



National  
Qualifications  
2019

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**2019 Music**

**Advanced Higher**

**Finalised Marking Instructions**

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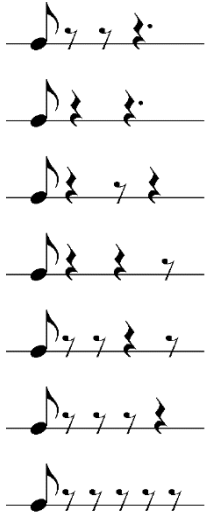


## General marking principles for Advanced Higher Music

*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) 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)		Antiphonal Hemiola Sequence Trill	4	1 mark for each correct answer.  Candidate responses may be listed in any order.  Do not accept other answers here.
	(b)		Recitative	1	Also accept recit. Also accept oratorio.
	(c)		Obbligato	1	Do not accept other answers here.
	(d)		3 <sup>rd</sup> option	1	Do not accept other answers here.
	(e)		1. Soprano 2. Tenor 3. Alto 4. Bass	1	All voices must be in the correct order for 1 mark. 'STAB' abbreviations also accepted.
	(f)		Oratorio	1	Do not accept other answers here.
2.	(a)	(i)	 <p>Accepted combinations of rests for boxed section.</p> 	1	Also accept crotchet rest instead of two quaver rests. Each beat must add up to 3 quavers – a dotted crotchet rest is <b>not</b> acceptable as the first rest. The following options are accepted  The <b>first beat</b> has one quaver, plus two quaver rests, <i>or</i> one crotchet rest.  The <b>second beat</b> may consist of a dotted crotchet rest; one quaver rest and one crotchet rest (in any order); three quaver rests.  The rests must be completely correct for 1 mark.

Question		Expected response	Max mark	Additional guidance
	(ii)	C or C maj	1	Also accept chord IV (or 4).  Do not accept Cm or any other C chord.  Accept C or IV (4) in any inversion.
	(iii)	D (dotted minim) – above the stave	1	Only D, clearly written above a single ledger line accepted.  Accept any note value. Accept stems in any direction or on either side. Also accept with no stem.
	(b)	Polytonality or bitonality	1	Do not accept other answers here.
3.	(a)	1. Pedal  2. Homophonic 3. Imperfect 4. String Quartet	4	1 mark for each correct answer for parts 1 to 4. 1. Also accept pedal point or pedal note. Do not accept inverted pedal. 2–4. Do not accept other answers here.
	(b)	Fugue	1	Do not accept other answers here.
	(c)	Tierce de Picardie	1	Do not accept other answers here.
4.	(a) (i)	A (quaver) – 2 <sup>nd</sup> space G (quaver) – 2 <sup>nd</sup> line F (quaver) – 1 <sup>st</sup> space D (quaver) – below the stave	1	All notes (pitch and rhythm) must be correct for 1 mark.  The quavers need not be beamed correctly.  Accept stems in either direction and on either side.
	(ii)	Tritone	1	Also accept Augmented/Aug 4 <sup>th</sup> .  Diminished 5 <sup>th</sup> not accepted.
	(b) (i)	The sharp sign must be placed accurately within the space and precede the 2 <sup>nd</sup> C note.	1	Do not accept other answers here.
	(ii)	A flat – 1 <sup>st</sup> space	1	Only A flat, clearly written on 1 <sup>st</sup> space accepted. Flat symbol must precede the note and be placed accurately.  Accept any note value. Accept stem in any direction or on either side. Also accept with no stem.
	(c)	The note should be played one octave lower than written.	1	Also accept play an octave lower. Accept any wording which implies 8 notes lower than the printed pitch.

Question		Expected response	Max mark	Additional guidance
5.	(a)	Neo-classical French horn Turn Alberti bass	4	1 mark for each correct answer.  Candidate responses can be listed in any order.  Do not accept other answers here.
	(b)	Irregular time signature(s)	1	Also accept irregular, irregular metre, time changes or any indication of 7 beats in the bar.
	(c)	Soul music	1	Accept soul.
6.	(a)	(i) <u>Melody/harmony</u> Arpeggio Chromatic Diminished 7 <sup>th</sup> Major Modulation Melismatic Pedal Perfect cadence Plainchant or modal Sequence Suspension Trill	1	Accept any <b>two</b> concepts for 1 mark.  Do not accept chromatic scale.  Accept modulation to minor. Do not accept minor on its own. Also accept melisma.
		<u>Rhythm/texture/structure/form/timbre</u> A cappella Allegro and adagio  Anacrusis Homophonic Imitation Polyphonic or contrapuntal SATB choir  Soprano or mezzo soprano and countertenor or alto Strings Trumpet(s) or timpani Unison or octaves or 8ves 2 or 4 beats in the bar or common time and 3 beats in the bar or change of time signature	1	Accept any <b>two</b> concepts for 1 mark.  Both tempi must be identified but can be in any order. Accept lento or largo in place of adagio. Italian terms only accepted.  Also accept mixed voice choir or mixed voice chorus or male and female voices. Choir or chorus on its own is not accepted.  Both voice types must be identified.  Accept chamber orchestra or small orchestra. Also accept monophonic.  Accept simple time. <b>Both</b> time signatures must be identified.

Question		Expected response	Max mark	Additional guidance
	(ii)	<p><b><u>Melody/harmony</u></b>            Change of key            Discord            Minor and Major</p> <p>Modal            Pedal            Sequence            Syllabic</p>	1	<p>Accept any <b>two</b> concepts for 1 mark.</p> <p>Accept dissonance.            Major on its own is not accepted.            Minor on its own is not accepted.            Accept in any order.</p>
		<p><b><u>Rhythm/texture/structure/form/timbre</u></b>            Accents            Allegro            Antiphonal or Imitation            Bongos or congas or cymbals            Homophonic            Orchestra            Ostinato            Pizzicato            SATB</p> <p>Baritone</p> <p>Staccato            Syncopation or off the beat            Timpani or piano or trumpet(s) or harp            Unison or octaves or 8ves            Xylophone or marimba            2 or 4 beats in the bar            5/4 time or irregular time signature</p>	1	<p>Accept any <b>two</b> concepts for 1 mark.            Accept <i>sfz</i> or &gt;.</p> <p>Also accept mixed voice choir or mixed voice chorus, or male and female voices or children's or boys' choir. Choir or chorus on its own is not accepted.            Accept tenor or shouted/spoken text. Bass not accepted. Do not accept male voice.</p> <p>Accept simple time or common time. Accept anything that indicates 5 beats in the bar – accept 5 beats, or 5/8, or time changes.</p>

Question		Expected response	Max mark	Additional guidance
	(b) (i)	<p>Answers should focus on</p> <ul style="list-style-type: none"> <li>Type of work</li> <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>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>Mass</li> <li>Settings of the same text (Gloria)</li> <li>Both use modality</li> <li>Both include minor sections</li> <li>Both feature a pedal</li> <li>Sequences</li> <li>Unison or octaves or 8ves</li> <li>Imitation</li> <li>Mixed voice choir or SATB</li> <li>Timpani or trumpets</li> <li>Allegro</li> <li>2 or 4 beats in the bar or simple time</li> </ol>		<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 <b>2 marks</b> only can be awarded for this part of the question.</p> <p>Similarities may be written in any order.</p> <p>Accept settings of the <b>same</b> Latin text Both are in a minor key is not an acceptable answer.</p> <p>Accept mixed voice choir or mixed voice chorus or male and female voices.</p> <p>Accept common time.</p>

Question	Expected response	Max mark	Additional guidance
	<p><b>Differences</b> When identifying differences 1–5, candidates should refer to the features of <b>both</b> excerpts.</p> <ol style="list-style-type: none"> <li>1) Excerpt 1 – a pair of solo voices; excerpt 2 – solo baritone</li> <li>2) Excerpt 1 – melismatic; excerpt 2 – syllabic</li> <li>3) Excerpt 1 – strings, brass and timpani; excerpt 2 – symphony orchestra</li> <li>4) Excerpt 1 – timpani; excerpt 2 – wide variety of percussion</li> <li>5) Excerpt 1 – homophonic <b>and</b> polyphonic; excerpt 2 – homophonic</li> </ol> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p><b>Excerpt 1 only</b> a cappella change of time signature countertenor(s) diminished 7<sup>th</sup> major (tonality) modal or plainchant modulation suspension trills</p> </div> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p><b>Excerpt 2 only</b> antiphonal bongos or congas or cymbals or claves or piano boys’ /children’s choir change(s) of key dissonance irregular time signatures major <b>and</b> minor off-beat accents pizzicato shouted or spoken text syncopation or off the beat time changes</p> </div>		<p>Differences may be written in any order. The concepts Baroque, 20<sup>th</sup> century or Modern will <b>not</b> be credited here.</p> <p>Accept duet for Excerpt 1.</p> <p>Accept chamber orchestra or small orchestra.</p> <p>Accept in any order.</p> <p>Accept Male Altos.</p> <p>Accept major modulating to minor. Do not accept stays in a major key. Do not accept both excerpts have modulations.</p> <p>Do not accept both excerpts have key changes.</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>Mass:</b> Both excerpts are taken from a setting of the Mass.</li> <li>2) <b>Text:</b> Both examples are settings of the <b>Gloria</b> section of the Mass.</li> <li>3) There are sections with <b>modal</b> inflections (opening of excerpt 1, flattened 7<sup>th</sup> in excerpt 2).</li> <li>4) <b>Tonality:</b> The music of <b>excerpt 1</b> begins with a brief a cappella section sung by tenor voices in unison. This is followed by a short passage featuring solo voices (a major arpeggio) before the mixed-voice chorus makes its first appearance with a rising, sequential idea that is sung by all the voices. The music is in a major key, though there is a modulation to a minor key. <b>Excerpt 2</b> begins in a minor key, but soon shifts to the major, which is the prevailing tonality in the first section, but with frequent minor-major shifts.</li> <li>5) <b>Pedal:</b> the held/repeated note in the bass can be heard in both excerpts.</li> <li>6) <b>Sequences:</b> Melodic ideas in both excerpts are treated sequentially.</li> <li>7) <b>Unison/octaves/8ves:</b> Where all the voices are singing the same notes (or notes an octave apart)</li> <li>8) <b>Imitation:</b> This is a prominent feature of music of the Baroque period, but excerpt 2 (20<sup>th</sup> century) also makes use of the copying of a musical idea by another voice or instrument.</li> <li>9) <b>Mixed voice choir:</b> While both excerpts feature a mixed-voice choir (SATB); in <b>excerpt 1</b> counter-tenors sing instead of altos. <b>Excerpt 2</b> also has a boys'/children's choir.</li> <li>10) <b>Timpani/trumpets</b> – impart a bright festive tone to music of the Baroque period, especially as the trumpet parts are always high (due to the lack of valves).</li> <li>11) <b>Allegro:</b> Both excerpts are performed at a bright, brisk tempo, though excerpt 1 begins and ends with short, slower sections (<b>Adagio</b>).</li> <li>12) <b>Simple time:</b> Music with 2, 3 or 4 beats in the bar, with the beats dividing into 2's, 4's, 8's etc.</li> </ol> <p><b><u>Differences</u></b></p> <ol style="list-style-type: none"> <li>1) <b>Excerpt 1</b> – Features a pair of solo voices: soprano (or mezzo-soprano) and counter-tenor (or alto), whereas <b>excerpt 2 features a solo baritone</b>.</li> <li>2) <b>Excerpt 1</b> – The word-setting is predominantly melismatic; whereas <b>excerpt 2 is predominantly syllabic</b>.</li> <li>3) <b>Excerpt 1</b> – The accompanying instruments are strings, brass and timpani (a small or chamber orchestra), <i>whereas excerpt 2 features a symphony orchestra</i>.</li> <li>4) <b>Excerpt 1</b> – has only one percussion instrument – timpani, <i>whereas excerpt 2 has a wide range of percussion (bongos, congas, claves, cymbals, marimba) in addition to timpani</i>.</li> <li>5) <b>Excerpt 1</b> – predominantly polyphonic with brief homophonic sections, whereas <b>excerpt 2 is homophonic</b>.</li> </ol>

Question	Expected response	Max mark	Additional guidance
			<p><b>Excerpt 1 only</b></p> <ul style="list-style-type: none"> <li>• <b>a cappella</b> – features at the start of excerpt</li> <li>• <b>change of time signature</b> – 2 or 4 beats in the bar, changing to 3 beats in the bar for a complete section</li> <li>• <b>counter-tenors</b> – male altos</li> <li>• <b>major tonality</b> – music built around a major scale, using major chords.(refer to full description of tonality given above)</li> <li>• <b>modal or plainchant</b> – plainchant usually uses the early forms of scale – <b>modes</b> (for example Dorian – D-D; Aeolian A-A, using only the white keys of the keyboard) and is described as simple, unaccompanied melodies, usually sung by male voices, moving largely by step and in fairly free rhythm</li> <li>• <b>modulation</b> – the musical process of moving gradually to a new key as opposed to an abrupt and unprepared key-change</li> <li>• <b>polyphonic</b> – intertwining strands of melody</li> <li>• <b>suspension</b> – harmonic tension created by a note from one chord being held over and creating a dissonance with the following chord, which is then resolved</li> <li>• <b>trill</b> – a rapid alternation between two adjacent notes.</li> </ul> <p><b>Excerpt 2 only</b></p> <ul style="list-style-type: none"> <li>• <b>antiphonal</b> – where a musical idea is passed between two different groups of contrasting timbres/register</li> <li>• <b>boys’/children’s choir</b> – a group of boys with unchanged voices/treble voices</li> <li>• <b>changes of key</b> – when the key-centre changes; a key-change is abrupt, <i>without</i> the gradual change that is a feature of a modulation</li> <li>• <b>dissonance</b> – a group of notes that clash with each other</li> <li>• <b>irregular time signatures</b> – cannot be divided into equal groups of 2 or 3 beats. Often there will be 5 or 7 beats in the bar</li> <li>• <b>major and minor</b> – music built around major scales, using major chords and minor scales using minor chords(refer to full description of tonality given above)</li> <li>• <b>off-beat accents</b> – notes that don’t fall on the beat, and which are emphasised</li> <li>• <b>pizzicato</b> – using the fingers to pluck the strings of an instrument (violin/cello/double bass) that is more often played using the bow (arco)</li> <li>• <b>shouted/spoken text</b> – words shouted/spoken without definite pitch, rather than being sung</li> <li>• <b>syncopation</b> – a rhythmic effect where off-beat notes are accented to produce an unexpected, exciting result</li> <li>• <b>time changes</b> – where the number of beats in a bar changes, often from one bar to the next, creating a restless, unsettling effect.</li> </ul>

Question	Expected response	Max mark	Additional guidance
	<p>(ii) <b>2 marks</b> Both styles/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 styles/periods must be correctly identified to achieve <b>1 mark</b> or</li> <li>• one style/period must be correctly identified <b>and</b> justified to achieve <b>1 mark</b>.</li> </ul> <p><b>Conclusion</b></p> <p>Excerpt 1: <b>Baroque</b> style/period.</p> <p>Excerpt 2: <b>20<sup>th</sup> century</b> or <b>Modern</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>• <b>Melody/harmony</b></li> <li>• <b>Rhythm/texture/structure/form /timbre</b> and may be linked to answers from 6(a) or 6(b)(i).</li> </ul> <p><b>Suggested justifications</b></p> <p><b>Excerpt 1</b> is from the <b>Baroque</b> period because of</p> <ul style="list-style-type: none"> <li>• the instrumentation – strings and high trumpets</li> <li>• the use of ornaments</li> <li>• the polyphonic texture</li> <li>• the use of suspension</li> <li>• the use of imitation</li> </ul> <p><b>Excerpt 2</b> is from the <b>20<sup>th</sup> century</b> or <b>Modern</b> style/period because of</p> <ul style="list-style-type: none"> <li>• wide variety of percussion instruments or any <b>one</b> of bongos, claves, congas, marimba, piano, xylophone</li> <li>• the use of discord</li> <li>• the irregular time signatures or 5/4</li> <li>• the strongly syncopated rhythms</li> <li>• the use of the solo voice with shouting or speaking.</li> </ul>		<p>Mass will not be credited here.</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>Accept high trumpets on their own. Also accept chamber orchestra or Baroque orchestra</p> <p>Also accept wide range of dynamics.</p> <p>Also accept dissonance.</p> <p>Do not accept jazzy rhythms.</p>

Question	Expected response	Max mark	Additional guidance
			<p style="text-align: center;"><b>Additional guidance for Q6 (b)(ii)</b></p> <p><b><u>Excerpt 1</u></b> is from the Baroque period, the main characteristics of which are</p> <p>A move away from modes to music written in major or minor keys. The music was often very energetic and busy with frequent ornaments (trill and mordent in particular) to decorate the melodies. The harmony was predominantly consonant, with discords being used for special effect and to create tension. This was often done through the use of suspensions (see Excerpt 1 only – above) and employing chromatic notes that were foreign to the key. The texture was mainly polyphonic/contrapuntal and imitation and fugue were common features of this style of music.</p> <p><b>Instruments/voices</b></p> <ul style="list-style-type: none"> <li>• Strings: Trumpets: Organ: Continuo – often cello plus keyboard instrument: Percussion – likely to be limited to timpani.</li> </ul> <p><b><u>Excerpt 2</u></b> is from the 20<sup>th</sup> century or Modern period, the main characteristics of which are</p> <p>A move away from consonant harmony to much more dissonant harmony, where consonant chords (no clashes) are sometimes used for special effect – the opposite of earlier music. The influence of jazz and popular music resulted in harmony where chords with added notes (2<sup>nd</sup>, 6<sup>th</sup>, 7<sup>th</sup>) feature. Additionally, rhythm became an increasingly important element of music in the 20<sup>th</sup> century with strong syncopation, time changes and irregular metres (with 5 or 7 beats in the bar).</p> <p><b>Instruments/voices</b></p> <p>The orchestra continued to grow in the 20<sup>th</sup> century with large groups of both brass and woodwind instruments. Consequently the number of string instruments had to increase to create a balance between the groups. Percussion instruments (many from Latin American countries) featured increasingly, for example, marimba, vibraphone, maracas, guiro, claves, and sometimes piano, as in this excerpt. A wide range of dynamics is also a feature of 20<sup>th</sup> century music and this is illustrated in this excerpt.</p> <p>The word setting in this 20<sup>th</sup> century Mass emphasises parts of words that are not usually emphasised, creating exciting syncopations. Although the excerpt is <b>NOT</b> from a musical, the <b>style of performance</b> and the rhythms and harmonies are strongly influenced by musical theatre.</p> <p><b>Justification</b></p> <p><b>In the first excerpt, reasons for identifying it as being from the Baroque period would include</b></p> <ul style="list-style-type: none"> <li>• the instrumentation, which employs strings, high trumpets, continuo and timpani</li> <li>• the use of trills</li> <li>• the texture, which is mainly polyphonic, with a lot of imitation</li> <li>• the use of suspension and chromaticism within a framework of consonant harmony.</li> </ul>

Question	Expected response	Max mark	Additional guidance
			<p>In the second excerpt, reasons for identifying it as being from the 20<sup>th</sup> century/modern period would include</p> <ul style="list-style-type: none"> <li>• the instrumentation, which employs, a symphony orchestra including a large range of percussion instruments</li> <li>• the irregular time signature (5 beats in the bar) and strongly syncopated rhythms</li> <li>• the use of discord</li> <li>• abrupt, unprepared changes of key</li> <li>• wide dynamic range with sudden changes</li> <li>• the use of soloist shouting/speaking</li> <li>• the performance style.</li> </ul>

[END OF MARKING INSTRUCTIONS]