

[C231/SQP295]

Music
Advanced Higher

NATIONAL
QUALIFICATIONS

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Course Assessment Specification

Music Advanced Higher

There are two routes to Course Assessment: **Music with Performing** and **Music with Technology**. Each of these routes has two components, with mark allocations as shown below. The Question Paper is common to both routes.

Music with Performing route

| | |
|---|----------|
| Question Paper | 40 marks |
| Performing on two instruments or Performing on one instrument + Accompanying | 60 marks |

Music with Technology route

| | |
|--|----------|
| Question Paper | 40 marks |
| Folio consisting of recorded performances on one instrument/voice + 1 MIDI Sequenced composition supported by a session log or Folio consisting of recorded performances on one instrument/voice + stereo master recording of 2 pieces supported by a session log | 60 marks |

The purpose of this document is to provide:

- ♦ details of the structure of the Question Paper in this Course (**Part 1**)
- ♦ guidance on the administration and assessment of Practical Performance Examinations, in the case of candidates following the Music with Performing route (**Part 2a**)
- ♦ guidance on the generation of evidence for the Folio submitted for Central Marking, and on assessment of its contents, in the case of candidates following the Music with Technology route (**Part 2b**)
- ♦ guidance to centres on how to use information gathered from the Question Paper and from the Practical Performance Examinations or Folio to estimate candidate performance. (**Part 3**)

Part 1

This part of the Course Assessment Specification details the structure of the Question Paper in this Course.

- ♦ There is one Question Paper, common to the Performing and Technology routes, marked out of 40.
- ♦ The time allocation for the Question Paper is one hour.
- ♦ All questions are compulsory.

The Question Paper requires candidates to demonstrate breadth of knowledge and understanding by responding to questions which relate to audio excerpts in a range of styles. Knowledge and understanding tested will be drawn from the concept and literacy content detailed for this level. Styles sampled will provide a mixture of straightforward and more complex contexts; some audio excerpts may be drawn from musical works prescribed for study by SQA. Candidate response will be tested through a balance of types of question; the number of each type of question and the distribution of marks is indicated below:

| TYPE OF QUESTION | NUMBER | MARKS |
|---|--------|-------|
| Multiple Choice: select 4 correct answers from 10 options | 2 | 8 |
| Short answers (one or two words, or a phrase) | 1 | 1 |
| Map | 1 | 5 |
| Comparison of 2 musical excerpts (multiple choice) | 1 | 8 |
| Musical literacy | 8 | 8 |
| Brief descriptions | 2 | 10 |

Part 2a

This part of the Course Assessment Specification details the structure of the Practical Performance Examination for candidates following the Music with Performing route. It also provides guidance on sampling and assessment.

Candidates following this route are examined by a Visiting Examiner appointed by SQA.

Centres have a responsibility for:

- ♦ ensuring that appropriately levelled pieces are presented by candidates. Repertoire standards may be verified by accessing SQA's *National Qualifications in Music: Performing*, published on SQA's website, and/or by submitting other pieces for prior approval. Details regarding relevant approval procedures are available from SQA
- ♦ noting individual piece and overall programme durations on the candidates' marks sheets.

Time requirements

The table below indicates the time requirements for each prepared part of the practical performance and shows the approximate length of each sample.

| Performance | Prepared time | Sample time | Marks |
|---------------------------|---------------|-------------|-------|
| Instrument/voice 1 | 15 minutes | 10 minutes | 30 |
| Instrument/voice 2 | 10 minutes | 6 minutes | 30 |
| or Accompanying | 12 minutes | 8 minutes | 20 |
| Playing at sight | | | 10 |

As indicated, candidates presenting evidence in accompanying are assessed on accompaniments played at sight; this part of the assessment lasts approximately 3 minutes. Immediately prior to this part, candidates will be given a period of five minutes in which to prepare these accompaniments.

Guidance on sampling

In deciding the sample, examiners should adhere as far as possible to the following guidelines:

1. Decide the sample before the start of each candidate's examination
2. Do not give the centre any prior information regarding the content of the sample
3. Be guided to the sample by considering the stated duration of each piece in the programme.
4. Hear at least one piece in its entirety.
5. Always start from the beginning of the piece.
6. Where possible hear some of every piece.
7. Advise the candidate before the start of the performance if you do not wish any repeats to be observed.
8. Advise candidates before the start of the performance that they may be asked to stop before the end of the piece.
9. Exercise discretion, consideration and fairness in stopping a candidate before the end of a piece.
10. Where a candidate refuses to play a piece, award no marks for that piece.
Reduce the overall sample time by the intended allocation of time to that particular piece.

Guidance on assessment

Each of the two parts of the practical performance is marked out of 30. For all except the Accompanying part of a programme, individual pieces within each part should be marked out of 10 and then totalled; the resulting total should then be scaled to give a mark out of 30.

For candidates presenting Accompanying, each prepared accompaniment should be marked out of 10; the resulting total should then be scaled to give a mark out of 20.

Accompaniments played at sight, following 5 minutes private preparation, should be marked out of 10 and totalled; the resulting total should then be scaled to give a mark out of 10.

The resulting marks for prepared accompaniments and for accompaniments performed at sight should then be added to give a mark out of 30.

In assessing performances examiners should be guided by the summary statements for each marks range, as provided in the assessment criteria printed below. More detailed statements relating to various aspects of the performance will provide further pointers. Where assessment statements from more than one marks range are applicable, examiners should use a balanced approach in awarding a final mark.

COURSE ASSESSMENT CRITERIA: PERFORMING

| PERFORMANCE ASPECTS | CRITERIA | PIECE NUMBER | | | | | | | | MARKS RANGE | |
|-----------------------------|--|--------------------------------|----------|----------|----------|----------|----------|----------|----------|-------------|-------------|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | | |
| Melodic accuracy/intonation | Excellent level | | | | | | | | | 9-10 | |
| Rhythmic accuracy | Excellent level | | | | | | | | | | |
| Tempo and flow | Appropriate and musically convincing | | | | | | | | | | |
| Dynamics | Convincing | | | | | | | | | | |
| Mood and character | Conveyed with sensitivity | | | | | | | | | | |
| Tone | Confident, convincing and well-developed instrumental/vocal sound | | | | | | | | | | |
| SUMMARY | A convincing and stylish performance which demonstrates sound technique | | | | | | | | | | |
| Melodic accuracy/intonation | Secure | | | | | | | | | 7-8 | |
| Rhythmic accuracy | Secure | | | | | | | | | | |
| Tempo and flow | Appropriate and consistent | | | | | | | | | | |
| Dynamics | Effective | | | | | | | | | | |
| Mood and character | Conveyed securely | | | | | | | | | | |
| Tone | Secure and effective control of instrumental/vocal sound | | | | | | | | | | |
| SUMMARY | A secure performance musically and technically | | | | | | | | | | |
| Melodic accuracy/intonation | Mainly accurate and generally in tune | | | | | | | | | 5-6 | |
| Rhythmic accuracy | Mainly accurate | | | | | | | | | | |
| Tempo and flow | Appropriate and mainly consistent | | | | | | | | | | |
| Dynamics | Some contrast | | | | | | | | | | |
| Mood and character | Conveyed with some success | | | | | | | | | | |
| Tone | Some evidence of development and control | | | | | | | | | | |
| SUMMARY | A satisfactory performance displaying sufficient technical and musical control | | | | | | | | | | |
| Melodic accuracy/intonation | Inconsistent and/or passages of poor intonation | | | | | | | | | 3-4 | |
| Rhythmic accuracy | Inconsistent | | | | | | | | | | |
| Tempo and flow | Inappropriate speed and/or some breaks in continuity | | | | | | | | | | |
| Dynamics | Not observed satisfactorily | | | | | | | | | | |
| Mood and character | Not conveyed satisfactorily | | | | | | | | | | |
| Tone | Undeveloped | | | | | | | | | | |
| SUMMARY | The performance lacks sufficient technical and/or musical skill to communicate the sense of the music | | | | | | | | | | |
| Melodic accuracy/intonation | Frequent inaccuracies and/or consistently poor intonation | | | | | | | | | 0-2 | |
| Rhythmic accuracy | Frequent inaccuracies | | | | | | | | | | |
| Tempo and flow | Totally inappropriate speed and/or frequent stumbling | | | | | | | | | | |
| Dynamics | Ignored | | | | | | | | | | |
| Mood and character | Not conveyed | | | | | | | | | | |
| Tone | Poor | | | | | | | | | | |
| SUMMARY | A poor performance with little or no evidence of required technical and/or musical ability | | | | | | | | | | |
| Additional comments: | | PIECE NUMBER/ MARKS | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 0-10 |
| | | FINAL SCALED MARK /30 | | | | | | | | | |

Part 2b

This part of the Course Assessment Specification gives guidance on the generation of evidence for the Folio submitted for Central Marking at SQA, in the case of candidates following the Music with Technology route. It also provides guidance on sampling and assessment.

Centres have a responsibility for:

- ♦ submitting folios to SQA
- ♦ ensuring that performances by candidates of appropriately levelled pieces are recorded to appropriate media, under conditions that replicate those of Visiting Examining. These recordings should be included in the Folio, accompanied by copies of the music performed. Repertoire standards may be verified by accessing SQA's *National Qualifications in Music: Performing*, published on SQA's website, and/or by submitting other pieces for prior approval. Details regarding relevant approval procedures are available from SQA
- ♦ including in the folio candidates' marks sheets for recording of marks by central markers at SQA. These should detail performance times for individual pieces and for the entire instrumental/vocal recording
- ♦ including in the folio a finished product in either MIDI Sequencing (MIDI/Audio File **and** Stereo Recording) or Sound Engineering and Production (Stereo master recording). This product will combine processes learned in the Unit: Performing with Technology (Advanced Higher), and will be completed under supervision by the centre. The finished product in both MIDI Sequencing and Sound Engineering and Production will be supported by a session log
- ♦ advising candidates that the finished product in MIDI should contain a minimum of 6 tracks, including one or more digital audio parts; it should last at least 3 minutes
- ♦ advising candidates that
 - the finished product in Sound Engineering and Production should include a stereo master recording of 2 contrasting pieces, lasting 6 minutes in total
 - eight or more tracks should be recorded in each piece
 - they should demonstrate, in each piece, effective use of microphones, multi-tracking techniques, one bounce down, and digital audio
- ♦ advising candidates that they may, alternatively, opt to use stereo techniques to produce recordings of live performances, in which case
 - contrasting groups of 4 or more musicians must be used in each piece
 - 4 or more microphones must be used in each piece
 - at least 3 takes of each piece must be recorded and edited to produce each final mix.

Time requirements

The table below indicates the time requirements for each part of the folio and shows the approximate length of the assessment sample for performing.

| Performance | Recorded time | Sample time | Marks |
|--|-------------------------------------|-------------|-------|
| Instrument/voice | 10 minutes | 6 minutes | 30 |
| MIDI Sequenced Composition, including 1 digital audio part or Stereo master recording of 2 pieces | 3 minutes 6 minutes in total | | 30 |

Guidance on sampling recorded performances

In deciding the sample, examiners should adhere as far as possible to the following guidelines:

1. decide the sample before starting to mark the candidate's folio
2. be guided to the sample by considering the stated duration of each piece in the programme
3. hear at least one piece in its entirety
4. always start from the beginning of the piece
5. where possible hear some of every piece.

Guidance on assessment of recorded performances

Each of the two parts of the folio is marked out of 30.

Individual pieces within each part of the Folio should be marked out of 10 and then totalled; the resulting total should then be scaled to give a mark out of 30.

In assessing performances examiners should be guided by the summary statements for each marks range, as provided in the assessment criteria printed below. More detailed statements relating to various aspects of the performance will provide further pointers. Where assessment statements from more than one marks range are applicable, examiners should use a balanced approach in awarding a final mark.

COURSE ASSESSMENT CRITERIA: PERFORMING

| PERFORMANCE ASPECTS | CRITERIA | PIECE NUMBER | | | | | | | | MARKS RANGE | |
|-----------------------------|--|--------------------------------|----------|----------|----------|----------|----------|----------|----------|-------------|-------------|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | | |
| Melodic accuracy/intonation | Excellent level | | | | | | | | | 9-10 | |
| Rhythmic accuracy | Excellent level | | | | | | | | | | |
| Tempo and flow | Appropriate and musically convincing | | | | | | | | | | |
| Dynamics | Convincing | | | | | | | | | | |
| Mood and character | Conveyed with sensitivity | | | | | | | | | | |
| Tone | Confident, convincing and well-developed instrumental/vocal sound | | | | | | | | | | |
| SUMMARY | A convincing and stylish performance which demonstrates sound technique | | | | | | | | | | |
| Melodic accuracy/intonation | Secure | | | | | | | | | 7-8 | |
| Rhythmic accuracy | Secure | | | | | | | | | | |
| Tempo and flow | Appropriate and consistent | | | | | | | | | | |
| Dynamics | Effective | | | | | | | | | | |
| Mood and character | Conveyed securely | | | | | | | | | | |
| Tone | Secure and effective control of instrumental/vocal sound | | | | | | | | | | |
| SUMMARY | A secure performance musically and technically | | | | | | | | | | |
| Melodic accuracy/intonation | Mainly accurate and generally in tune | | | | | | | | | 5-6 | |
| Rhythmic accuracy | Mainly accurate | | | | | | | | | | |
| Tempo and flow | Appropriate and mainly consistent | | | | | | | | | | |
| Dynamics | Some contrast | | | | | | | | | | |
| Mood and character | Conveyed with some success | | | | | | | | | | |
| Tone | Some evidence of development and control | | | | | | | | | | |
| SUMMARY | A satisfactory performance displaying sufficient technical and musical control | | | | | | | | | | |
| Melodic accuracy/intonation | Inconsistent and/or passages of poor intonation | | | | | | | | | 3-4 | |
| Rhythmic accuracy | Inconsistent | | | | | | | | | | |
| Tempo and flow | Inappropriate speed and/or some breaks in continuity | | | | | | | | | | |
| Dynamics | Not observed satisfactorily | | | | | | | | | | |
| Mood and character | Not conveyed satisfactorily | | | | | | | | | | |
| Tone | Undeveloped | | | | | | | | | | |
| SUMMARY | The performance lacks sufficient technical and/or musical skill to communicate the sense of the music | | | | | | | | | | |
| Melodic accuracy/intonation | Frequent inaccuracies and/or consistently poor intonation | | | | | | | | | 0-2 | |
| Rhythmic accuracy | Frequent inaccuracies | | | | | | | | | | |
| Tempo and flow | Totally inappropriate speed and/or frequent stumbling | | | | | | | | | | |
| Dynamics | Ignored | | | | | | | | | | |
| Mood and character | Not conveyed | | | | | | | | | | |
| Tone | Poor | | | | | | | | | | |
| SUMMARY | A poor performance with little or no evidence of required technical and/or musical ability | | | | | | | | | | |
| Additional comments: | | PIECE NUMBER/ MARKS | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 0-10 |
| | | FINAL SCALED MARK /30 | | | | | | | | | |

COURSE ASSESSMENT CRITERIA: MIDI SEQUENCING

| PERFORMANCE ASPECTS | CRITERIA | PIECE | MARKS RANGE |
|------------------------------------|---|-------|-------------|
| Recording of audio track(s) | Excellent | | 9-10 |
| Note programming | Excellent | | |
| Set up of tracks | Excellent level of skill | | |
| Use of effects/programme controls | Imaginative and totally appropriate | | |
| Development of musical ideas | Appropriate and musically convincing | | |
| Balance of parts/mix | Imaginative and highly effective | | |
| File management | Totally secure naming of tracks and saving of information | | |
| SUMMARY | A convincing and stylish production demonstrating appropriate musical awareness | | |
| Recording of audio track(s) | Secure | | 7-8 |
| Note programming | Secure | | |
| Set up of tracks | Secure | | |
| Use of effects/ programme controls | Appropriate | | |
| Development of musical ideas | Appropriate | | |
| Balance of parts/mix | Effective | | |
| File management | Secure naming of tracks and saving of information | | |
| SUMMARY | A secure production musically and technically | | |
| Recording of audio track(s) | Mainly secure, containing some errors, overall satisfactory | | 5-6 |
| Note programming | Mainly secure, containing some errors, overall satisfactory | | |
| Set up of tracks | Mainly secure but basic | | |
| Use of effects/programme controls | Some evidence of use | | |
| Development of musical ideas | Some contrast but lacking in musical development | | |
| Balance of parts/mix | Balance works overall | | |
| File management | Basic and perhaps limited. Some valid information saved | | |
| SUMMARY | A satisfactory production displaying sufficient technical and musical control | | |
| Recording of audio track(s) | Inconsistent and containing errors | | 3-4 |
| Note programming | Inconsistent and containing errors | | |
| Set up of tracks | Inconsistent | | |
| Use of effects/programme controls | Inappropriate use of effects and controls | | |
| Development of musical ideas | Lacks contrast and development | | |
| Balance of parts/mix | Not conveyed satisfactorily | | |
| File management | Generally unsatisfactory | | |
| SUMMARY | Production lacks adequate technical/musical skill to convey the musical sense | | |
| Recording of audio track(s) | Frequent errors; musical coherence is not maintained | | 0-2 |
| Note programming | Frequent inaccuracies; musical coherence is not maintained | | |
| Set up of tracks | Frequent inaccuracies | | |
| Use of effects/ programme controls | Totally lacking at any point in the piece | | |
| Development of musical ideas | No attempt at contrast or development | | |
| Balance of parts/mix | No attempt to balance the parts; many obvious errors | | |
| File management | No file management evident | | |
| SUMMARY | A poor production; little or no evidence of required technical and musical ability | | |
| Additional comments: | | | |
| MARK /10 | | | |
| FINAL MARK /30 | | | |

COURSE ASSESSMENT CRITERIA: SOUND ENGINEERING AND PRODUCTION

| PERFORMANCE ASPECTS | CRITERIA | PIECES | | MARKS RANGE |
|---|--|-------------------------|---|-------------|
| | | 1 | 2 | |
| Recording of individual tracks (incl. microphone placement) | Excellent level of accuracy and audio quality | | | 9-10 |
| Use of controls, effects, processes | Excellent; demonstrates flair | | | |
| Mix | Excellent | | | |
| Session log | Well maintained and completely informative | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Convincing in all respects | | | |
| Recording to media | Totally secure | | | |
| SUMMARY | A convincing and stylish production which demonstrates appropriate musical awareness | | | |
| Recording of individual tracks (incl. microphone placement) | Secure | | | 7-8 |
| Use of controls, effects, processes | Secure | | | |
| Mix | Appropriate | | | |
| Session log | Appropriate; most of the required information present | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Mainly effective | | | |
| Recording to media | Secure naming of tracks and saving of information | | | |
| SUMMARY | A secure production musically and technically | | | |
| Recording of individual tracks (incl. microphone placement) | Mainly secure though containing some errors; overall satisfactory | | | 5-6 |
| Use of controls, effects, processes | Mainly secure but at a basic level | | | |
| Mix | Generally appropriate | | | |
| Session log | Satisfactory level of information; mostly appropriate | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Overall success, though some aspects unsatisfactory | | | |
| Recording to media | Overall success, though some aspects unsatisfactory | | | |
| SUMMARY | A satisfactory production displaying sufficient technical and musical control | | | |
| Recording of individual tracks (incl. microphone placement) | Inconsistent, contains errors. | | | 3-4 |
| Use of controls, effects, processes | Inconsistent | | | |
| Mix | Inconsistent | | | |
| Session log | Lacks most of the required evidence | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Inconsistent evidence of musical understanding | | | |
| Recording to media | Generally unsatisfactory; some limited success | | | |
| SUMMARY | Production lacks sufficient technical and musical skill to communicate the sense of the music | | | |
| Recording of individual tracks (incl. microphone placement) | Frequent inaccuracies; musical coherence is not maintained | | | 0-2 |
| Use of controls, effects, processes | Little or no use made | | | |
| Mix | Totally lacking in musical understanding | | | |
| Session log | No evidence or inaccurate statements | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | No sense of musical understanding | | | |
| Recording to media | Poor | | | |
| SUMMARY | Poor production with little or no evidence of required technical and musical ability | | | |
| Additional comments: | | INDIVIDUAL MARKS | | 0-10 |
| | | FINAL MARK /30 | | |

Part 3

This part of the Course Assessment Specification provides guidance on using assessment information gathered from the Course components to estimate candidate performance.

The Course assessment is based on the total of the marks gained in the Question Paper and in either the Practical Performance Examinations, in the case of candidates following the Music with Performing route, or in the Folio, in the case of candidates following the Music with Technology route.

| Component | Mark Range |
|---|------------|
| Question Paper | 0 – 40 |
| Practical Performance Examination or Folio | 0 – 60 |
| Total Marks | 0 – 100 |

In National Qualifications cut-off scores should be set at approximately 70% for Grade A and 50% for Grade C.

For a total mark range of 0 – 100, the table below gives an indication of the cut-off scores that may apply.

| Grade | Band | Mark Range |
|-------|------|------------|
| A | 1 | 85 – 100 |
| A | 2 | 70 – 84 |
| B | 3 | 65 – 69 |
| B | 4 | 60 – 64 |
| C | 5 | 55 – 59 |
| C | 6 | 50 – 54 |
| D | 7 | 45 – 49 |
| NA | 8 | 40 – 44 |
| NA | 9 | 0 – 39 |

These cut off scores may be lowered if the Question Paper is deemed to be more demanding, or raised if it is deemed to be less demanding.

Worked Example

- ♦ In a centre's own prelim Question Paper, the candidate scores 33/40 and in the Practical Performance prelim scores 40/60, giving a total of 73%.
- ♦ The centre's view is that their prelim Question Paper is less demanding than the standard exemplified by SQA.
- ♦ Using the mark range, a realistic estimate may be band 3 rather than band 2.

FOR OFFICIAL USE

| | | | | | |
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| | | | | | |
|--|--|--|--|--|--|

C231/SQP295

Total
Mark

| |
|--|
| |
|--|

Music
Advanced Higher
Specimen Question Paper
for use in and after 2007

Time: 1 hour

NATIONAL
QUALIFICATIONS

Fill in these boxes and read what is printed below.

Full name of centre

| |
|--|
| |
|--|

Town

| |
|--|
| |
|--|

Forename(s)

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|--|
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Surname

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Date of birth

Day Month Year

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Scottish candidate number

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|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|

Number of seat

| |
|--|
| |
|--|

The Examination which you are about to sit is based upon a recording of excerpts of music. The text of the questions you will hear is to be found in this answer book and you can follow what the speaker says. Listen carefully to the questions and to the musical excerpts upon which the questions are set.

The number of times each excerpt is played is indicated in each question.

Answer all questions.

Write your answers clearly, in ink, in the spaces provided.

Before leaving the examination room you must give this book to the invigilator. If you do not, you may lose all the marks for this paper.

Question 1

Marks

This question is in three parts, (a), (b) and (c).

(a) 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 part of the question starts.

- | | |
|---|---------------------------------------|
| <input type="checkbox"/> Anthem | <input type="checkbox"/> Melisma |
| <input type="checkbox"/> Basso continuo | <input type="checkbox"/> Motet |
| <input type="checkbox"/> Chorale | <input type="checkbox"/> Suspensions |
| <input type="checkbox"/> Dissonance | <input type="checkbox"/> Tonal answer |
| <input type="checkbox"/> Harmonic minor | <input type="checkbox"/> Tritone |

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

4

(b) Listen to this short excerpt from the same music and follow the treble part printed below. There are two places where the printed notes do not match what is being sung. Circle the incorrect note each time, and write the correct version immediately below on the blank staff provided.

You will hear the music **twice** with a pause of 10 seconds between playings and a pause of 15 seconds at the end.

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

1

(c) Listen to a different excerpt from the same period and identify the period/style of the music in the space provided.

Here is the music.

1

Question 2

Marks

This question is based on excerpts from the first movement of a Mozart symphony.

Listen to the opening section. Follow the 1st violin part which is printed on the next page.

Here is the music.

(a) You now have 30 seconds to read through questions (i) to (v).

(i) Name the cadence at bar 17 and identify the two chords which are used.

| Cadence | Chords | | |
|---------|--------|--|----------|
| | | | 1 |

(ii) Insert on the score the missing accidentals in bar 8. **1**

(iii) Complete the notes in bar 26 to match the rhythm being played. **1**

(iv) Correct the mistakes in the rhythm of bars 39 and 40 by altering the values of the appropriate notes on the score. **1**

(v) In the box provided, write the number of a bar in which appoggiaturas are heard.

| | |
|--|----------|
| | 1 |
|--|----------|

You will now hear the music twice more, with 20 seconds between playings and 1 minute at the end before that start of part (b).

Here is the music for the first time.

Here is the music for the second time.

Question 2 (continued)

Allegro spiritoso

1st Violin

The musical score for the 1st Violin part consists of ten staves of music, numbered 1 through 52. The piece is in 2/4 time and begins with a piano (*p*) dynamic. The first staff (measures 1-6) features a melodic line starting on a whole note, followed by eighth and quarter notes. A trill (*tr*) is marked above measure 7. The second staff (measures 7-11) continues the melodic line, reaching a forte (*f*) dynamic by measure 11. The third staff (measures 12-17) shows a more rhythmic passage with eighth notes. The fourth staff (measures 18-22) returns to a melodic line with a piano (*p*) dynamic. The fifth staff (measures 23-27) features a forte (*f*) dynamic with eighth-note patterns. The sixth staff (measures 28-33) continues with eighth-note patterns. The seventh staff (measures 34-38) shows a melodic line with slurs. The eighth staff (measures 39-43) includes dynamic markings of *fp*, *f*, and *p*. The ninth staff (measures 44-48) features a melodic line with slurs. The tenth staff (measures 49-52) concludes the passage with a melodic line.

Question 2 (continued)

Marks

(b) Now follow the music below as you listen to a further excerpt from the same movement.

Here is the music.

You now have 20 seconds to read through parts (i) and (ii). The excerpt will then be played **twice** with 10 seconds between playings and 15 seconds at the end before the next question.

(i) Name the chord played by the oboes and horns as the violins play bars 11 and 12.

1

(ii) Name the cadence in bar 13.

1

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

1st Violin

The musical score for the 1st Violin part consists of four staves of music in treble clef, common time (C). The first staff (bars 1-3) begins with a forte (*f*) dynamic. The second staff (bars 4-6) includes a triplet of eighth notes in bar 5. The third staff (bars 7-9) features a piano (*p*) dynamic in bar 7, a forte (*f*) dynamic in bar 8, and a piano (*p*) dynamic in bar 9. The fourth staff (bars 10-13) continues the melodic line, ending with a half note in bar 13.

Total marks Question 2: (7)

Question 3

In this excerpt you will hear the first part of a song called “The Closest Thing To Crazy” sung by Katie Melua.

A “musical map” of the excerpt has been laid out 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 guide you through the music. This 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 3: (5)

Question 3 (continued)

Excerpt opens

Two time signatures are used, and

A/an is added, played by a/an

Sustained chords based on the scale are played by the . The playing style is (Italian term)

The ornament used in the accompaniment is a/an

This excerpt finishes with a plagal cadence in E major. The 2nd last chord is

1 2 3 4 5

Total marks Question 3: (5)

Question 4

Marks

The music in this question is by the Scottish composer, James McMillan.

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

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.

- | | | | |
|--------------------------|------------------|--------------------------|------------------|
| <input type="checkbox"/> | Anacrusis | <input type="checkbox"/> | Homophony |
| <input type="checkbox"/> | Augmentation | <input type="checkbox"/> | Irregular metres |
| <input type="checkbox"/> | Crescendo | <input type="checkbox"/> | Microtone |
| <input type="checkbox"/> | Diminution | <input type="checkbox"/> | Semitone |
| <input type="checkbox"/> | Flutter tonguing | <input type="checkbox"/> | Tone row |

Here is the music for the first time.

Here is the music for the second time.

Total marks Question 4: (4)

Question 5

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 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 **2 minutes** to copy/re-arrange your answers in **[GRID 2]**.

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 5—Grids 1 and 2 are on fold-out *Pages ten and eleven*]

Question 5 (continued)

[GRID 1] ROUGH WORKING ONLY

| CONCEPTS | EXCERPT 1 | EXCERPT 2 | COMMON TO BOTH EXCERPTS |
|---------------------|------------------|------------------|--------------------------------|
| MELODIC | | | |
| Acciaccatura | | | |
| Melodic Minor | | | |
| Mordent | | | |
| Turn | | | |
| Whole-tone scale | | | |
| HARMONIC | | | |
| Augmented chord | | | |
| Diminished 7th | | | |
| Dominant 7th | | | |
| Interrupted cadence | | | |
| Polytonality | | | |
| RHYTHMIC | | | |
| Accelerando | | | |
| Augmentation | | | |
| Irregular metres | | | |
| Syncopation | | | |
| Three against two | | | |
| STRUCTURAL | | | |
| Countermelody | | | |
| Episode | | | |
| Inversion | | | |
| Minuet and Trio | | | |
| Ritornello | | | |
| STYLES/FORMS | | | |
| Concerto | | | |
| Neo-classical | | | |
| Nationalist | | | |
| Romantic | | | |
| Scherzo | | | |

Question 5 (continued)

[GRID 2] FINAL ANSWER

| CONCEPTS | EXCERPT 1 | EXCERPT 2 | COMMON TO BOTH EXCERPTS |
|---------------------|------------------|------------------|--------------------------------|
| MELODIC | | | |
| Acciaccatura | | | |
| Melodic Minor | | | |
| Mordent | | | |
| Turn | | | |
| Whole-tone scale | | | |
| HARMONIC | | | |
| Augmented chord | | | |
| Diminished 7th | | | |
| Dominant 7th | | | |
| Interrupted cadence | | | |
| Polytonality | | | |
| RHYTHMIC | | | |
| Accelerando | | | |
| Augmentation | | | |
| Irregular metres | | | |
| Syncopation | | | |
| Three against two | | | |
| STRUCTURAL | | | |
| Countermelody | | | |
| Episode | | | |
| Inversion | | | |
| Minuet and Trio | | | |
| Ritornello | | | |
| STYLES/FORMS | | | |
| Concerto | | | |
| Neo-classical | | | |
| Nationalist | | | |
| Romantic | | | |
| Scherzo | | | |
| | 2 marks | 2 marks | 4 marks |

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FOR OFFICIAL USE

| | | | | | |
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C090/SQP295

Total
Mark

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Music
Advanced Higher
Specimen Marking Instructions
for use in and after 2007

Time: 1 hour

NATIONAL
QUALIFICATIONS

Question 1 (*O Quam Gloriosum – Victoria*)

Marks

This question is in three parts, (a), (b) and (c).

(a) 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 part of the question starts.

- | | |
|--|---|
| <input type="checkbox"/> Anthem | <input checked="" type="checkbox"/> Melisma |
| <input type="checkbox"/> Basso continuo | <input checked="" type="checkbox"/> Motet |
| <input type="checkbox"/> Chorale | <input checked="" type="checkbox"/> Suspensions |
| <input checked="" type="checkbox"/> Dissonance | <input type="checkbox"/> Tonal answer |
| <input type="checkbox"/> Harmonic minor | <input type="checkbox"/> Tritone |

Here is the music for the first time.

Here is the music for the second time.

4

(b) Listen to this short excerpt from the same music and follow the treble part printed below. There are two places where the printed notes do not match what is being sung. Circle the incorrect note each time, and write the correct version immediately below on the blank staff provided.

You will hear the music **twice** with a pause of 10 seconds between playings and a pause of 15 seconds at the end.

Here is the music for the first time.

Here is the music for the second time.

1

(c) Listen to a different excerpt from the same period and identify the period/style of the music in the space provided.

Here is the music. (*Batell Galliard – Dowland*)

Renaissance

1

□

Question 2 (*Symphony No. 36 in C “Linz”, K.425 – Mozart*)

Marks

This question is based on excerpts from the first movement of a Mozart symphony.

Listen to the opening section. Follow the 1st violin part which is printed on the next page.

Here is the music.

(a) You now have 30 seconds to read through questions (i) to (v).

(i) Name the cadence at bar 17 and identify the two chords which are used.

| Cadence | Chords | | |
|---------------|----------|----------|----------|
| Plagal | F | C | 1 |

(ii) Insert on the score the missing accidentals in bar 8. **1**

(iii) Complete the notes in bar 26 to match the rhythm being played. **1**

(iv) Correct the mistakes in the rhythm of bars 39 and 40 by altering the values of the appropriate notes on the score. **1**

(v) In the box provided, write the number of a bar in which appoggiaturas are heard.

| | | |
|--|---|----------|
| | Any of these bars – 8/9/10/20/21 | 1 |
|--|---|----------|

You will now hear the music twice more, with 20 seconds between playings and 1 minute at the end before that start of part (b).

Here is the music for the first time.

Here is the music for the second time.

Question 2 (continued)

Allegro spiritoso

1st Violin

2 3 4 5 6

p

(ii)

7 *tr* 8 9 10 11 *f*

12 13 14 15 16 17

18 19 20 21 22

p

(iii)

23 24 25 26 27 *f*

28 29 30 31 32 33

34 35 36 37 38

(iv) 39 40 41 42 43 *fp fp f p*

44 45 46 47 48

49 50 51 52

Question 2 (continued)

Marks

(b) Now follow the music below as you listen to a further excerpt from the same movement.

Here is the music.

You now have 20 seconds to read through parts (i) and (ii). The excerpt will then be played **twice** with 10 seconds between playings and 15 seconds at the end before the next question.

(i) Name the chord played by the oboes and horns as the violins play bars 11 and 12.

Dominant 7th

1

(ii) Name the cadence in bar 13.

Interrupted

1

Here is the excerpt for the first time.

Here is the excerpt for the second time.

1st Violin

f

p *f* *p*

Total marks Question 2: (7)

Question 3

In this excerpt you will hear the first part of a song called “The Closest Thing To Crazy” sung by Katie Melua.

A “musical map” of the excerpt has been laid out 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 guide you through the music. This voice will be heard immediately before the music for each of the highlighted areas is heard.

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

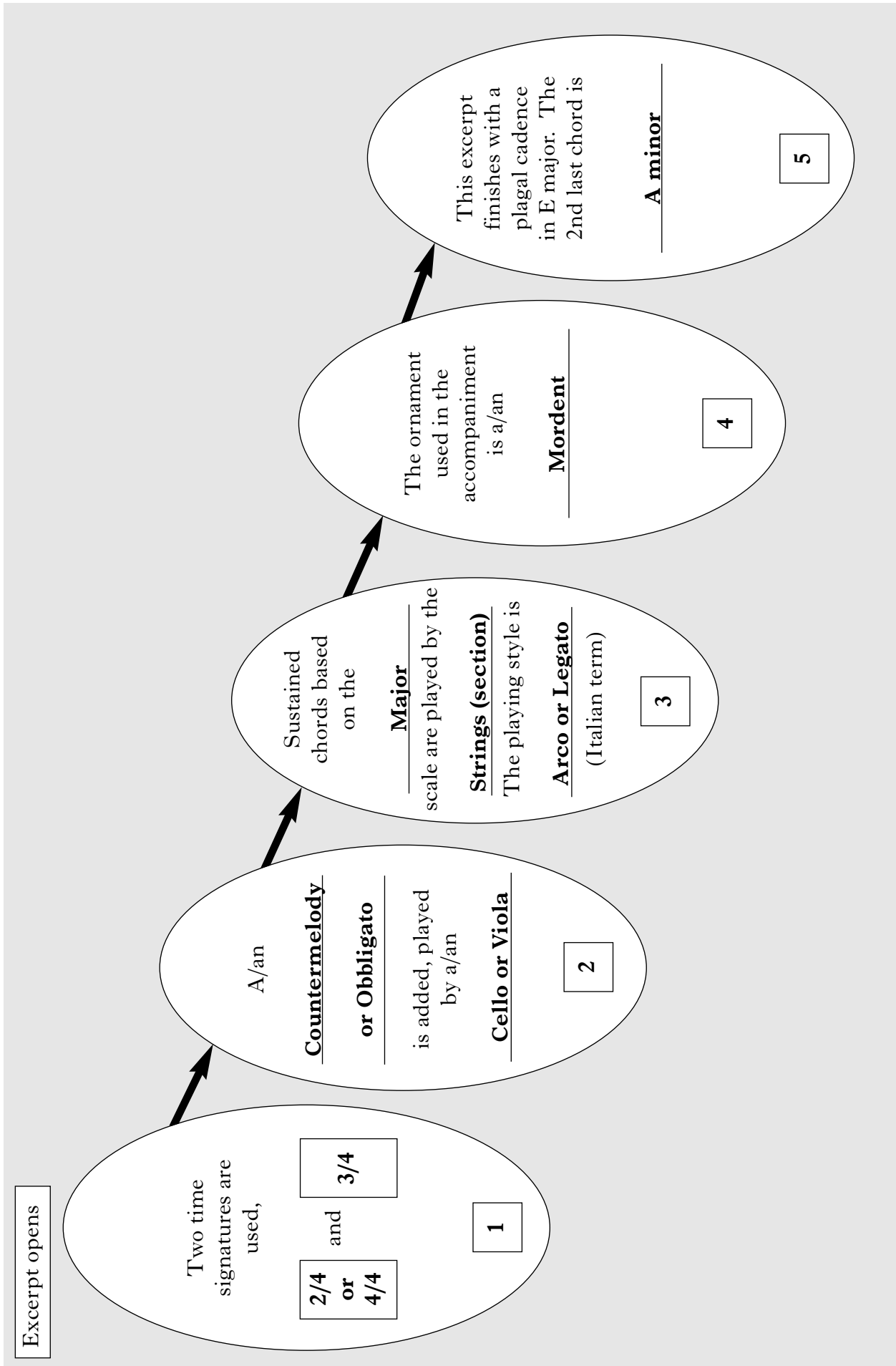
Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

Total marks Question 3: (5)

Question 3 (continued)



Total marks Question 3: (5)

Question 4 (*Epiclesis, a Concerto for Trumpet and Orchestra*)

Marks

The music in this question is by the Scottish composer, James McMillan.

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

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.

- | | | | |
|-------------------------------------|------------------|-------------------------------------|------------------|
| <input type="checkbox"/> | Anacrusis | <input checked="" type="checkbox"/> | Homophony |
| <input type="checkbox"/> | Augmentation | <input checked="" type="checkbox"/> | Irregular metres |
| <input checked="" type="checkbox"/> | Crescendo | <input type="checkbox"/> | Microtone |
| <input type="checkbox"/> | Diminution | <input checked="" type="checkbox"/> | Semitone |
| <input type="checkbox"/> | Flutter tonguing | <input type="checkbox"/> | Tone row |

Here is the music for the first time.

Here is the music for the second time.

Total marks Question 4: (4)

Question 5

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 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 **2 minutes** to copy/re-arrange your answers in **[GRID 2]**.

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 5—Grids 1 and 2 are on fold-out Pages ten and eleven]

(First excerpt: Mendelssohn – Piano Trio in D minor, Op. 49, movement II

Second excerpt: Brahms – Piano Quintet in F minor, Op. 34, movement III)

Question 5 (continued)

[GRID 1] ROUGH WORKING ONLY

| CONCEPTS | EXCERPT 1 | EXCERPT 2 | COMMON TO BOTH EXCERPTS |
|---------------------|------------------|------------------|--------------------------------|
| MELODIC | | | |
| Acciaccatura | | | |
| Melodic Minor | | | |
| Mordent | | | |
| Turn | | | |
| Whole-tone scale | | | |
| HARMONIC | | | |
| Augmented chord | | | |
| Diminished 7th | | | |
| Dominant 7th | | | |
| Interrupted cadence | | | |
| Polytonality | | | |
| RHYTHMIC | | | |
| Accelerando | | | |
| Augmentation | | | |
| Irregular metres | | | |
| Syncopation | | | |
| Three against two | | | |
| STRUCTURAL | | | |
| Countermelody | | | |
| Episode | | | |
| Inversion | | | |
| Minuet and Trio | | | |
| Ritornello | | | |
| STYLES/FORMS | | | |
| Concerto | | | |
| Neo-classical | | | |
| Nationalist | | | |
| Romantic | | | |
| Scherzo | | | |

Question 5 (continued)

[GRID 2] FINAL ANSWER

| CONCEPTS | EXCERPT 1 | EXCERPT 2 | COMMON TO BOTH EXCERPTS |
|---------------------|------------------|------------------|--------------------------------|
| MELODIC | | | |
| Acciaccatura | ✓ | | |
| Melodic Minor | (✓) | (✓) | ✓ |
| Mordent | | | |
| Turn | | | |
| Whole-tone scale | | | |
| HARMONIC | | | |
| Augmented chord | ✓ | | |
| Diminished 7th | | | |
| Dominant 7th | (✓) | (✓) | ✓ |
| Interrupted cadence | | | |
| Polytonality | | | |
| RHYTHMIC | | | |
| Accelerando | | | |
| Augmentation | | | |
| Irregular metres | | | |
| Syncopation | | ✓ | |
| Three against two | | | |
| STRUCTURAL | | | |
| Countermelody | (✓) | (✓) | ✓ |
| Episode | | | |
| Inversion | | | |
| Minuet and Trio | | | |
| Ritornello | | | |
| STYLES/FORMS | | | |
| Concerto | | | |
| Neo-classical | | | |
| Nationalist | | | |
| Romantic | (✓) | (✓) | ✓ |
| Scherzo | | ✓ | |
| | 2 marks | 2 marks | 4 marks |



Question 6 (continued)

[FINAL ANSWER]

Candidates are asked to write a brief description of the excerpt played. Their answer must be in the form of a piece of continuous prose. A list of musical features or concepts will attract no marks.

Candidates will be awarded marks on the basis of including within their description musical features as indicated below:

Instruments: ($2 \times \frac{1}{2}$ marks)

Any 2 of

- muted trumpets
- backing group consisting of banjo, drum-kit, bass, piano, saxophones
- (alto) sax solo

Melodic: ($2 \times \frac{1}{2}$ marks)

Any 2 of

- minor modulating to major
- blue notes
- mordent

Rhythmic: ($2 \times \frac{1}{2}$ marks)

Any 2 of

- swing rhythm
- cross rhythms
- syncopation

Style: ($1 \times \frac{1}{2}$ mark)

- blues

Performance features: ($1 \times \frac{1}{2}$ mark)

- bending

Harmonic: ($2 \times \frac{1}{2}$ mark)

Any 2 of

- dominant 7th
- diminished 7th
- added 6th

Total marks Question 6: (5)

Question 7 (continued)

[FINAL ANSWER]

Candidates are asked to write a brief description of the excerpt played. Their answer must be in the form of a piece of continuous prose. A list of musical features or concepts will attract no marks.

Candidates will be awarded marks on the basis of including within their description musical features as indicated below:

Instruments/voices: ($2 \times \frac{1}{2}$ marks)

Any 2 of

- male vocalist/baritone
- acoustic guitar
- electric guitars, bass guitar, drumkit

Melodic: ($2 \times \frac{1}{2}$ marks)

Any 2 of

- syllabic and melismatic word-setting
- appoggiatura
- minor key/modal

Rhythmic: ($1 \times \frac{1}{2}$ marks)

- anacrusis

Style: ($1 \times \frac{1}{2}$ mark)

- pop/rock

Performance features: ($1 \times \frac{1}{2}$ mark)

Any 1 of

- distortion
- bending

Harmonic: ($1 \times \frac{1}{2}$ mark)

- suspension

Structure: ($2 \times \frac{1}{2}$ mark)

Any 2 of

- ostinato/riff
- slow introduction/fast section
- countermelody
- two-part singing/singing in harmony
- chorus effect

Total marks Question 7: (5)

[END OF SPECIMEN MARKING INSTRUCTIONS]