



National
Qualifications
2016

2016 Music

Advanced Higher

Finalised Marking Instructions

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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) You should not accept any answer that is not in the Marking Instructions. Use professional judgement when candidates' responses do not exactly match the Marking Instructions but carry the same meaning.
- (d) Candidates are asked to tick one or two boxes in multiple choice questions. Accept a cross or any other sign which makes the candidate's intentions clear.
- (e) Where a candidate has provided more than one answer, eg by ticking two boxes instead of one or adding an extra wrong answer, place a cross beside the wrong answer and deduct the mark assigned to the correct answer. If this has happened more than once, or several times, the mark cannot go below zero, ie into negative marks.
- (f) Accept inaccurate spelling where the candidate's intention is clear.

Detailed Marking Instructions for each question

| Question | | | Expected response | Max Mark | Additional Guidance |
|----------|-----|--|---|----------|---|
| 1. | (a) | | Madrigal Syllabic Time changes Renaissance | 4 | 1 mark for each correct answer. Candidate responses can be listed in any order. |
| | (b) | | Countertenor | 1 | Also accept male alto or counter tenor. |
| 2. | (a) | | Tremolando Chromatic scale Diminished 7th Acciaccatura | 4 | 1 mark for each correct answer. Candidate responses can be listed in any order. |
| | (b) | | Plainchant | 1 | Also accept plainsong and Gregorian chant. Chant on its own is not accepted. |
| | (c) | | Mode/modal | 1 | Also accept melodic minor. Minor on its own is not accepted. |
| | (d) | | Diminution | 1 | No other answers are accepted. |
| | (e) | | Answer iii <input type="checkbox"/>  <input type="checkbox"/>  <input checked="" type="checkbox"/>  | 1 | No other answers are accepted. |
| 3. | (a) | | 1. Pedal 2. French horn 3. Mordent 4. Perfect | 4 | 1 mark for each correct answer for parts 1 to 4. 1. Also accept drone. 2. Also accept horn. 3. Also accept grace note. |
| | (b) | | Contemporary jazz | 1 | No other answers are accepted. |
| | (c) | | 5 4 | 1 | Accept 5/4 if written as a fraction. Also Accept $\frac{5}{8}$ Also accept 5. Also accept Irregular time signatures. |

| Question | | | Expected response | Max Mark | Additional Guidance |
|----------|-----|------|---|----------|--|
| 4. | (a) | | | 1 | <p>All rhythms (notes and rest) in bars 3 to 5 must be correct for one mark. However, in bar 4 a dotted crotchet with a quaver rest is accepted.</p> <p>The quavers need not be beamed correctly.</p> <p>Accept stems in any direction and on either side.</p> |
| | (b) | | Augmented | 1 | No other answers accepted. |
| | (c) | | B(crotchet) above the stave, A sharp(quaver) – 5 th line, G(quaver) – 4 th space and B (crotchet) | | <p>Pitch, rhythm, and accidental (in front of note and placed accurately) must be correct for 1 mark.</p> <p>Accept stems in any direction or on either side.</p> |
| | (d) | (i) | whole tone | 1 | No other answers accepted. |
| | | (ii) | B flat(quaver) – 3 rd line | 1 | <p>Only B flat, clearly written on 3rd line, accepted. Flat symbol must precede the note and be placed accurately.</p> <p>Accept any note value. Accept stems in any direction or on either side. Also accept with no stem.</p> |

| Question | | | Expected response | Max Mark | Additional Guidance | | | | |
|---------------------|---------------------|------|---|----------|--|---------------------|---------------------|---|---|
| | (e) | (i) | <table><tr><td>F or I</td><td>Gm or II</td></tr><tr><td>1st Inv</td><td>1st Inv</td></tr></table> | F or I | Gm or II | 1 st Inv | 1 st Inv | 1 | <p>For chord in bar 7 accept any of the following: F / A Fmaj/A Fmaj, 1st Inv. Ib</p> <p>For chord in bar 8 accept any of the following: Gm/Bb Gm 1st Inv. IIb G without m/minor not accepted.</p> <p>Roman numerals and Arabic numbers (1, 2 <i>etc.</i>) are accepted.</p> <p>Both chords must be correct to gain the mark.</p> |
| F or I | Gm or II | | | | | | | | |
| 1 st Inv | 1 st Inv | | | | | | | | |
| | | (ii) | D(dotted minim) | 1 | <p>Accept D in any octave, stem on either side of the note.</p> <p>The note must be written as a dotted minim.</p> | | | | |
| 5. | (a) | | Bb(major) | 1 | <p>Bb or Bb major (or flat written as a word).</p> <p>Bb minor not accepted.</p> | | | | |
| | (b) | | A crotchet rest and a quaver rest should be inserted after the B(minim) in bar 4. | 1 | <p>Dotted crotchet rest, or 3 quaver rests also accepted. The order in which the rests appear is not relevant. Rests must total 3 quavers in value.</p> | | | | |
| | (c) | | The tie is missing in bar 2 between the D(quaver) and the D(crotchet) | 1 | <p>Tied Ds are in bar 2. Accept tie above or below the note head.</p> <p>If additional ties have been provided place a cross beside the additional tie and deduct the mark assigned to the correct answer.</p> | | | | |

| Question | | | Expected response | Max Mark | Additional Guidance |
|----------|-----|-----|---|-------------------|--|
| | (d) | | F(crotchet) - 5 th line and E(dotted minim) - 4 th space. | 1 | <p>No other answer accepted here. Both pitch and rhythm must be correct to achieve the mark.</p> <ul style="list-style-type: none"> Each note must have the majority of the note head in the correct place. Accept stems which are written up or down, on either side of the note head. The dot must be after the second note. |
| 6. | (a) | (i) | <p><u>Melody/harmony:</u> Appoggiatura Arpeggios or broken chords Change of key or modulation Chromatic Contrary motion Diminished 7th chord Dominant 7th chord Imperfect cadence Major Minor or relative minor or minor scale Perfect cadence Sequence Suspension Turn</p> <p><u>Texture/structure/form/timbre/dynamics:</u> Alberti bass Bassoon (or French horn or oboe) Forte or fortissimo (f / ff) Homophonic Imitation Piano and orchestra Sforzando / sfz (or accents) Staccato</p> | <p>1</p> <p>1</p> | <p>Accept any two concepts for 1 mark.</p> <p>Chromatic scale is not accepted.</p> <p>Melodic minor not accepted.</p> <p>Accept any two concepts for 1 mark.</p> <p>Only one instrument to be credited.</p> <p>Both piano and orchestra must be mentioned within the list to be credited. Just piano or just orchestra would not be accepted. (Concerto will not be credited as an answer at this stage; this will be credited in Q6(b) (ii).)</p> |

| Question | | | Expected response | Max Mark | Additional Guidance |
|----------|--|------|--|----------|---|
| | | (ii) | <p><u>Melody/harmony:</u> Arpeggios or broken chords Bitonality or polytonality Cluster or discord Chromatic or chromatic scale Diminished 7th chord(s)/diminished chord(s)</p> <p>Minor Modulation or modulation to major Sequence Suspension Turn</p> <p><u>Texture/structure/form/timbre/dynamics:</u> Antiphonal or imitation Homophonic Piano(s) and orchestra Unison</p> <p>Bass drum (or castanets or snare/side drum)</p> <p>Con sordino (or muted)</p> <p>Forte or fortissimo (f or ff) Piccolo Pizzicato Sforzando / sfz (or accents) Staccato Trombone(s) or trumpet(s) or tuba(s)</p> | 1 | <p>Accept any two concepts for 1 mark.</p> <p>Also accept dissonance or anything that implies dissonance.</p> <p>Major on its own is not accepted.</p> <p>(Concerto will not be credited as an answer at this stage; this will be credited in Q6(b) (ii).)</p> |
| | | | <p><u>Texture/structure/form/timbre/dynamics:</u> Antiphonal or imitation Homophonic Piano(s) and orchestra Unison</p> <p>Bass drum (or castanets or snare/side drum)</p> <p>Con sordino (or muted)</p> <p>Forte or fortissimo (f or ff) Piccolo Pizzicato Sforzando / sfz (or accents) Staccato Trombone(s) or trumpet(s) or tuba(s)</p> | 1 | <p>Accept any two concepts for 1 mark.</p> <p>Both piano and orchestra must be mentioned within the list to be credited. Just piano or just orchestra would not be accepted.</p> <p>Only one instrument credited. Drum is not accepted.</p> <p>As an answer on its own or when applied to trumpet(s) only.</p> <p>Italian term only.</p> |

| Question | | | Expected response | Max Mark | Additional Guidance |
|----------|-----|-----|--|----------|---|
| | (b) | (i) | <p>Answers should focus on Type of work/Melody/harmony and Texture/structure/form/timbre/dynamics. This should be a written description of what is heard and not simply a list of similarities/differences.</p> <p><u>Similarities</u></p> <ol style="list-style-type: none"> 1) Arpeggio or broken chords 2) Chromatic (not chromatic scales) 3) Concerto 4) Diminished 7th 5) Forte or fortissimo (f or ff) 6) Homophonic 7) Imitation 8) Modulation 9) Piano and orchestra 10) Sequences 11) Sforzando / sfz (or accents) 12) Staccato 13) Suspension 14) Turn <p><u>Differences</u></p> <ol style="list-style-type: none"> 1) Excerpt 1 - small dynamic range: excerpt 2 - wide dynamic range 2) Excerpt 1 is major; excerpt 2 is minor. 3) Excerpt 1 - consonant harmony: excerpt 2 - dissonance or discords or clusters. 4) Excerpt 1 - small orchestra: excerpt 2 - large orchestra. 5) Excerpt 1 uses imitation: excerpt 2 uses antiphony. 6) Excerpt 1 features a prominent oboe: excerpt 2 features prominent trumpet(s)/muted trumpet(s). 7) Excerpt 1 only - uses an alberti bass 8) Excerpt 2 only - uses percussion 9) Excerpt 2 only - uses pizzicato (Italian term only) 10) Excerpt 2 only - uses bitonality or polytonality. | 4 | <p>Accept any combination of six similarities/ differences.</p> <p><u>4 marks</u> Six similarities/differences.</p> <p><u>3 marks</u> Four or five similarities/differences.</p> <p><u>2 marks</u> Two or three similarities/differences.</p> <p><u>1 mark</u> One similarity/difference</p> <p>Similarities may be written in any order.</p> <p>Differences may be written in any order.</p> <p>Where relevant, candidates must refer to features of both excerpts when describing the differences.</p> <p>2) This refers to the overall tonality: it is recognised that both excerpts feature modulation.</p> <p>Also accept chamber orchestra.</p> <p>Also accept any one of the following: bass drum or castanets or snare drum/side drum. Drum is not accepted.</p> <p>The concepts classical and neo-classical/ 20th century will not be credited here.</p> <p>Where no extended answer is provided, ie 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 |
|----------|-----|-----|---|----------|---------------------|
| | (b) | (i) | <p style="text-align: center;">Additional guidance for extended answers in Q6 (b) (i)</p> <p>Similarities:</p> <ul style="list-style-type: none"> • Arpeggio: The playing of arpeggios (broken chords) is used by both orchestra and soloist in each piece. • Chromatic: The harmony used by both composers features chromatic chords. • Concerto: Both excerpts feature a single solo instrument and orchestral accompaniment. • Diminished 7th: In both excerpts the composers have used diminished 7th chords. • Forte / Fortissimo: Both pieces feature prominent 'forte' or 'fortissimo' playing from both soloist and accompaniment. • Homophonic: Both pieces are homophonic as they use a single melodic idea/ theme with accompaniment. • Imitation: The copying of ideas by another instrument is incorporated as a feature of the melody in both excerpts. • Modulation: Although opening with different tonality, both excerpts feature changes of key during the extract. • Piano and orchestra: Both excerpts feature a solo piano with orchestral accompaniment. • Sequences: Each piece features melodic and harmonic sequences. • Sforzando / Accents: The use of sforzando/accents is a feature of both pieces. • Suspension: Both composers use suspensions as part of the harmony in each piece. • Staccato: Short, detached playing is a feature used in both pieces. • Turn: While both excerpts feature different ornaments, only a turn is used in both pieces. <p>Differences:</p> <ul style="list-style-type: none"> • Excerpt 1 uses a limited range of dynamics because it uses an orchestra with no percussion or large brass section. Excerpt 2 features a much larger range because of using a large, modern orchestra with full brass section and additional percussion. • Excerpt 1 is based in a major key while excerpt 2 opens in a minor key, with a brief modulation before returning to minor. • Excerpt 1 uses conventional harmony based around tonic, dominant and relative minor keys while excerpt 2 is much more adventurous in using dissonance/discord and clusters. • Only excerpt 2 features the use of pizzicato to achieve a different timbre within the music, excerpt 1 does not. • Excerpt 2 is more adventurous in the use of harmony by incorporating bitonality / polytonality in to the music; excerpt 1 uses a more conventional harmonic palette. • The overall sound of each piece is different because of the size of orchestra used - excerpt 1 is a classical 18th century orchestra while excerpt 2 uses a large modern, 20th century orchestra. • Excerpt 2 uses a range of percussion instruments including bass drum, snare/side drum and castanets. • Imitation is used in both excerpts but only excerpt 2 uses antiphony. | | |

| Question | | | Expected response | Max Mark | Additional Guidance |
|----------|--|------|--|----------|--|
| | | (ii) | <p><u>Conclusion:</u></p> <p>Excerpt 1 is from a concerto in the Classical style/period.</p> <p>Excerpt 2 is from a concerto in the Neo-classical or 20th century 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"> • Melody/harmony • Texture/structure/form/timbre/dynamics <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 a concerto in the Classical style/period because:</p> <ul style="list-style-type: none"> • the melody features ornamentation • the harmony is tonal • there are modulations to related keys • the small orchestra is mostly strings <p>Excerpt 2 is from a concerto in the Neo - classical or 20th century style/period because:</p> <ul style="list-style-type: none"> • the large orchestra includes lower brass or high woodwind or percussion instruments • the harmony is dissonant or features discords or clusters or is chromatic • there is bitonality or polytonality • there is a wide range of dynamics • there is a range of instrumental techniques such as con sordino or pizzicato. | 2 | <p>Also accept modern.</p> <p><u>2 marks</u> Both styles/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 styles/periods must be correctly identified to achieve 1 mark or • One style/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 style/period has been provided, discount the identification of the correct style/period when marking this question.</p> <p>Identifying both works only as a concerto will not be credited here, as concerto will have been credited in Q6(b)(i).</p> <p>Accept turns and appoggiaturas.</p> <p>Accept small or chamber orchestra.</p> <p>Also accept dissonance or anything that implies dissonance.</p> <p>Accept muted.</p> |

| Question | | | Expected response | Max Mark | Additional Guidance |
|----------|--|--|---|----------|---------------------|
| | | | <p style="text-align: center;">Additional guidance for Q6 (b) (ii)</p> <p>Excerpt 1 is a Concerto from the classical period because:</p> <ul style="list-style-type: none"> • orchestra uses predominantly strings with woodwind and horns (18th century classical orchestra) • range of dynamics is limited because of the timbre of the orchestra • occasional use of sforzando or accents typical of this time within the context of the overall dynamic range • ornamentation is typical of classical period - turn/appoggiatura • harmony used is typical of classical period - tonic, dominant and relative minor • modulation to relative minor typical of classical sonata form • use of imitation between soloist and orchestra or within the orchestra typical of classical composition • use of Alberti style (broken chords) within the piano part is a feature of keyboard composition • dominant or diminished 7th chords and suspensions (at cadence points) exemplifies typical use within a 'classical' composition • occasional use of short chromatic harmony (chords) is appropriate to this period of composition <p>Excerpt 2 is a Concerto in a Neo-classical style or from the 20th century because:</p> <ul style="list-style-type: none"> • solo instrument and accompaniment, a style of composition from the classical period, put in to a modern setting: adventurous use of a large range of harmony, large and unusual orchestral forces (bass drum, snare/side drum, use of con sordino/muted). • large size of the orchestra • orchestra uses a large range of instruments including a large brass section and percussion, including bass drum, snare/side drum and castanets • con sordino in the trumpets, highlights the addition of different instrumental techniques to the composer's colour palette. • range of dynamics is large because of the size of the orchestra and the extremes used in music of the 20th century. This is further highlighted by the use of sforzando/accents. • use of bitonality (polytonality) and dissonance/clusters exemplifies harmony used within compositions of the 20th century. • use of a range of conventional harmonies (perfect cadence, a modulation to a related key and a homophonic texture) are all illustrative features of classical composition but used within a 20th century timbre • the use of imitation and particular use of antiphony illustrate the composer using a technique from pre-classical times in a 20th century context affirming this piece as Neo-classical. | | |

[END OF MARKING INSTRUCTIONS]