



2015 Music

Higher

Finalised Marking Instructions

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Part One: General Marking Principles for Music 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) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) 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.
- (c) You should not accept any answer that is not in the Marking Instructions. Use professional judgement when candidates' responses do not exactly match the Marking Instructions but carry the same meaning.
- (d) Accept inaccurate spelling where the candidate's intention is clear.

Part Two: Marking Instructions for each Question

Question			Expected Answer(s)	Max Mark	Additional Guidance
1.			<input checked="" type="checkbox"/> Basso continuo <input checked="" type="checkbox"/> Change of key <input checked="" type="checkbox"/> Rondo <input checked="" type="checkbox"/> Hemiola	4	<p>One mark for each correct answer. Where a candidate has provided more answers than required eg by ticking five boxes instead of four, place a cross beside the wrong answer(s) and deduct the mark(s) for every additional wrong answer(s).</p> <p>No other answers accepted here.</p>
2.		1 2 3 4 5	1 Unison/octaves 2 Turn 3 Homophonic 4 Canon/imitation 5 Rallentando/rall.	5	<p>One mark for each correct answer.</p> <p>Do not accept Polyphonic. Accept Ritardando /rit.</p>
3.	(a)		<input checked="" type="checkbox"/> Glissando <input checked="" type="checkbox"/> Harmonic minor scale <input checked="" type="checkbox"/> Three against two	3	<p>One mark for each correct answer. Where a candidate has provided more answers than required, eg by ticking four boxes instead of three, place a cross beside the wrong answer(s) and deduct the mark(s) for every additional wrong answer(s).</p> <p>No other answers accepted here.</p>
3.	(b)		<input checked="" type="checkbox"/> Tritone	1	No other answers accepted here.
3.	(c)		Fugue	1	Accept Neo-classical.
4.	(a)		Lied	1	No other answers accepted here.
4.	(b)		Coloratura	1	No other answers accepted here.
4.	(c)		Irregular metres/Time changes	1	Accept 5 beats in the bar or 5/4.

Question		Expected Answer(s)	Max Mark	Additional Guidance
5.	(a)	$\frac{6}{8}$	1	Accept $\frac{6}{8}$ written as a fraction Time signature must appear once at the beginning of the piece, on the stave and after the key signature. Time signature which is dubious is awarded no marks.
5.	(b)	 Should be placed after the dotted quaver rest and before the D(quaver) in Bar 2.	1	No other answers accepted here.
5.	(c)	B(crotchet) above the stave, A(quaver) on the stave, G(quaver) on the stave, G(quaver on the stave), A(quaver) on the stave	1	All 5 notes must be correct in pitch and rhythm to gain the mark. Each note must have the majority of the note head in the correct place.
5.	(d)	5 th or Perfect 5 th .	1	Also accept any 5 th or 5.
5.	(e)	B(crotchet), A(quaver), G(crotchet) – all on the stave.	1	All 3 notes must be correct in pitch and rhythm to gain the mark. Each note must have the majority of the note head in the correct place. Accept stems in any direction or on either side.
5.	(f)	Bar 10	1	No other answers accepted here.
6.	(a)	<input checked="" type="checkbox"/> Countertenor <input checked="" type="checkbox"/> Time changes <input checked="" type="checkbox"/> Madrigal	3	One mark for each correct answer. Where a candidate has provided more answers than required eg by ticking four boxes instead of three, place a cross beside the wrong answer(s) and deduct the mark(s) for every additional wrong answer(s). No other answers accepted here
6.	(b)	Renaissance	1	No other answers accepted here.

Question	Expected Answer(s)	Max Mark	Additional Guidance
7.	<p>The trombones use an effect called Con sordino/glissando (<i>Italian term</i>).</p> <p>They play a rhythmic pattern called a/an Ostinato/riff.</p> <p>The male soloist is a/an Tenor/baritone. Each phrase of the vocal part begins with a/an Anacrusis/up-beat. The word setting is Syllabic.</p> <p>The double bass plays a Walking bass.</p> <p>The excerpt ends with a/an Perfect cadence.</p> <p>The structure of the song is Strophic and the tonality is Major.</p> <p>The style of the excerpt is Swing.</p>	5	<p>Tick all correct responses. Ignore incorrect responses.</p> <p>Round up ticks as follows:</p> <p>1-2 ticks = 1 mark 3-4 ticks = 2 marks 5-6 ticks = 3 marks 7-8 ticks = 4 marks 9-10 ticks = 5 marks</p>

Question		Expected Answer(s)				Max Mark	Additional Guidance
8.						8	<p>Mark in columns.</p> <p>Tick all correct answers.</p> <p>Where a candidate has ticked more answers than required in any column, mark ADDITIONAL wrong answers with a cross.</p> <p>Deduct 1 mark for any crosses you have entered within that column.</p> <p>Where a candidate has ticked several additional wrong answers in a column, only deduct up to the number of marks the candidate had already achieved. Don't go below 0. There is no negative marking.</p>
		CONCEPTS	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS		
		MELODIC/HARMONIC					
		Change of key		✓			
		Imitation	✓				
		Ornaments			✓		
		Whole tone scale					
		RHYTHMIC					
		4 beats in the bar			✓		
		Rubato					
		Scotch snap			✓		
		Syncopation	✓				
		STRUCTURAL					
		Leitmotiv					
		Pedal		✓			
		Ritornello					
	STYLES/FORMS						
	Anthem						
	Serial						
	Strathspey			✓			
		2 marks	2 marks	4 marks			

[END OF MARKING INSTRUCTIONS]