



2014 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.		<input checked="" type="checkbox"/> Galliard <input checked="" type="checkbox"/> Time changes <input checked="" type="checkbox"/> Modulation <input checked="" type="checkbox"/> Renaissance	4	
2.		Chorale prelude	1	
3.	(a)	VI a (root)	1	
	(b)	Quaver or 1/2	1	
	(c)	bar 12 2 bar 13 4 4 4	1	Both time signatures must be correct for the mark.
	(d)		1	
	(e)	V7 or Dominant 7 th	1	
	(f)	Imperfect cadence	1	
	(g)	bar 3	1	
	(h)	bar 7	1	

Question		Expected Answer(s)		Max Mark	Additional Guidance
4.		<input checked="" type="checkbox"/> Antiphony	<input checked="" type="checkbox"/> Hemiola	4	
		<input checked="" type="checkbox"/> Suspension	<input checked="" type="checkbox"/> Mass		
5				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.
	CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS	
	MELODIC/HARMONIC				
	Dominant 7th			✓	
	Modal				
	Mordent				
	Turn	✓			
	TIMBRE				
	Chamber music			✓	
	Consort				
	Ripieno				
	STRUCTURAL				
	Basso continuo				
	Pedal		✓		
	Ritornello				
	Unison/Octave			✓	
	STYLES/FORMS				
	Classical	✓			
	Fugue		✓		
	Passacaglia				
	Romantic		✓		

Question		Expected Answer(s)		Max Mark	Additional Guidance	
6.		1	cello and harpsichord	5	1. Accept either instrument for 1 mark 3. Both answers must be provided for 1 mark. 4. Bass Drum is not accepted.	
		2	Recitative			
		3	Homophonic Major			
		4	Timpani/timps or kettle drum			
		5	Polyphonic or Contrapuntal			
7.		Concepts		Up to	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.	
		Change of key/modulation Major Pentatonic Pedal (drone is not accepted)		2 x ½		1
		Anacrusis/up beat Compound time/compound time signature Cross rhythms/hemiola Syncopation/off-beat		2 x ½		1
		Accordion Bass (guitar) Drumkit/drumfills Guitar Bagpipes/Pipes Violin/fiddle		4 x ½		2
		Folk rock/Celtic rock/Scottish rock Jig Scottish Celtic		2 x ½		1

Question		Expected Answer(s)		Max Mark	Additional Guidance
8.		Concepts	Up to		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.
		Discords / dissonance Modal / minor	2 x ½	1	
		Anacrusis / up beat 4/4 or Simple time Syncopation	2 x ½	1	
		Homophony Improvisation / break Ostinato / riff Rock	2 x ½	1	
		Arco / bowing and pizzicato / plucked (both must be provided to achieve ½ mark) Bending Col legno Crescendo Double stopping Glissando Harmonics Percussion (effects) (slapping or tapping) Spiccato / staccato / ricochet String quartet / strings (Violin is not accepted)	4 x ½	2	

[END OF MARKING INSTRUCTIONS]