

FOR OFFICIAL USE



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National  
Qualifications  
SPECIMEN ONLY

Mark

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**S850/77/01**

**Music**

Date — Not applicable

Duration — Approximately 1 hour and 15 minutes



Fill in these boxes and read what is printed below.

Full name of centre

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Town

--

Forename(s)

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Surname

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Number of seat

--

Date of birth

Day

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Month

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Year

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Scottish candidate number

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**Total marks — 40**

Attempt ALL questions.

In this examination you will listen to excerpts of music and answer questions on what you hear.

The text of each question is printed so that you can follow what the speaker says.

Listen carefully to the questions and to the music excerpts.

Some excerpts are played more than once. The number of times each excerpt is played is stated in each question.

Write your answers clearly in the spaces provided. Additional space for answers is provided at the end of this booklet. If you use this space you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give this booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



**Total marks — 40**  
**Attempt ALL questions**

**Question 1**

This question is based on instrumental music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have **15 seconds** to read the list before hearing the music.

Stretto	Chromatic scale
Jazz funk	String quartet
Impressionist	Irregular time signatures
Mordent	Counter melody
Syncopation	Serial

The music will be played **twice** with **10 seconds** between playings. You will then have **40 seconds** to complete your answer.

Give your **four** answers on the lines below.

**4**

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Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to a different excerpt. Identify the type of group you hear.

**1**

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**Question 2**

This question is based on orchestral music.

You now have **20 seconds** to read through parts (a) and (b).

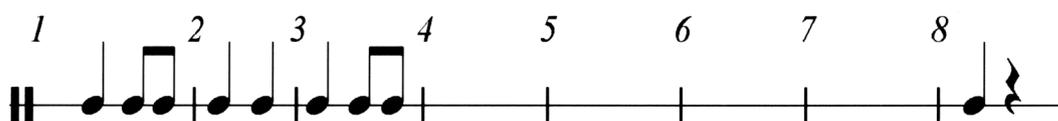
- (a) The excerpt opens with a sustained chord; the tonality is

\_\_\_\_\_ 1

- (b) The strings play a steady rhythm. On the music line below

(i) complete the rhythm in **bars 4 to 7** 1

(ii) insert the time signature in the correct place. 1



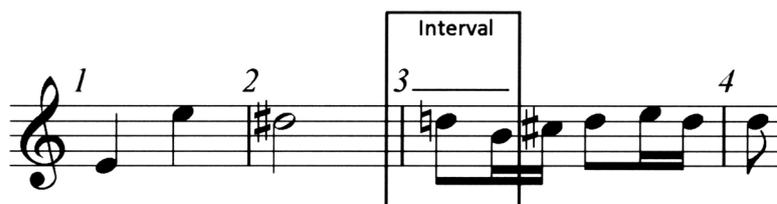
Listen to the excerpt, which will be played **twice**. You will then have **40 seconds** to complete your answers for (a) and (b).

Here is the excerpt for the first time.

Here is the excerpt for the second time.

- (c) Listen to a further excerpt featuring the violins.

Describe the interval formed by the two notes in the box in **bar 3**. Write your answer in the box. 1



- (d) Listen to how the excerpt continues. Insert one accidental in the boxed area so that the written score matches what you hear. 1



Question 2 (continued)

(e) Listen to a new excerpt and answer parts (i) and (ii).

You now have **one minute** to read through the questions and the guide to the music below.

(i) The key is A minor. In the boxes provided, identify the chords used in **bars 2 and 3**. You should indicate the chord name or number and, where appropriate, 1st or 2nd inversion or 7th.

1

The chords in bars 1 and 4 have been completed for you.

(ii) There is a modulation to C major at the end of the excerpt.

Identify the cadence heard in **bars 7 and 8**.

1

The music will be played **twice**. You will then have **40 seconds** to complete your answer.

Here is the music for the first time.

Here is the music for the second time.

1                      2                      3                      4

5                      6                      7                      8

A min                      I

A min                      I

Cadence

Question 3

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

In this question you will listen to excerpts from a concerto.

- (a) Listen to the introduction. Tick (✓) **one** box to identify the harmonic feature that you hear.

1

Tierce de Picardie

Plagal cadence

Pedal

Modulation

- (b) Listen to the next excerpt and complete the guide below by inserting music concepts.

The music will be played **three times** with a pause of **20 seconds** between playings. You will then have **30 seconds** to complete your answer.

There will now be a pause of **30 seconds** to allow you to read through the question.

In the first two playings a voice will help guide you through the music. There is no voice 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.

1. The ornament played twice by two different woodwind instruments is a/an \_\_\_\_\_ .

1

2. The melody is played by a solo \_\_\_\_\_ .

1

3. The tonality changes to \_\_\_\_\_ .

1

4. Write 1, 2 or 3 in the box beside each instrument to indicate the order in which they play.

French horn  Oboe  Clarinet

1



\* S 8 5 0 7 7 0 1 0 5 \*

Question 3 (continued)

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

(c) Listen to a further excerpt. Identify the style of music.

1

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\* S 8 5 0 7 7 0 1 0 6 \*

Question 4

This question is based on an excerpt from a musical.

Listen to this song and follow the guide score below.

Here is the music for the first time.

You now have **one minute** to read parts (a), (b) and (c).

- (a) Identify the names of the **two** keys used in this excerpt.  
Write your answers in the two boxes above bars 1 and 9. 1
- (b) Insert the missing rest(s) on the staff in bar 4. 1
- (c) Insert the missing note(s) on the staff in bar 11. 1

The music will be played **two** more times with a pause of **20 seconds** between playings. You will then have **30 seconds** to complete your answers for parts (a), (b) and (c).

Here is the music for the second time.

Here is the music for the third time.

1 (a) Key 2 3 4 (b) Rests

5 6 7 8

9 (a) Key 10 11 (c) Notes 12 *fade*



Question 4 (continued)

MARKS DO NOT WRITE IN THIS MARGIN

- (d) Using the rhythm provided and the chord information printed below the staff, complete the bass line in bars 1 and 2. The first bass note has been inserted for you.

1

There will be no music played.

You have 2 minutes to complete your answer.

F	C 1st inv	Dm	B $\flat$	F	B $\flat$	C
I	V 1st inv	VI	IV	I	IV	V



\* S 8 5 0 7 7 0 1 0 8 \*

Question 5

This question is based on vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have **15 seconds** to read the list before hearing the music.

Madrigal	Fugue
Recitative	Renaissance
Plainchant	Mode
Subject	Obbligato
Plagal cadence	Oratorio

The music will be played **twice** with **10 seconds** between playings. You will then have **40 seconds** to complete your answer.

Give your **four** answers on the lines below.

4

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Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to part of the excerpt again. List the voices in the order they enter.

1

Here is the music for the first time.

Here is the music for the second time.

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_





## Question 6

In this question you are asked to comment on **two** excerpts of music.

- (a) Listen to each excerpt. For each excerpt identify at least **two** prominent concepts in each of the following categories.

- **Melody/harmony**
- **Timbre/texture**

Both excerpts will be played twice, with a pause of **15 seconds** between playings. You will then have **4 minutes** to complete your answer.

You may use the table on *page 12* for rough working. Your final answer **must** be written on *page 13*.

Your final answer could be bullet points or short paragraphs identifying the concepts you have heard.

Here is Excerpt 1 for the first time.

Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.

Here is Excerpt 2 for the second time.

You now have **4 minutes** to identify at least four concepts in each excerpt.

A warning tone will sound **30 seconds** before the start of part (b).

[Turn over



\* S 8 5 0 7 7 0 1 1 1 \*

Question 6(a) (continued)

### Rough work

For each excerpt identify at least two prominent concepts in each of the following categories.

- Melody/harmony
- Timbre/texture

Categories	Excerpt 1	Excerpt 2
Melody/harmony	<b>Rough work</b>	
Timbre/texture		



Question 6 (continued)

(b) This question has two parts.

(i) **Analyse** the **two** excerpts you heard in part (a).

In your extended answer you should refer to **six similarities/differences** across the following categories.

- **Type of work**
- **Melody/harmony**
- **Texture/timbre**

(ii) When you have completed your analysis you should give your conclusion. You must identify the **period** of each excerpt and **justify** your answer.

You will hear each excerpt **two** more times, with a pause of **15 seconds** between playings. There will then be **10 minutes** to complete your answers for parts (i) and (ii).

**Rough work will not be marked.**

Write your final answer on *page 15*.

Here is Excerpt 1 for the third time.

Here is Excerpt 2 for the third time.

Here is Excerpt 1 for the last time.

Here is Excerpt 2 for the last time.

You now have **10 minutes** to complete your analysis and conclusion.

A warning tone will sound **30 seconds** before the end of the question paper.

**Rough work**

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\* S 8 5 0 7 7 0 1 1 4 \*



ADDITIONAL SPACE FOR ANSWERS



\* S 8 5 0 7 7 0 1 1 6 \*

ADDITIONAL SPACE FOR ANSWERS



\* S 8 5 0 7 7 0 1 1 7 \*

**Advanced Higher Music (Specimen) Music audio excerpts**

Question number	Track title	Performer	Composer	Album title	Start of excerpt	End of excerpt
1 a	Libertango Track 2	Astor Piazzolla	Piazzolla	The Essential Tangos of Astor Piazzolla <i>MANTCD045</i>	0'53"	1'46 "
1 b	William Byrd: Pavan and Galliard in C major Track 6	Fretwork	Byrd	William Byrd: Consort Songs Harmonia Mundi 2005 B001RP1YPA	0'00"	0'43"
2 a	Beethoven Symphony No 7 Allegretto Track 2	London Symphony Orchestra Antál Doráti	Beethoven	Beethoven 7 Living Presence - 462958	0'00"	0'18"
2 b	Beethoven Symphony No 7 Allegretto Track 2	London Symphony Orchestra Antál Doráti	Beethoven	Beethoven 7 Living Presence - 462958	0'00"	0'18"
2 c	Beethoven Symphony No 7 Allegretto Track 2	Dresden Philharmonic Herbert Kegel	Beethoven	Beethoven Symphonies Capriccio 10 452	2'51"	2'57"
2 d	Beethoven Symphony No 7 Allegretto Track 2	Dresden Philharmonic Herbert Kegel	Beethoven	Beethoven Symphonies Capriccio 10 452	3'07"	3'17"
2 e	Beethoven Symphony No 7 Allegretto Track 2	London Symphony Orchestra Antál Doráti	Beethoven	Beethoven 7 Living Presence - 462958	2'19"	2'34"
3 a	Rodrigo Concerto de Aranjuez Allegro con spirito Track 1	Academy of St Martin in the Fields, Neville Marriner, Pepe Romero	Rodrigo	Rodrigo Complete Concertos for Guitar and Harp Decca - 462 296-2	0'00"	0'26"
3 b	Rodrigo Concerto de Aranjuez Track 1	Orpheus Chamber Orchestra Göran Söllscher	Rodrigo	Rodrigo Concierto de Aranjuez Deutsche Grammophon 429 232-2	2'35"	3'43"
3 c	Rodrigo Concerto de Aranjuez Allegro con spirito Track 1	Academy of St Martin in the Fields, Neville Marriner, Pepe Romero	Rodrigo	Rodrigo Complete Concertos for Guitar and Harp Decca - 462 296-2	0'00"	0'36"



\* S 8 5 0 7 7 0 1 1 8 \*

**Advanced Higher Music (Specimen) Music audio excerpts**

Question number	Track title	Performer	Composer	Album title	Start of excerpt	End of excerpt	
4	a	The Lion King Can you feel the love tonight Track 1	No performers credited	Elton John/Tim Rice arr. Mark Brymer	ShowTrax 08637511 © 1994 Wonderland Music Company, Inc.	6'44"	7'20"
4	b	The Lion King Can you feel the love tonight Track 1	No performers credited	Elton John/Tim Rice arr. Mark Brymer	ShowTrax 08637511 © 1994 Wonderland Music Company, Inc.	6'44"	7'20"
4	c	The Lion King Can you feel the love tonight Track1	No performers credited	Elton John/Tim Rice arr. Mark Brymer	ShowTrax 08637511 © 1994 Wonderland Music Company, Inc.	6'44"	7'20"
4	d	No audio					
5	a	Handel Messiah Part 2 All they that see him Track 4	Academy of St Martin in the Fields, Neville Marriner, Philip Langridge	Handel	Handel Messiah Decca -0289 444 8242	0'15"	1'22"
5	b	Handel Messiah Part 2 He trusted in God Track 4	Academy of St Martin in the Fields, Neville Marriner	Handel	Handel Messiah Decca -0289 444 8242	0'47"	1'22"
5	c	Handel Messiah Part 2 He trusted in God Track 4	Academy of St Martin in the Fields, Neville Marriner,	Handel	Handel Messiah Decca -0289 444 8242	0'47"	0'52"
5	d	Handel Messiah But who may abide the day of his coming? Track 6	John Eliot Gardiner, conductor, Charles Brett, counter tenor	Handel	Handel Messiah Philips 4342972 CD 1	1'25'	2'02"
5	e	Delibes Bell song Track 4	Sumi Jo soprano, Paulo Olmi conductor	Delibes	Delibes Lakmé Warner Classics 4688143	6'40"	7'18"
6	Excerpt 1	William Byrd Mass for 4 voices Kyrie Track 5	Choir of King's College, Cambridge, Sir David Willcocks	Byrd	Byrd "3 Masses" Decca 433 675-2	0'00"	2'34"
6	Excerpt 2	Bob Chilcott A Little Jazz Mass	Will Todd Trio, Bob Chilcott, Wellensian	Bob Chilcott	Everyone Sang: A Little Jazz Mass	0'00"	1' 53"



\* S 8 5 0 7 7 0 1 1 9 \*

*Acknowledgement of copyright*

Question 2 Graphical music excerpts are taken from “Beethoven Symphony No. 7” by Beethoven. Public Domain.

Question 4 Graphical music is taken from “Can You Feel the Love Tonight” by Elton John/Tim Rice, arr. Mark Brymer. Published by Hal Leonard. Reproduced by kind permission of Hal Leonard.

Question 5(c) Graphical music is taken from “Handel Messiah Part 2 He Trusted in God” by Handel. Public Domain.



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**S850/77/01**

**Music**

## Marking Instructions

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These marking instructions have been provided to show how SQA would mark this specimen question paper.

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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) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) 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. Do not accept any answer that is not in the marking instructions.
- (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) 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.

Marking instructions for each question

Question		Expected response	Max mark	Additional guidance						
1.	(a)	Mordent Syncopation Chromatic scale Counter melody	4	1 mark for each correct answer. Candidates can list responses in any order. Do not accept other answers here.						
	(b)	Consort	1	Accept broken or whole consort. Candidates must include the word <b>consort</b> .						
2.	(a)	Minor	1	Do not accept other answers here.						
	(b)		1	(i) All rhythms in bars 4 to 7 must be correct for 1 mark.						
	(ii)		1	(ii) Do not accept other answers here.						
	(c)	3rd or third	1	Number must be correct. Candidates do not need to further describe the interval. Accept 3.						
	(d)		1	Accept natural sign if also inserted in bar 5. Do not accept if only inserted in bar 5.						
	(e) (i)	<table border="1" style="width: 100%; text-align: center;"> <tr> <td style="width: 50%;">Bar 2</td> <td style="width: 50%;">Bar 3</td> </tr> <tr> <td>E 1st Inv. or E/G#</td> <td>E<sup>7</sup></td> </tr> <tr> <td>V 1st Inv. or V<sup>b</sup></td> <td>V<sup>7</sup></td> </tr> </table>	Bar 2	Bar 3	E 1st Inv. or E/G#	E <sup>7</sup>	V 1st Inv. or V <sup>b</sup>	V <sup>7</sup>	1	For chord in <b>bar 2</b> accept any of the following E/G# Emaj/G# Emaj, 1st Inv. V <sup>b</sup> V 1st Inv. Also accept 6 for first inversion 3  Roman numerals and Arabic numbers (1,2 etc) are accepted.  Both chord names or numbers and inversion and 7th must be identified for 1 mark.
Bar 2	Bar 3									
E 1st Inv. or E/G#	E <sup>7</sup>									
V 1st Inv. or V <sup>b</sup>	V <sup>7</sup>									
	(ii)	Perfect	1	Accept V – I or V7 – 1.						

Question		Expected response	Max mark	Additional guidance
3.	(a)	Pedal	1	Do not accept other answers here.
	(b)	1 Turn 2 Cello 3 Major 4 1 Clarinet, 2 French horn, 3 Oboe	4	1 mark for each correct answer for parts 1 to 3.  1. Also accept $\infty$ 2. Do not accept other answers here. 3. Do not accept other answers here. 4. All instruments must be in the correct order for <b>1 mark</b> .
	(c)	Neo-classical	1	Do not accept other answers here.
4.	(a)	F (or F major), G (or G major)	1	Both keys must be correct for <b>1 mark</b> .  Do not accept other answers here.
	(b)	4 	1	Rests must add up to 1½ beats; the quaver rest must precede the quaver at the end of the bar.  Accept a dotted crotchet rest or 3 quaver rests.
	(c)	11  12	1	Pitch and rhythm of both notes must be correct for <b>1 mark</b> .  Accept stems in any direction or on either side.
	(d)		1	Any of the notes in the boxed area are acceptable alternatives.  Pitch and rhythm of all three notes must be correct for <b>1 mark</b> .  Notes must be clearly written in or on the correct space or line.  Accept stems in any direction or on either side.

Question		Expected response	Max mark	Additional guidance	
5.	(a)	Recitative Subject Fugue Oratorio	4	1 mark for each correct answer.  Candidates responses can be listed in any order.  Do not accept other answers here.	
	(b)	Bass (or baritone) Tenor Alto (or mezzo soprano or counter tenor) Soprano	1	All voices must be in the correct order for 1 mark.  'BTAS' abbreviation also accepted.	
	(c)	Bass line number 3.  <input checked="" type="checkbox"/> 	1	Do not accept other answers here.	
	(d)	Counter tenor	1	Do not accept other answers here.	
	(e)	Coloratura	1	Do not accept other answers here.	
6.	(a)	(i)	<b>Melody/harmony</b> <ul style="list-style-type: none"> <li>• Melismatic</li> <li>• Modal or minor</li> <li>• Perfect cadence</li> <li>• Suspension</li> <li>• Syllabic</li> <li>• Tierce de Picardie</li> </ul>	1	Accept any two concepts for 1 mark.  Do not award the mark where candidates give long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts.
			<b>Timbre/texture</b> <ul style="list-style-type: none"> <li>• A cappella</li> <li>• Antiphonal</li> <li>• Imitation</li> <li>• Polyphonic or contrapuntal</li> <li>• SATB choir</li> </ul>	1	Accept any two concepts for 1 mark.  Do not award the mark where candidates give long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts.

Question		Expected response	Max mark	Additional guidance
	(ii)	<p><b>Melody/harmony</b></p> <ul style="list-style-type: none"> <li>• Added 6th or 7th chords</li> <li>• Blues scale or blue notes</li> <li>• Chromatic</li> <li>• Dissonance</li> <li>• Melismatic</li> <li>• Syllabic</li> </ul>	1	<p>Accept any two concepts for <b>1 mark</b>.</p> <p>Also accept 7ths or 9ths or added 6th or 9th chords.</p> <p>Do not award the mark where candidates give long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts.</p>
		<p><b>Timbre/texture</b></p> <ul style="list-style-type: none"> <li>• Accompanied</li> <li>• Homophonic</li> <li>• Jazz trio or piano, bass and drum kit</li> <li>• Pizzicato</li> </ul>	1	<p>Accept any two concepts for <b>1 mark</b>.</p> <p>Accept rim shot.</p> <p>Do not award the mark where candidates give long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts.</p>
(b)	(i)	<p>Answers should focus on</p> <ul style="list-style-type: none"> <li>• type of work</li> <li>• melody/harmony</li> <li>• texture/timbre.</li> </ul> <p>This should be a written description of what is heard and not simply a list of similarities/differences.</p>	4	<p>Award <b>4 marks</b> where a candidate gives six similarities/differences.</p> <p>Award <b>3 marks</b> for four or five similarities/differences.</p> <p>Award <b>2 marks</b> for two or three similarities/differences.</p> <p>Award <b>1 mark</b> for one similarity/difference.</p> <p>Accept any combination of six similarities/differences. Similarities and differences may be written in any order.</p> <p>Do not award the mark if a candidate correctly identifies a similarity and/or difference but also includes a contradictory statement.</p> <p>Where a candidate gives a list rather than an extended answer, award a <b>maximum of 2 marks</b> for this part of the question.</p>

Question	Expected response	Max mark	Additional guidance
	<p><b>Similarities</b></p> <ol style="list-style-type: none"> <li>1. Mass</li> <li>2. Melismatic</li> <li>3. Mixed voice choir or SATB</li> <li>4. Settings of the same text (Kyrie)</li> <li>5. Syllabic</li> </ol> <p><b>Differences</b></p> <p>When identifying differences 1–3, candidates must refer to the features of <b>both</b> excerpts.</p> <ol style="list-style-type: none"> <li>1. Excerpt 1 – A cappella Excerpt 2 – Accompanied</li> <li>2. Excerpt 1 – Modal or minor Excerpt 2 – Blues scale or added 6th or 7th chords</li> <li>3. Excerpt 1 – Polyphonic or contrapuntal Excerpt 2 – Mostly homophonic in texture</li> </ol> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p><b>Excerpt 1 only</b></p> <ul style="list-style-type: none"> <li>• Antiphonal</li> <li>• Imitation</li> <li>• Suspension</li> <li>• Tierce de Picardie</li> </ul> </div> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p><b>Excerpt 2 only</b></p> <ul style="list-style-type: none"> <li>• Chromatic</li> <li>• Dissonance</li> <li>• Jazz trio or piano, bass and drum kit</li> <li>• Pizzicato</li> </ul> </div>		<p>Accept mixed voice chorus or male and female voices Accept settings of the <b>same</b> Latin text.</p> <p>Do not accept the concepts Renaissance and 20<sup>th</sup> century/ Modern. These are credited in Q6(b) (ii).</p> <p>Also accept 7ths or 9ths or added 6th or 9th chords.</p>

Question			Expected response	Max mark	Additional guidance
6.	(b)	(ii)	<p><b>Conclusion</b></p> <p>Excerpt 1 – <b>Renaissance</b> period.</p> <p>Excerpt 2 – <b>20<sup>th</sup> century or Modern</b> period.</p> <p>Justification for each 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>Timbre/texture</b></li> </ul> <p>and may be linked to answers from 6(a) or 6(b)(i).</p> <p><b>Suggested justifications</b></p> <p><b>Excerpt 1</b> is from the <b>Renaissance</b> period because of</p> <ul style="list-style-type: none"> <li>• modal harmony</li> <li>• polyphonic texture</li> <li>• the use of suspension</li> <li>• the use of imitation</li> <li>• a cappella voices.</li> </ul> <p><b>Excerpt 2</b> is from the <b>20<sup>th</sup> century or Modern</b> period because</p> <ul style="list-style-type: none"> <li>• the harmony features a blues scale or added 6th or 7th chords</li> <li>• there is use of chromaticism</li> <li>• of use of dissonance</li> <li>• it is a jazz trio or it uses piano, bass and drum kit.</li> </ul>	2	<p>Award <b>2 marks</b> where a candidate correctly identifies and justifies both periods.</p> <p>Award <b>1 mark</b> where a candidate correctly identifies <b>both</b> periods.</p> <p>Award <b>1 mark</b> where a candidate correctly identifies and justifies <b>one</b> period.</p> <p>Do not award the mark if a candidate provides an additional incorrect period.</p> <p>Do not accept mass here.</p> <p>Also accept 7th or 9th or added 6th or 9th chords.</p>

[END OF SPECIMEN MARKING INSTRUCTIONS]