2015 Music

Advanced Higher

Finalised Marking Instructions

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Part One: General Marking Principles for Music Advanced Higher

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) 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.

(b) 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.

(c) 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.

(d) 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 0, ie, into negative marks.

(e) Accept inaccurate spelling of English or Italian terms.

(f) Accept English equivalents unless the question calls for an Italian term.

Part Two: Marking Instructions for each Question

Question			Expected Answer(s)	Max Mark	Additional Guidance
1.			☑ Renaissance ☑ Homophony ☑ Suspension ☑ Motet	**4**	
2.			Serial/Twelve-tone/Dodecaphonic	**1**	Atonal not accepted
3.	**(a)**	**(i)** **(ii)**	F (Major) 4 4	**1**	Both time signature and key signature must be correct for 1 mark
	(b)		Bar 7 **2** **4** Bar 8 **4** **4**	**1**	Both time signatures must be correct for 1 mark. No other answers accepted here.
	(c)		2 ½	**1**	
	(d)		Bar 4, first two beats	**1**	Accept the 'O' at any point in the **First 2** beats in Bar 4.
	(e)		**Ic** **V** **VI**	**1**	
	(f)		Imperfect	**1**	
	(g)		Bar 11	**1**	
	(h)		Bar 16	**1**	
4.			☑ Appoggiatura ☑ Strophic ☑ Lied ☑ Dominant 7th	**4**	

Question			Expected Answer(s)	Max Mark	Additional Guidance
5.				**8**	If there are too many many ticks in any column, mark each tick however deduct the number of **extra** ticks from the mark allocated to that column. Stop at zero – no negative marking.

CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS
MELODIC Acciaccatura			
Minor tonality			✓
Mode			
Trill		✓	
RHYTHMIC Hemiola			
Irregular metres			
4 4			✓
Syncopation	✓		
STRUCTURAL Basso continuo	✓		
Countermelody			
Leitmotiv			
Real answer			✓
STYLES/FORMS Baroque	✓		
Passacaglia			
Symphony		✓	
	3 marks	**2 marks**	**3 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
6.		1 2 3 4 5	clarinet and flute minor and oboe turn perfect diminished	**1** **1** **1** **1** **1**	1 - Both answers in either order must be provided for 1 mark. Piccolo not accepted 2 – Both answers must be provided for 1 mark. 5 – also accept diminished 7th

Question	Expected Answer(s)		Max Mark	Additional Guidance
7.	Concepts	**Up to**		
	Bass ***or*** Baritone ***or*** Bass baritone Harpsichord Strings Trumpet	Any 3 Any 2	**1** **½**	Please note: Candidates should be awarded marks per row in the table opposite. For example if the total marks have been achieved in row 1 then no additional marks can be awarded for the additional concepts correctly identified in row 1. *Both answers must be provided to achieve ½ mark.
	*2 **and** 3 beats in the bar ***or*** Simple time equivalents Anacrusis Dotted rhythms	2 x ½	**1**	
	*Syllabic **and** melismatic word setting Major key Word painting	2 x ½	**1**	
	*Recitative **and** Aria Antiphonal Baroque Contrapuntal ***or*** imitation ***or*** polyphonic Obbligato Oratorio Basso Continuo ***or*** Continuo	4 x ½	**2**	
8.	**Concepts**	**Up to**		
	*Guitar **and** Bass guitar *Tenor ***or*** Male vocalist **and** Backing vocals ***or*** male voices Drumkit Glissando Keyboard(s) ***or*** Synthesizer(s) Saxophone(s)	4 x ½	**2**	Please note: Candidates should be awarded marks per row in the table opposite. For example if the total marks have been achieved in row 1 then no additional marks can be awarded for the additional concepts correctly identified in row 1. *Both answers must be provided to achieve ½ mark.
	(Dominant) 7th Minor changing to major ***or*** Change of key ***or*** Modulation Syllabic (word setting)	2 x ½	**1**	
	2 or 4 beats in the bar or Simple time or $\frac{2}{4}$ ***or*** $\frac{4}{4}$ Anacrusis Syncopation	2 x ½	**1**	
	Crescendo Delay Reverb Rock ***or*** Pop	2 x 1/2	**1**	

[END OF MARKING INSTRUCTIONS]