1	Do not accept other answers here.

Question			Expected response	Max mark	Additional guidance
6.	(a)	(i)	<p>Melody/harmony</p> <p>Change of key or modulation Dominant 7ths Imperfect or perfect cadence Major Octave leaps Sequence Suspension Trill</p> <p>Rhythm/texture/structure/timbre</p> <p>3/4 and 4/4 or time changes or simple time Anacrusis Antiphonal or imitation</p> <p>Concertino or solo strings or solo violins</p> <p>Concerto grosso Dotted rhythms Harpsichord or basso continuo Hemiola</p> <p>Homophonic and polyphonic</p> <p>Ripieno</p>	1	<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 two concepts for 1 mark.</p> <p>Accept any two concepts for 1 mark.</p> <p>Also accept anything that refers to both 3 beats and 4 beats in the bar.</p> <p>Accept canon or fugal. Do not accept fugue.</p> <p>Do not accept solo violin.</p> <p>Also accept homophonic and contrapuntal. Do not accept homophonic on its own. Do not accept polyphonic or contrapuntal on their own.</p> <p>Also accept strings or anything that implies a group of strings. Do not accept orchestra or Baroque orchestra or chamber orchestra or string quartet.</p>

Question		Expected response	Max mark	Additional guidance
	(ii)	<p>Melody/harmony</p> <p>Acciaccatura Broken chord or arpeggio Chromatic Contrary motion Dissonance or discords</p> <p>Major and minor or change of key(s)</p> <p>Octave leaps Pedal or inverted pedal Perfect cadence Sequence Trill Whole-tone scale</p> <p>Rhythm/texture/structure/timbre</p> <p>2/4 or 4/4 or simple time Accents Antiphonal or imitation Flute(s) or piccolo(s) or oboe(s) or bassoon(s) Homophonic (French) horn(s) or trumpet(s) or trombone(s) or tuba(s) Orchestra Staccato Syncopation Tambourine or triangle or cymbals Triplets</p>	1	<p>Accept any two concepts for 1 mark. Do not accept grace notes. Accept chromatic scale(s).</p> <p>Do not accept major on its own. Do not accept minor on its own. Do not accept modulation.</p> <p>Accept any two concepts for 1 mark.</p> <p>Also accept sfz or sforzando.</p> <p>Also accept strings and woodwind and brass and percussion.</p> <p>Also accept tam-tam.</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 • rhythm/texture/structure/timbre. <p>This should be a written description of what is heard and not simply a list of similarities/differences.</p>	4	<p>4 marks Six similarities/differences.</p> <p>3 marks Four or five similarities/differences.</p> <p>2 marks Two or three similarities/differences.</p> <p>1 mark 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 maximum of 2 marks only can be awarded for this part of the question.</p>

Question		Expected response	Max mark	Additional guidance
		<p>Similarities</p> <ol style="list-style-type: none"> 1. Antiphonal or imitation 2. Change of key 3. Octave leaps 4. Perfect cadence 5. Sequence 6. Simple time <p>Differences When identifying paired differences one concept in bold from each excerpt must be included in the response.</p> <ol style="list-style-type: none"> 1. Excerpt 1 is a concerto grosso. Excerpt 2 is a symphony. 2. Excerpt 1 is performed by strings. <p>Excerpt 2 is performed by a symphony orchestra.</p> <ol style="list-style-type: none"> 3. Excerpt 1 uses time changes. Excerpt 2 is in 4/4 throughout. 4. Excerpt 1 is homophonic and polyphonic. Excerpt 2 is homophonic. 5. Excerpt 1 is major. Excerpt 2 is major and minor. 6. Excerpt 1 uses trills. Excerpt 2 uses trills and acciaccaturas. 		<p>Similarities may be written in any order.</p> <p>Differences may be written in any order. The concepts Baroque and Romantic will not be credited here.</p> <p>Also accept symphonic poem or tone poem.</p> <p>Also accept anything that implies a group of strings. Do not accept Baroque orchestra or chamber orchestra or string quartet.</p> <p>Also accept full or large or Romantic orchestra. Do not accept orchestra on its own.</p> <p>Also accept anything that refers to both 3 beats and 4 beats in a bar.</p> <p>Also accept 4 beats in a bar.</p> <p>Also accept homophonic and contrapuntal.</p>

Question	Expected response	Max mark	Additional guidance
	<p>Excerpt 1 only</p> <ul style="list-style-type: none"> • Anacrusis • Concertino and ripieno • Dominant 7ths • Dotted rhythms • Harpsichord or basso continuo • Hemiola • Imperfect cadence • Suspension <p>Excerpt 2 only</p> <ul style="list-style-type: none"> • Accents • Broken chord or arpeggio • Chromatic or chromatic scales • Contrary motion • Dissonance or discords • Pedal or inverted pedal • Staccato • Syncopation • Triplets • Whole-tone scale 		Also accept sfz or sforzando .

Question		Expected response	Max mark	Additional guidance
	(ii)	<p>Conclusion Excerpt 1 is from the Baroque period. Excerpt 2 is from the Romantic period. Justification for each period must refer to at least one concept across the categories of: <ul style="list-style-type: none"> • melody/harmony • rhythm/texture/structure/timbre and may be linked to answers from 6(a) or 6(b)(i). </p> <p>Suggested justifications</p> <p>Excerpt 1 is from the Baroque period because:</p> <ul style="list-style-type: none"> • the use of harpsichord or basso continuo • it is a concerto grosso • the use of a string orchestra • the use of ornamentation • the use of sequences • the use of imitation • the use of diatonic harmony <p>Excerpt 2 is from the Romantic period because:</p> <ul style="list-style-type: none"> • the use of a large or symphony orchestra • prominent percussion instruments • use of whole-tone scale • use of chromaticism • a wide dynamic range 	2	<p>2 marks Both periods must be correctly identified and justified to achieve 2 marks.</p> <p>1 mark</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>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 concertino or ripieno.</p> <p>Also accept trills.</p> <p>Also accept tonic and dominant or the use of clear cadence points.</p> <p>Also accept reference to a wider range of instruments.</p> <p>Also accept reference to tambourine or triangle or cymbals or tam-tam.</p> <p>Also accept use of accents or <i>sfz</i> or <i>sforzando</i>.</p>

[END OF MARKING INSTRUCTIONS]