



**2007 Music**

**Advanced Higher**

**Finalised Marking Instructions**

© Scottish Qualifications Authority 2007

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from the Assessment Materials Team, Dalkeith.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's Assessment Materials Team at Dalkeith may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

**Question 1**

Read through the list of features before hearing the excerpt.

Tick **four** features which are present in the music. You will hear the music **twice** with a pause of 10 seconds between playings and a pause of 15 seconds before the next question starts.

You now have 15 seconds to read through the list.

- |  |   |
|--|---|
| <input type="checkbox"/> Stretto                   | <input type="checkbox"/> Neo-classical      |
| <input checked="" type="checkbox"/> Basso continuo | <input type="checkbox"/> Sonata form        |
| <input type="checkbox"/> Consort                   | <input checked="" type="checkbox"/> Mordent |
| <input type="checkbox"/> Diminution                | <input checked="" type="checkbox"/> Hemiola |
| <input checked="" type="checkbox"/> Passacaglia    | <input type="checkbox"/> Acciaccatura       |

Here is the music for the first time.  
Here is the music for the second time.

**Total marks Question 1: (4)**

**Question 2**

Listen to the following piece of music and identify the style of composition in the space provided.

Here is the music.

**Serial/twelve-tone/note row/tone row/dodecaphonic/atonal**

**Total marks Question 2: (1)**

**Question 3**

Read through the list of features below before hearing the excerpt.

Tick **four** features which are present in the music. You will hear the music **twice** with a pause of 10 seconds between playings and a pause of 15 seconds before the next question starts.

You now have 15 seconds to read through the list.

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Renaissance | <input checked="" type="checkbox"/> Antiphonal |
| <input type="checkbox"/> Baroque                | <input checked="" type="checkbox"/> Pavan      |
| <input type="checkbox"/> Galliard               | <input type="checkbox"/> Nationalist           |
| <input checked="" type="checkbox"/> Suspension  | <input type="checkbox"/> Tierce de Picardie    |
| <input type="checkbox"/> Polytonality           | <input type="checkbox"/> Concerto grosso       |

Here is the music for the first time.  
Here is the music for the second time.

**Total marks Question 3: (4)**

**Question 4**

This question is based on an excerpt from the song *Sorrow*, performed by David Bowie.

Listen to the excerpt and follow the guide score which is printed on the next page. Instrumental parts are in small print, voice parts in standard print. Some of the lyrics have been included. Here is the music.

You now have **one minute** to read through the questions.

- (a) (i) Insert the time signature at the appropriate point in the score.
- (ii) In the space below name the key of the piece.

**G (Major)**

1

(No ties – no mark)

- (b) Insert the missing notes in bar 13. (Accept crotchet instead of minim for last note) 1
- (c) Make a change to one note in bar 20 so that the pitch is correctly notated. 1
- (d) The backing chord for bar 25 is given. Insert the names of the backing chords in the boxes above the stave between bars 27 and 33. 1
- (e) Name the type of chord which forms the basis of bars 35 to 38.

**(Added) 6th**

1

- (f) Write the letter “**T**” above the first example of a tied note in the excerpt. What is the total value of this note in beats?

**2 crotchet beats/2 beats/MINIM**

(Accepted at the end of bar 1 or the beginning of bar 2)

1

- (g) Write the letter “**V**” above the bar where this section of a violin countermelody begins.

1



- (h) Insert the letter “**S**” above the first saxophone note played.

1

You will now hear the music **three** more times, with 15 seconds between playings and a pause of one minute before the next question begins.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

Question 4 (continued)

With your  
 long blond hair and your eyes of blue, the only thing I ever  
 got from you was sor-row, sor-row,

Total marks Question 4: (8)

**Question 5**

In this question you will hear part of a concert aria.

A “musical map” of the excerpt has been laid out for you on *Page seven*.

You will see that further information is required and should be inserted in the highlighted areas **1 to 5**.

There will now be a pause of 20 seconds to allow you to read through this question.

The music will be played **three** times with a pause of 15 seconds between playings. You will then have a further 20 seconds to complete your answer.

In the first two playings a voice will help guide you through the music. The voice will be heard immediately before the music for each of the highlighted areas is heard.

It is **not** included in the third playing.

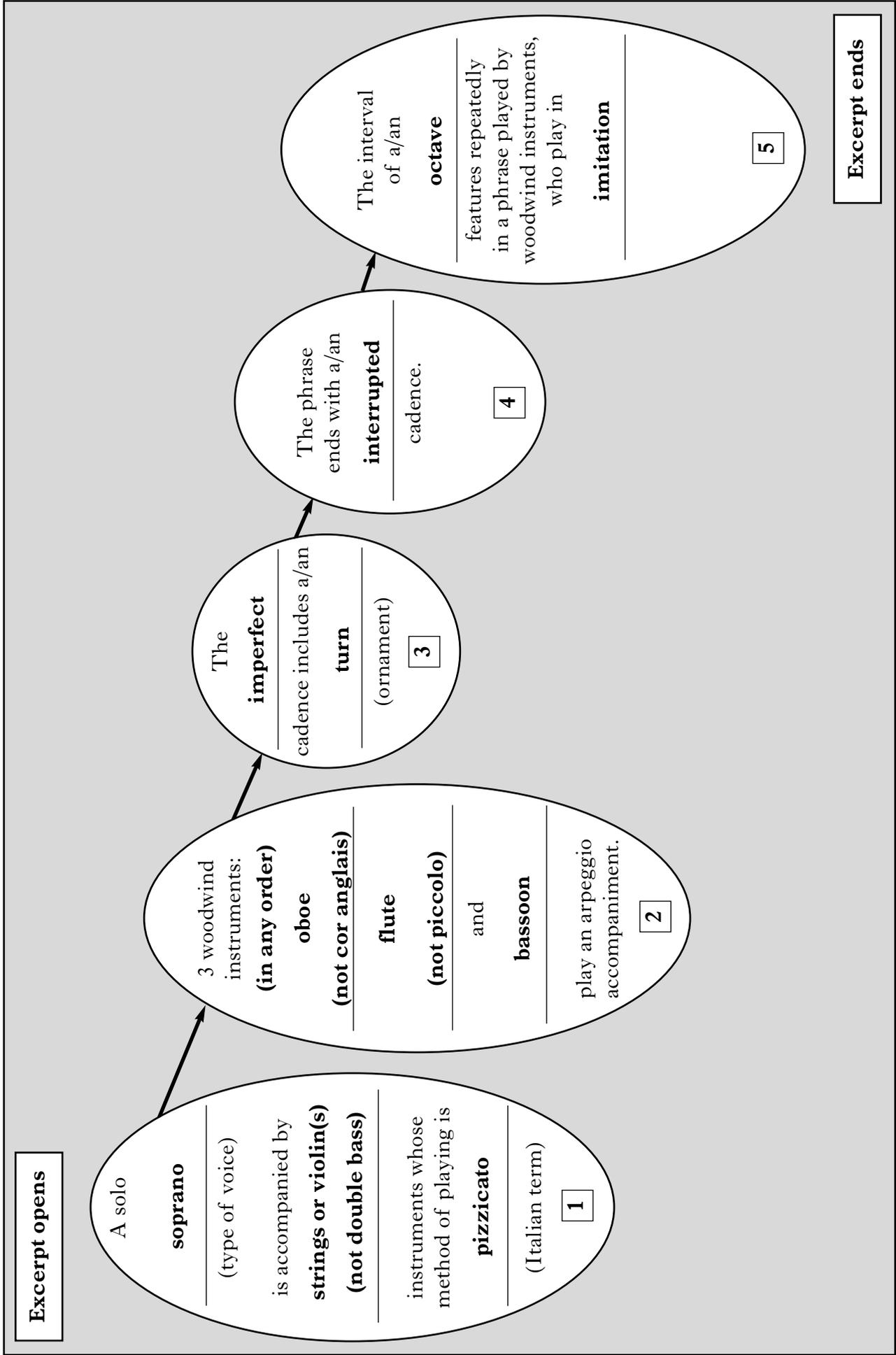
Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

**Total marks Question 5: (5)**

Question 5 (continued)



**1**

**1 mark**

**2**

**1 mark**

**3**

**1 mark**

**4**

**1 mark**

**5**

**1 mark**

**Question 6**

You are asked to compare two excerpts of music. In the column on the left of the answer pages musical concepts are listed. You should select from that column features which are present in the excerpts and identify them with a tick in the appropriate columns (**EXCERPT 1, EXCERPT 2, COMMON TO BOTH EXCERPTS**). The number of marks listed at the foot of each column in **[GRID 2] FINAL ANSWER** indicates the maximum number of concepts to be identified in that column; **marks will be deducted if you exceed that number.**

Both excerpts will be played **three** times, with a pause of 10 seconds between playings.

As you listen, tick the musical concepts used by the composer under the headings given in **[GRID 1]**. **This grid is for rough work and will not be marked.**

After the three playings of the music you will be given **two minutes** to copy/re-arrange your answers in **[GRID 2]**.

A warning tone will sound 30 seconds before the start of the next question.

You now have **one minute** to read through the question.

Here is excerpt 1 for the first time. **Remember to write in [GRID 1].**

Here is excerpt 2 for the first time.

Here is excerpt 1 for the second time.

Here is excerpt 2 for the second time.

Here is excerpt 1 for the third time.

Here is excerpt 2 for the third time.

You now have **2 minutes** to complete your answers in **[GRID 2]**.

**Remember that the total number of concepts for each column is indicated by the mark at the foot of that column.**

**Question 6 (continued)**

**[GRID 1] ROUGH WORKING ONLY**

<b>CONCEPTS</b>	<b>EXCERPT 1</b>	<b>EXCERPT 2</b>	<b>COMMON TO BOTH EXCERPTS</b>
<b>MELODIC</b>			
Imitation			
Mode			
Tone row			
Tritone			
<b>RHYTHMIC</b>			
Augmentation			
Irregular metres			
Syncopation			
Three against two			
<b>STRUCTURAL</b>			
Pedal			
Real answer			
Ritornello			
Unison/octaves			
<b>TIMBRE</b>			
Con sordino			
Harmonics			
Orchestra			
Wind/military band			

**Question 6 (continued)**

**[GRID 2] FINAL ANSWER**

CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS
<b>MELODIC</b> Imitation			✓
Mode			
Tone row			
Tritone			
<b>RHYTHMIC</b> Augmentation			
Irregular metres		✓	
Syncopation			✓
Three against two			
<b>STRUCTURAL</b> Pedal			✓
Real answer	✓		
Ritornello			
Unison/octaves			✓
<b>TIMBRE</b> Con sordino		✓	
Harmonics			
Orchestra			
Wind/military band	✓		
	<b>2 marks</b>	<b>2 marks</b>	<b>4 marks</b>

(If all 3 correct boxes ticked, accept the answer)

**Total marks Question 6: (8)**



**Question 7 (continued)**

<b>Concepts</b>	<b>Maximum Possible</b>	<b>Marks</b>
Acciaccatura <i>or</i> mordent <i>or</i> ornaments Arpeggio <i>or</i> broken chords Major key Plagal cadence Repetition	any 2 x 1/2	1
2 or 4 beats in the bar <i>or</i> simple time Dotted rhythms Scotch snap	any 2 x 1/2	1
Augmentation Ritardando <i>or</i> rallentando, <i>or</i> rit. <i>or</i> rall. Slow	1	1
(Slow) air Chaconne Countermelody Ground bass Ostinato or riff Passacaglia Ternary of ABA	1	1
(Acoustic) guitar(s) (NOT lead or electric guitar)	1	1

**Total mark out of 5**  
**(Do not round up half marks until the entire paper is totalled.)**



**Question 8 (continued)**

<b>Concepts</b>	<b>Maximum Possible</b>	<b>Marks</b>
Major key Sequence	1 x 1/2	1/2
Blues notes Chromatic Discord	1 x 1/2	1
Added 6th Diminished 7th	1 x 1/2	1/2
3 beats in the bar Anacrusis Syncopation Triplets	any 2 x 1/2	1
Irregular metres Hemiola Clear description of above	1	1
Jazz Improvisation	1 x 1/2	1/2
<i>Any 3 of:</i> Piano/bass/drum kit/solo female singer/drum fill	1	1

**Total mark out of 5**  
**(Do not round up half marks until the entire paper is totalled.)**

[END OF MARKING INSTRUCTIONS]