



National  
Qualifications  
RESOURCE

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**X850/76/01**

**Music**

## **Marking Instructions**

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Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by these marking instructions.

## General marking principles for 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) 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.
- (c) 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.
- (d) In any **1 mark** question, a correct answer followed by:
  - an additional, incorrect answer

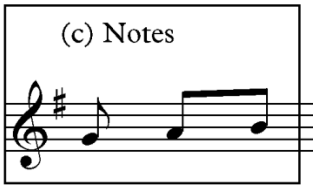
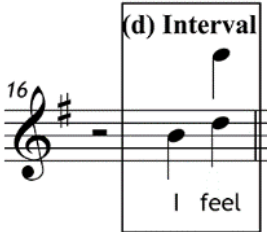
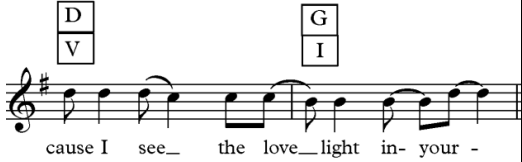
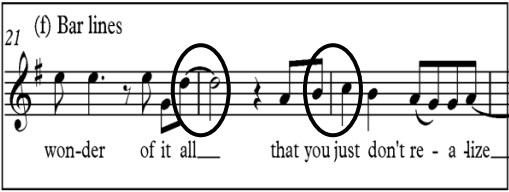
**or**

  - additional information that contradicts the correct response

should be treated as a cancelling error and no marks should be awarded.
- (e) Accept inaccurate spelling where the candidate's intention is clear.

Marking instructions for each question

Question		Expected response	Max mark	Additional guidance
1.	(a)	Concertino Sequence Trill	3	1 mark for each correct answer.  Candidate responses can be listed in any order.  Do not accept other answers here.
	(b)	Passacaglia	1	Do not accept other answers here.
2.		1 Acciaccatura	1	Do not accept other answers here.
		2 Perfect	1	Also accept V-I.
		3 Major	1	Do not accept other answers here.
		4 Inverted pedal	1	Do not accept other answers here.
		5 Dominant 7th	1	Accept D <sub>7</sub> or V <sub>7</sub> .
3.	(a)	Irregular time signature(s)	1	Also accept irregular metres or 7 or 7 8 4 Also accept time changes.
	(b)	Diminished 7th	1	Do not accept other answers here.
	(c)	Harmonics	1	Do not accept other answers here.
	(d)	Plagal	1	Also accept IV-I.
4.	(a)		1	Pitch and rhythm of all five notes must be correct.  Each note must have the majority of the note head in the correct place.  Accept stems in any direction and/or on either side.  The tie must be included. Accept the tie either above or below the notes. Also accept the tie even if at the end of the stems.
	(b)	(b) Value: 1 beat 	1	Do not accept other answers here.

Question		Expected response	Max mark	Additional guidance
	(c)	<p>(c) Notes</p> 	1	<p>Pitch and rhythm of all three notes must be correct.</p> <p>Each note must have the majority of the note head in the correct place.</p> <p>Accept stems in any direction and/or on either side.</p> <p>The quavers may or may not be beamed together. Accept beams across any combination of quavers.</p>
	(d)	<p>(d) Interval</p> 	1	<p>Pitch and rhythm must be correct.</p> <p>The note must have the majority of the note head in the correct place.</p> <p>Accept stem in any direction and/or on either side.</p>
	(e)		1	<p>Both chords must be correct. Accept chord symbols or Roman numerals.</p> <p>Accept 5 and 1 as numbers.</p> <p>Accept D<sub>7</sub> to G.</p>
	(f)	<p>21 (f) Bar lines</p> 	1	<p>Both bar lines must be correct.</p>
5.	(a)	<p>Basso continuo Melismatic Obbligato Perfect cadence</p>	4	<p><b>1 mark</b> for each correct answer.</p> <p>Candidate responses can be listed in any order.</p> <p>Do not accept other answers here.</p>
	(b)	<p>Soul music</p>	1	<p>Also accept soul.</p>

Question	Expected response	Max mark	Additional guidance
6.	<p><b>Melody/harmony</b>            Acciaccatura or ornaments            Imperfect cadence            Improvisation            Major or major tonality            Modulation            Perfect cadence            Sequence            Trill</p> <p><b>Rhythm</b>            3 or 6 or compound time            4 8            2 or 4 or simple time            4 4            Anacrusis            Syncopation            Time changes</p> <p><b>Timbre</b>            Drum kit or hi-hat            Double bass            Flute            Piano            Pizzicato            Staccato</p>	6	<p>Tick all correct answers up to a maximum of <b>two</b> concepts per heading.</p> <p>If the candidate chooses to write headings, do not penalise for concepts written under the incorrect heading.</p> <p><b>1 mark</b> for each correct answer.</p> <p>Also accept grace notes.</p> <p>Also accept change of key.</p> <p>Also accept swing.</p> <p>Drums is not accepted.            Bass on its own is not accepted.</p> <p>Accept pizz.</p> <p>Ignore incorrect answers.            Long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts will result in penalties being applied.</p>

Question		Expected response	Max mark	Additional guidance
7.		Sonata Classical Acciaccatura Dominant 7 <sup>th</sup> 3 against 2	5	1 mark for each correct answer.  If an additional incorrect answer(s) has been provided, deduct the mark(s) assigned to the correct answer(s).  Do not accept other answers here.
8.	All those days, watching from the windows.	1.	5	1 mark for each correct answer.  Accept rallentando on lines 4, 14 or 16 or in any combination, but only credit once.  Accept inverted pedal on lines 4 or 5 (or both) but only credit once.  Accept glissando on lines 8 or 9 (or both) but only credit once.  If an additional incorrect answer(s) has been provided, deduct the mark(s) assigned to the correct answer(s).
	All those years, outside looking in.	2.		
	All that time, never even knowing	3.		
	Just how blind I've been.	4. inverted pedal rallentando		
	Now I'm here, blinking in the starlight.	5. inverted pedal		
	Now I'm here; suddenly I see.	6.		
	Standing here, it's oh, so clear	7.		
	I'm where I'm meant to be.	8. glissando		
	And at last I see the light,	9. glissando		
	And it's like the fog has lifted.	10.		
	And at last I see the light,	11.		
	And it's like the sky is new.	12. minor		
	And it's warm and real and bright,	13.		
	And the world has somehow shifted.	14. rallentando		
	All at once, everything looks different.	15. bassoon		
	Now that I see you.	16. rallentando		

[END OF MARKING INSTRUCTIONS]