National
Qualifications
2024

2024 Music

Advanced Higher

Question Paper Finalised Marking Instructions

© Scottish Qualifications Authority 2024

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from permissions@sqa.org.uk.

SQA ©

General marking principles for Advanced 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) Where candidates are asked to identify a number of answers from a list of options, and they identify more answers than required award marks according to the detailed marking instructions for that question.

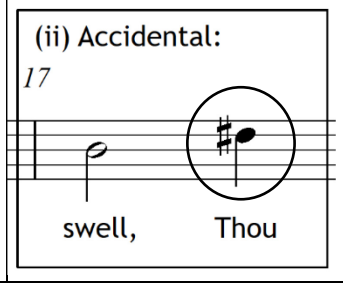
(c) Do not accept any answer that is not in the marking instructions. Use your professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning, for example plagal cadence/IV–I, plainchant/plainsong.

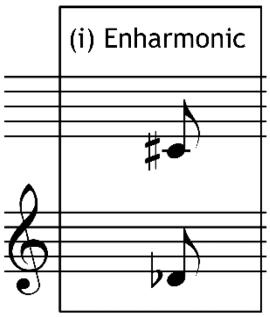
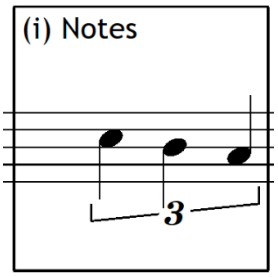
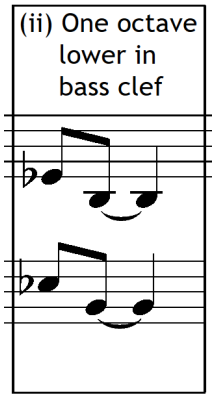
(d) Multiple-choice questions ask candidates to tick one or more boxes. Accept a cross or any other sign which makes the candidate's intentions clear.

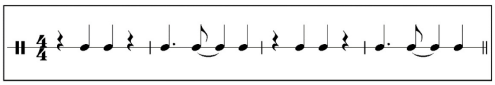
(e) Use your professional judgement when deciding if candidate's written notation is sufficiently accurate or not.

(f) Accept inaccurate spelling where the candidate's intention is clear.

Marking Instructions for each question

Question			Expected response	Max mark	Additional guidance
1.	(a)		Antiphonal Con sordino Triplets Tritone	**4**	**1 mark** for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)		Augmentation	**1**	Do not accept other answers here.
	(c)		Option 2 Flute, French horn, Oboe, French horn, Clarinet	1	Do not accept other answers here.
2.	(a)	(i)	Imperfect	**1**	Also accept ii-V, I-V or IV–V.
		(ii)	Letter 'M' written above one of the following bars: 1, 3, 4 or 11	**1**	Do not accept other answers here.
	(b)		G 1st Inv. **or** Ib C **or** IV D **or** V	**1**	All chords must be correct to gain the mark. Also accept: G/B G Maj/B G Maj 1st Inv I 1st Inv Also accept: C Maj Also accept if candidate includes root or 'a' Also accept: D Maj Also accept if candidate includes root or 'a' Roman numerals and Arabic numbers (1,2 etc.) are accepted.
	(c)	(i)	E minor	**1**	Also accept Em.
		(ii)		**1**	The sharp sign must be accurately placed on the fourth line and precede the D. Do not accept other answers here.

Question			Expected response	Max mark	Additional guidance
3.	(a)		Polytonality	1	Do not accept other answers here.
	(b)		Diminution	1	Do not accept other answers here.
	(c)	1.	Acciaccatura	**1**	Do not accept other answers here.
		2.	Chromatic	**1**	Also accept chromatic scale.
		3.	Interrupted	**1**	Also accept V-vi.
		4.	Diminished (triad)	**1**	Also accept dim triad or dim or diminished 7th or dim 7th.
	(d)		Electronic Dance Music	**1**	Also accept EDM or electronic dance. Do not accept electric dance music or electric dance.
4.	(a)	(i)		**1**	Only D flat, clearly written below the stave accepted. Flat symbol must precede the note and be accurately placed. Accept any note value. Accept stems in any direction and on either side. Also accept no stem.
		(ii)	Diminished 5th **or** tritone	**1**	Do not accept 5th on its own. Do not accept augmented 4th.
	(b)	(i)		**1**	All notes (pitch and rhythm) must be completely accurate for **1 mark**. Accept if a flat symbol is placed accurately before the B. Accept stems in any direction **or** on either side. Accept triplet sign with or without bracket and above or below notes.
		(ii)		**1**	Pitch and rhythm must be completely accurate for **1 mark**. Flat symbol must precede the note and be accurately placed. The tie at the Bb notes must be included. Accept stems in any direction or on either side.

Question			Expected response	Max mark	Additional guidance
5.	(a)		Appoggiatura Classical Dominant 7th Perfect cadence	**4**	**1 mark** for each correct answer. Candidate responses can be listed in any order. Do not accept other answers here.
	(b)		Turn	**1**	Do not accept other answers here.
	(c)		Irregular time signature(s)	**1**	Also accept time changes, 5/4, irregular or irregular metre.
	(d)		Option 1 	**1**	Do not accept other answers here.
	(e)		Option 3 	**1**	Do not accept other answers here.

Question			Expected response	Max mark	Additional guidance
6.	(a)	(i)			If the candidate chooses to write headings, do not penalise for concepts written under the incorrect heading. Long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts will result in penalties being applied.
			Melody/harmony	**1**	Accept any **two** concepts for **1 mark**.
			Change of key **or** modulation Dominant 7ths Imperfect **or** perfect cadence Major Octave leaps Sequence Suspension Trill		
			Rhythm/texture/structure/timbre	**1**	Accept any **two** concepts for **1 mark**.
			3/4 **and** 4/4 **or** time changes **or** simple time		Also accept anything that refers to both 3 beats **and** 4 beats in the bar.
			Anacrusis		
			Antiphonal **or** imitation		Accept canon or fugal. Do not accept fugue.
			Concertino **or** solo strings **or** solo violins		Do not accept solo violin.
			Concerto grosso Dotted rhythms Harpsichord **or** basso continuo Hemiola		
			Homophonic **and** polyphonic		Also accept homophonic **and** contrapuntal. Do not accept homophonic on its own. Do not accept polyphonic **or** contrapuntal on their own.
			Ripieno		Also accept strings **or** anything that implies a group of strings. Do not accept orchestra **or** Baroque orchestra **or** chamber orchestra **or** string quartet.

Question			Expected response	Max mark	Additional guidance
		(ii)	**Melody/harmony**	**1**	Accept any **two** concepts for **1 mark**.
			Acciaccatura Broken chord **or** arpeggio Chromatic Contrary motion Dissonance **or** discords		Do not accept grace notes. Accept chromatic scale(s).
			Major **and** minor **or** change of key(s)		Do not accept major on its own. Do not accept minor on its own. Do not accept modulation.
			Octave leaps Pedal **or** inverted pedal Perfect cadence Sequence Trill Whole-tone scale		
			Rhythm/texture/structure/timbre	1	Accept any two concepts for **1 mark**.
			2/4 **or** 4/4 **or** simple time Accents Antiphonal **or** imitation Flute(s) **or** piccolo(s) **or** oboe(s) **or** bassoon(s) Homophonic (French) horn(s) **or** trumpet(s) **or** trombone(s) **or** tuba(s) Orchestra Staccato Syncopation Tambourine **or** triangle **or** cymbals Triplets		Also accept sfz **or** sforzando. Also accept strings **and** woodwind **and** brass **and** percussion. Also accept tam-tam.

Question			Expected response	Max mark	Additional guidance
	(b)	(i)	Answers should focus on: • type of work • melody/harmony • rhythm/texture/structure/ timbre. This should be a written description of what is heard and not simply a list of similarities/differences.	4	**4 marks** Six similarities/differences. **3 marks** Four or five similarities/differences. **2 marks** Two or three similarities/differences. **1 mark** One similarity/difference. Accept any combination of six similarities/differences. If a candidate correctly identifies a similarity/difference but also includes a contradictory statement, annotate the correct answer with a tick and the contradictory statement with a cross. Do not award the mark. Where no extended answer is provided, that is simply a list, **a maximum of 2 marks** only can be awarded for this part of the question.

Question			Expected response	Max mark	Additional guidance
			Similarities 1. Antiphonal **or** imitation 2. Change of key 3. Octave leaps 4. Perfect cadence 5. Sequence 6. Simple time		Similarities may be written in any order.
			Differences When identifying paired differences one concept in bold from each excerpt must be included in the response.		Differences may be written in any order. The concepts **Baroque** and **Romantic** will not be credited here.
			1. Excerpt 1 is a **concerto grosso**. Excerpt 2 is a **symphony**.		Also accept symphonic poem **or** tone poem.
			2. Excerpt 1 is performed by **strings**.		Also accept anything that implies a group of strings. Do not accept Baroque orchestra **or** chamber orchestra **or** string quartet.
			Excerpt 2 is performed by a **symphony orchestra**.		Also accept full **or** large **or** Romantic orchestra. Do not accept orchestra on its own.
			3. Excerpt 1 uses **time changes.**		Also accept anything that refers to both 3 beats **and** 4 beats in a bar.
			Excerpt 2 is in **4/4 throughout**.		Also accept 4 beats in a bar.
			4. Excerpt 1 is **homophonic and polyphonic**. Excerpt 2 is **homophonic**.		Also accept homophonic **and** contrapuntal.
			5. Excerpt 1 is **major**. Excerpt 2 is **major and minor.**		
			6. Excerpt 1 uses **trills**. Excerpt 2 uses **trills and acciaccaturas**.		

Question			Expected response	Max mark	Additional guidance
			Excerpt 1 only • Anacrusis • Concertino **and** ripieno • Dominant 7ths • Dotted rhythms • Harpsichord **or** basso continuo • Hemiola • Imperfect cadence • Suspension **Excerpt 2 only** • Accents • Broken chord **or** arpeggio • Chromatic **or** chromatic scales • Contrary motion • Dissonance **or** discords • Pedal **or** inverted pedal • Staccato • Syncopation • Triplets • Whole-tone scale		Also accept sfz **or** sforzando.

Question			Expected response	Max mark	Additional guidance
		(ii)	**Conclusion** Excerpt 1 is from the **Baroque** period. Excerpt 2 is from the **Romantic** period. Justification for each period must refer to at least one concept across the categories of: • melody/harmony • rhythm/texture/structure/ timbre **and** may be linked to answers from 6(a) or 6(b)(i). **Suggested justifications** **Excerpt 1** is from the **Baroque** period because: • the use of harpsichord **or** basso continuo • it is a concerto grosso • the use of a string orchestra • the use of ornamentation • the use of sequences • the use of imitation • the use of diatonic harmony **Excerpt 2** is from the **Romantic** period because: • the use of a large **or** symphony orchestra • prominent percussion instruments • use of whole-tone scale • use of chromaticism • a wide dynamic range	**2**	**2 marks** Both periods must be correctly identified and justified to achieve **2 marks.** **1 mark** • both periods must be correctly identified to achieve **1 mark** **or** • one period must be correctly identified **and** justified to achieve **1 mark**. **No half marks can be awarded.** Within each excerpt, if an additional incorrect period has been provided, discount the identification of the correct period when marking this question. Also accept concertino **or** ripieno. Also accept trills. Also accept tonic and dominant **or** the use of clear cadence points. Also accept reference to a wider range of instruments. Also accept reference to tambourine **or** triangle **or** cymbals **or** tam-tam. Also accept use of accents **or** sfz **or** sforzando.

[END OF MARKING INSTRUCTIONS]