

2005 Music

Advanced Higher – Training and Directing

Finalised Marking Instructions

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments.

Music 2005

Advanced Higher – Training and Directing Aural Perception Paper

Marking Instructions: (Rhythms as per paper)

Question 1

- (a) Bar 11 – 3rd note A should be A# in flute part **2 marks**
- (b) Bar 13 – any note circled **2 marks**
- (c) Bar 17 – 2nd A in piano RH part should be an A# **2 marks**

Total: 6 marks

Question 2

- (a) Bars 6/7 1 mark each for first two quavers + $\frac{1}{2}$ mark for each of the next two quavers. **3 marks**
- (b) Bars 12/13 $\frac{1}{2}$ mark for each correct semiquaver note as shown in paper + $\frac{1}{2}$ mark for correct note and rhythms in bar 13 **3 marks**
- (c) Bar 23 $\frac{1}{2}$ mark for each of the first two semiquavers + 1 mark each for the last two quavers. **3 marks**

Total: 9 marks

Question 3

1 mark for each correct observation to a total of 10.

Candidates may include points in their answer which are not included here and, if accurate should be awarded a mark.

Section A

(The music begins gentle vibes and guitar – given)

- ✓ Major key – (D major)
- ✓ Three beats per bar in waltz style
- ✓ Off beat guitar playing chordal accomp
- ✓ Crescendo from pp
- ✓ Main melody on upper strings – Violin I
- ✓ Counter melody on Violin II
- ✓ Pizzicato bass/plucked bass guitar
- ✓ Homophonic with snatches of imitation/counter melodies
- ✓ Repetition
- ✓ Legato/cantabile sound

Section B

- ✓ Cello/bass link with ascending arpeggio/broken chord
- ✓ Melody taken up by accordion with light counter melody on Bassoon
- ✓ Guitar still supplying off beat chords
- ✓ Return to opening material on strings leading to
- ✓ Modulation to Eb – up a semitone using pivot chord of Bb7

Section C

- ✓ Melody on Glockenspiel (alla music box)
- ✓ Arpeggiated accompaniment and bass on guitar
- ✓ Anacrusis on muted trumpet
- ✓ Return of pizzicato bass – broken chord pattern
- ✓ Off beat cymbals (light)
- ✓ High strings link to original opening

Section D

- ✓ Return of opening music
- ✓ Coda
- ✓ Fuller sound – clash cymbals, snare drum, brass
- ✓ Climax – minor 6th chord (Ab6/Cb) leading to a 6/4 – V – 1 progression
- ✓ Plagal cadence
- ✓ Upward arpeggio on guitar
- ✓ Diminuendo/decrescendo to fade

Additional Points:

Music is strophic- and based on a fragmented arrangement of a ternary form song

Section A - A A

Section B - B A

Section C - A A B

Section D - A - Coda

Total: 10 marks

Question 4

Total Marks –	Rehearsal Considerations	11 marks
	Style, Form and Texture	4 marks
		Total: 15 marks

Deus misereatur nostri; Robert Johnson

Candidates should be very specific in pin-pointing rehearsal considerations and suggesting ways to solve/deal with same. It is taken as implicit that scores may contain annotations that are not suggested here and comments may also be varied and different. Candidates should be given credit for accurate comments that have been made.

Rehearsal Considerations: 11 marks

Annotations and comments may include references to:

Speed of beat – minim or crotchet

A capella nature of music requires careful attention to several areas:

Transposed dorian mode and use of musica ficta – cadence points require accidentals to be sung – attention drawn to seemingly different key signatures – avoids use of lots of accidentals

Caution also with some inner harmonies – eg – bar 4 E natural.

Balance of parts, imitative entries and melismatic phrases will all require careful rehearsal to create the seamless effect required by this genre.

The harmonic idiom will also take some getting used to – the empty ‘thirdless’ sounds at times and the harsh dissonances created by the harmonic progressions will require a lot of practice.

In bar 18, the alto part should be highlighted as a possible area for action – the shifting implied G major/minor harmony.

The rhythms of this section are not to be confused as syncopations – these look like they could be but are really caused by the imitative treatment of the previous alto phrase and the resultant approach for developing this imitative texture.

Attention to the polyphonic flow from bar 30 (and really throughout) must be given.

Bar 64 – alto part creating tierce at end of first section –

Next section, same polyphonic sound with lots of imitation – consider dynamics? Variety of sound – smaller choral ensemble to help the ear deal with flow of music

Last section – bar 116 – decisions about the pulse and speed will be required –

More homophonic and therefore a tight ensemble will be needed here.

Conflict of alto B natural – tenor Bb – bars 116, 120 123 – a kind of false relation and may cause pitching problems.

Rhythmically, the hemiola, – bar 129 in this last section will unsettle even a competent choral group and will really require a lot of careful work to execute the desired effect.

Rit and rall decision for final bars and general dynamics throughout will require decisions.

Intonation will be a problem in this piece and should figure in rehearsal considerations with suggestions of the likely pit-falls and troublesome corners and ways to try to ensure that good intonation prevails.

In addition, I would expect some references both to diction and how to deal with the polyphonic nature of the words. Breathing and phrasing of the inner parts will require attention.

Comment on the Style, Form and Texture:

4 marks

An a capella setting of Psalm 67 (would accept motet but not anthem).

Renaissance period, highly polyphonic and imitative texture based on the transposed Dorian Mode – Dorian on G – but would also accept G minor tonality.

Free form – three main sections with last one contrasting – moved to compound time and more homophonic in texture.

Question 4 (continued)

Total Marks –	Rehearsal Considerations	11 marks
	Style, Form and Texture	4 marks
		Total Marks (15)

Extract from String Quartet in F Minor – Beethoven

Candidates should be very specific in pin-pointing rehearsal considerations and suggesting ways to solve/deal with same. It is taken as implicit that scores may contain annotations that are not suggested here and comments may also be varied and different. Candidates should be given credit for accurate comments that have been made.

Rehearsal Considerations: 11 marks

Annotations and comments may include references to:

Such a well known and popular piece, this will require intricate and careful planning of how it will be rehearsed.

Key features that will require much work are:

Speed of allegro con brio – with the minim pulse as suggested

The opening bar will need much work in getting the dynamic, unison and articulation feel as marked

Rests throughout will need careful attention and the syncopated nature of some of the thematic material. Note especially the dramatic silences required in bars 2, 39, 50; the vast range of dynamic contrasts required will require work and coupled to this the character of the dim and cresc markings.

A tight ensemble at the start and throughout is essential and ways to get this should be noted.

The rhythmical variants throughout are complex – semiquavers – triplets etc will require very careful handling and clean, articulate playing with precision intonation at all times. NB especially several important aspects that might be require isolated practice – bar syncopated nature of V1 – bar 3 - 5 and elsewhere when this part of the first subject returns, 4 against 3 sections – semiquavers/triplets – eg bars 34 – 37, syncopations in bars 40, - 42, 51- 53 etc.

The phrasing of the movement is complex – not all parts move and ‘breathe’ at the same time – this should be worked at very carefully with due cognisance of how each part interacts with the others – NB – expression/articulation markings and put them into practice.

Harmonically, the piece is extremely complex and due to the related keys and distant keys that it touches on, a huge amount of chromaticism and use of accidentals will require care – ie. Second subject in Db major, sudden change to A major in bar 38 – looks daunting with natural and # signs – bar 49 – D major etc...

Intonation issues should be commented on and ways around getting all chords – with double and triple stopping to be:

- (i) in tune
- (ii) in character in terms of dynamic and articulation
- (iii) balanced/ensemble

Comment on the Style, Form and Texture:

4 marks

An excerpt from a String Quartet by Beethoven – from the last quarter of his life.

Excerpt has enough material for candidates to work out that the movement is in sonata form and should be further credited if actual subjects, bridge passage, development sections etc are noted.

Homophony, polyphony, imitative textures all appear – and would be expected to be noted here.

Use of unison device in bar 1 from which comes some later development of thematic material.

Unison effect used throughout – bars 18 - 20, 49, 82 , 84 - end.

Question 4 (continued)

Total Marks –	Rehearsal Considerations	11 marks
	Style, Form and Texture	4 marks
		Total: 15 marks

Suite for Woodwind Quartet: Wilkinson

Candidates should be very specific in pin-pointing rehearsal considerations and suggesting ways to solve/deal with same. It is taken as implicit that scores may contain annotations that are not suggested here and comments may also be varied and different. Candidates should be given credit for accurate comments that have been made.

Rehearsal Considerations: 11 marks

Mvt I – Burlesca

Annotations and comments may include references to:

Interpretation of Allegretto amabile in the context of a burlesque! (seems like a contradiction in terms – but candidates are unlikely to get this!)

Dynamics and articulations at start

Quaver rests in bar 2 and elsewhere require precision so as not to give the effect of a crotchet in these bars

Tonguing issues will require practice to get the sempre staccato effect called for in this movement.

Balance of parts, cresc/diminuendo markings and changes in dynamic all require attention

The imitative nature of the middle section – 17 - 28 will need work to get the sense of what is going on here.

Mvt II – Minuetto

Annotations and comments may include references to:

Key sig – now D minor

Articulations and dynamics and establishment of speed of ‘tempo di minuetto.

Importance of getting a light and stylistic feel to the music through good balance of parts and bringing out characteristic motives like bassoon part in bars 2, 4 etc.

The rhythms are fairly straight forward but rests etc will require careful attention as marked.

The Trio contains some difficult corners.

Noting key here might help some intonation problems but beware of E naturals in upper part and note the variety of chromatics and accidentals that are peppered throughout the movement.

In this section, the counter melodies of the two upper parts will require careful balancing to the two lower melodies.

Rhythmically, not very difficult but the hemiola in bars 5 and 6 (part two) of this movement should be pointed out and practised to ensure that this corner is tight and that there is also an effective crescendo to forte – the first of this movement.

The last bar may require some close attention to ensure rhythmical accuracy and style.

The Coda is relatively straight forward but will require some attention to ensure that the dynamics are executed as required.

Standard performing practice may be noted of all repeats as marked but not on DC.

Mvt III – Fuga

Annotations and comments may include references to:

Speed and key,

Important again to ensure that the subject, answer and counter subject articulations are clear and precise to enable the style of the music to shine – this is especially important with regard to the phrasing of the music which is not always regular across all parts.

Individually, the voices are straight forward and sit well within in the range of all instruments. However, some inner parts, eg part 2 bars 16 - 18 seem to be isolated phrases with no connection to the thematic material immediately before or after – these phrases will need work to ensure that they do sound as one with the prevailing style etc.

The execution of the trill in bar 26 needs decision on rapidity of semi/demi-quavers etc and that both parts move together and are contained in the crescendo to forte in bar 27.

Rhythmically, few problems should manifest themselves but players' attention should be perhaps drawn to execute all rests accurately and to observe the syncopations when they occur.

The stretto section will require work to bring about the energy of the polyphonic texture and also to note the variant rhythm of the bassoon part at the start of the section and 5 bars from the end.

Comment on the Style, Form and Texture

4 marks

Whole piece – comes from a suite (given) and is set out in three movements which are varied in terms of key, tonality rhythm/tempo and texture.

Music is pastiche baroque classical and romantic styles in a (modernish) genre.

Burlesca: Major key - Mainly homophonic with some snatches of imitation

Minuetto: Move to the relative minor – D minor – overall standard ternary form

Texture is a mix of homophony and mild polyphony with use of antiphony, imitation and inversion of thematic ideas.

Fuga: Highly polyphonic with excellent example of subject, answer and counter subject. Imitation prevails and piece has transitory modulations to both relative minor and dominant keys.

Great example of stretto concludes movement.

Question 4 (continued)

Total Marks –	Rehearsal Considerations	11 marks
	Style, Form and Texture	4 marks
		Total: 15 marks

Sonata Pian e Forte – Gabrieli.

Candidates should be very specific in pin-pointing rehearsal considerations and suggesting ways to solve/deal with same. It is taken as implicit that scores may contain annotations that are not suggested here and comments may also be varied and different. Candidates should be given credit for accurate comments that have been made.

Rehearsal Considerations: 11 marks

Annotations and comments may include references to:

German instruction – (unlikely to have been Gabrieli’s original) and metronome marking

Feierlich, aber nicht zu langsam – In a ceremonial manner, but not too slowly

Scored for two ‘choirs’ of brass instruments with considerable imitative textures creating the resultant polyphonic sound.

The more informed candidate may be able to refer to the importance of the title and tie this into the dynamics markings found throughout the piece.

Intonation difficulties may well present themselves and these will require not only sectional work but a lot of balance/ensemble work too.

It will be important to note that when choir1 plays alone, horn II is really the bass part and needs to understand this role in the overall harmonic plan of the piece.

Rhythmically, the music has been set into a modern edition which only makes it easier to read. The phrase lengths are not always regular or ending where you might expect – it will be especially important therefore that phrasing is really worked at and noted.

The first forte section will be naturally louder than the preceding one because both ‘choirs’ are playing – however – the energy that will be required to make this truly forte will need work and practise and will require great care to ensure that a full balance is achieved at all times.

Harmonically, the piece is very complex and will become understood by all players when talked through by the director in a quasi analytical manner – Players will need reminded/attention drawn to the accidentals and false relations that occur and to have confidence to play what is written. Suspensions abound throughout and at certain points could be highlighted to make the crunch even more appealing eg Bar 24/25

The antiphonal nature of bar 37 - 40 and elsewhere will need work to dovetail that specific kind of sound required by this music. This technique is used extensively and decisions on how to interpret it each time it occurs will be necessary.

This will become even more important from bar 60 onwards where the fanfare type motif is tossed from choir to choir but with clearly defined dynamic intention.

Articulations and phrasing in the last section, bars 72 - end will need careful work to ensure that the imitative texture and flow of the music does not dwindle to the end but rather finishes confidently and with a full brassy ending.

Comment on the Style, Form and Texture

4 marks

Really a motet for brass – only the best candidates will be likely to draw this comparison – acceptable answers include – a sonata for two brass groups, an instrumental sonata etc by the late Renaissance composer Gabrieli.

No real form but sonata possibly viewed as having three distinct sections –

Introductory section	– bars 1 - 25
Middle Section	– bars 25 - 59
Concluding section	– bars 60 - end

Textures include, homophony, polyphony, significant use of imitation and antiphony.

Question 4 (continued)

Total Marks –	Rehearsal Considerations	11 marks
	Style, Form and Texture	4 marks
		Total: 15 marks

The Swing: Farriss et al.....

Candidates should be very specific in pin-pointing rehearsal considerations and suggesting ways to solve/deal with same. It is taken as implicit that scores may contain annotations that are not suggested here and comments may also be varied and different. Candidates should be given credit for accurate comments that have been made.

Rehearsal Considerations: **11 marks**

Annotations and comments may include references to:

Decisions vis a vis speed and energy of opening drum rhythm.

Careful decisions regarding effects and balance of this is will be required throughout.

In this style, the players will need precise instructions on how the music is to be played – approximations of rhythms et al will result in a sloppy and busked result.

Balance also of vocal line will be required to enable all parts to be heard – this will be especially important in the fuller sections and the last 10 or so bars.

Melodically, the song is very accessible and based on the underlying harmony —

Vocal line quite fragmented except section – “There was a darkness.....” which requires a more sustained and almost quasi cantabile sound.

One bar in particular may cause some miss-pitching due to underlying harmony – page 53 bar 5.

Bar 44 – Gt II – F# against Gt I F natural – care needed to ensure one or other does not bend true note up/down to compensate for clash!

Intonation throughout on all guitars – chords really are quite accessible but will require care to make them precise but stylish.

Rhythmically, very straight forward – some syncopations going against bass and drum rhythm will need attention to execute exactly – NB – Gt II page 45 bars 3 - 4 and sextuplets on page 46 might require attention to fit into beat.

Off beat crash cymbal on chorus – only time this is used – important than any ad lib effects do not destroy this intended one

Stylistically, this song will be difficult to bring off without prior knowledge and experience of this ‘groove’ – a good knowledge of technology will be required to enable the ‘effects’ to be stylish – feed back, echo, scratch will require work.

Decisions on the ad lib instruction will clarification – how much and what kind of improvisation is wanted?

Comment on the Style, Form and Texture

4 marks

Rock song (light but not in rock –pop vein), by current band INXS

The song has a key signature that suggests A minor – however, close examination of both the chordal and melodic progression firmly imply that the music has strong modal overtones and is set around a transposed Dorian mode.

The music is almost entirely homophonic throughout and is strophic with

Intro

V1 - A

V2 – A

Bridge

Chorus – extended and based on earlier material

Outro – based on Chorus to fade

Music has an ostinato type feel through relentless quaver movement in drum-kit and bass guitar.

[END OF MARKING INSTRUCTIONS]