



**2013 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 specific Marking Instructions for each question.

**Part Two: Marking Instructions for each Question**

Question		Expected Answer/s	Max Mark	Additional Guidance
1		<input checked="" type="checkbox"/> Lied <input checked="" type="checkbox"/> Appoggiatura <input checked="" type="checkbox"/> Strophic <input checked="" type="checkbox"/> Interrupted cadence	4	
2		Fugue	1	
3	a b c d e f g h	<b>Marking Instruction removed due to copyright issues</b>	8	

Question		Expected Answer/s				Max Mark	Additional Guidance
4		<input checked="" type="checkbox"/> Pavan	<input checked="" type="checkbox"/> Suspension			4	
		<input checked="" type="checkbox"/> Tierce de Picardie	<input checked="" type="checkbox"/> Renaissance				
5		<b>CONCEPTS</b>	<b>EXCERPT 1</b>	<b>EXCERPT 2</b>	<b>COMMON TO BOTH EXCERPTS</b>	8	If there are too many ticks in any column mark each tick. But deduct the number of extra ticks from the mark allocated to that column. Stop at zero - no negative marking.
		<b>MELODIC</b>					
		Microtone					
		Tone row					
		Trill			✓		
		<b>RHYTHMIC</b>					
		Anacrusis		✓			
		Diminution					
		Hemiola			✓		
		Rubato					
		<b>STRUCTURAL</b>					
		Basso continuo	✓				
		Coda		✓			
		Minuet	✓				
		Real answer					
		<b>STYLES/FORMS</b>					
		Aleatoric					
		Concerto grosso	✓				
		Nationalist		✓			
		Serial					
6	1	Cellos/Lower Strings/Doubles Bass (NOT Strings)				5	No ½ marks – both parts of 4 and 5 must be correct before a mark is awarded. Soprano not accepted.
	2	Chromatic					
	3	Turn					
	4	Major		Homophony/Homophonic			
	5	Opera/Aria		Mezzo Soprano			

## Question 7

<b>CONCEPTS</b>	<b>UP TO</b>	<b>TOTAL MARKS</b>
Modal/Minor Discord/Dissonance Syllabic (word setting) Cluster chords (on piano)	2 x ½	1
4/4 or simple time 6/8 or compound time Anacrusis Cross rhythms Irregular metres Off-beat/sfz Triplets	2 x ½	1
Counter melody Inverted pedal Homophonic Musical Pedal Strophic or equivalent	2 x ½	1
Orchestra <i>or</i> Strings <i>or</i> Brass Glissando Muted/ <i>con sordino</i> Harmonics (strings) Tremolando/Tremolo (strings) Flute/piccolo Bass drum Baritone <i>or</i> Tenor <i>or</i> Male voice Chorus <i>or</i> Choir <i>or</i> SATB <i>or</i> Mixed voices  <b>Please note: Candidates should be awarded marks per row in the table above. 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.</b>	4 x ½	2

## Question 8

<b>CONCEPTS</b>	<b>UP TO</b>	<b>TOTAL MARKS</b>
Major Modulation/change of key Syllabic (word setting) Scat singing Blues scale or Blue notes	2 x ½	1
Chromatic scale Augmented chord Added 6 <sup>th</sup>	1 x ½	½
4/4 or 4 beats in a bar/ simple time or equivalent Accents/sfz Syncopation Anacrusis	1 x ½	½
Female singer <i>or</i> Mezzo Soprano <i>or</i> Soprano Baritone <i>or</i> Tenor <i>or</i> Male vocalist Swing band/Big band Trumpets Brass (muted/con sordino) Drum kit Piano Saxophone Pizz(icato)or Double bass	4 x ½	2
Jazz or Swing Improvisation Strophic  Walking bass Glissando (bending)  <b>Please note: Candidates should be awarded marks per row in the table above. 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.</b>	2 x ½	1

[END OF MARKING INSTRUCTIONS]