



National
Qualifications
2018

2018 Music

Higher

Finalised Marking Instructions

Scottish Qualifications Authority 2018

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

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's NQ Assessment team may be able to direct you to the secondary sources.

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments. This publication must not be reproduced for commercial or trade purposes.



General marking principles for Higher Music

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) 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, eg plagal cadence or IV-I.
- (d) Candidates are asked to tick one or more boxes in multiple choice questions. Accept a cross or any other sign which makes the candidate's intentions clear.

Marking instructions for each question

Question			Expected answer(s)	Max mark	Additional guidance
1.	(a)		Classical Interrupted cadence Pizzicato Diminished 7 th	4	1 mark for each correct answer. Candidate responses can be listed in any order. No other answers accepted here.
	(b)		String quartet	1	Do not accept strings.
2.	(a)	1	Mordent	1	Accept mordent.
		2	Oboe	1	No other answers accepted here.
		3	Bassoon	1	No other answers accepted here.
		4	Arpeggio	1	Accept broken chord.
		5	Octaves or Unison	1	No other answers accepted here.
	(b)		Harmonic minor (scale)	1	No other answers accepted here.

Question		Expected answer(s)	Max mark	Additional guidance				
3.	(a)	Two bar lines are missing. First bar line is missing after the first D crotchet – the bar line must be placed between the tie. Second bar line is missing after the first E crotchet – the bar line must be placed between the tie.	1	Both bar lines must be correct.				
	(b)	A(minim) – 5 th line E(crotchet) – 3 rd space A(crotchet) – 5 th line F sharp(minim) – 4 th line	1	Pitch and rhythm of all four notes must be correct. Accept stems in any direction or on either side. Each note must have the majority of the note head in the correct place. The sharp symbol must precede the note and be placed appropriately.				
	(c)	B(minim) – 3 rd line A(crotchet) – 2 nd space G(crotchet) – 2 nd line	1	Pitch and rhythm of all three notes must be correct. Accept stems in any direction or on either side. Each note must have the majority of the note head in the correct place.				
	(d)	4 th	1	Accept 4 or any 4 th .				
	(e)	A group of triplet crotchets with the pitches - E – 4 th space, D – 4 th line and C – 3 rd space	1	Accept 3 above or below any of the first three notes. A slur or bracket is not necessary.				
	(f)	<table border="1" style="display: inline-table; margin-right: 20px;"> <tr><td>F</td></tr> <tr><td>IV</td></tr> </table> <table border="1" style="display: inline-table;"> <tr><td>G</td></tr> <tr><td>V</td></tr> </table>	F	IV	G	V	1	Both chords must be correct. Accept Arabic numerals.
F								
IV								
G								
V								

Question		Expected answer(s)	Max mark	Additional guidance
4.		<p>Style/Form: Chamber Music Imitation Lied(er) Romantic</p> <p>Melody/Harmony: Acciaccatura Dominant 7th Major (tonality) Pedal Perfect cadence Syllabic</p> <p>Rhythm/Tempo: 2 or 4 beats in a bar, 2 , 4 4 4</p> <p>or simple time Anacrusis A tempo Moderato or Andante Pause Rallentando or Ritardando Rubato</p>	6	<p>Tick all correct answers up to a maximum of two concepts per heading.</p> <p>If the candidate chooses to write headings, do not penalise for concepts written under an incorrect heading.</p> <p>1 mark for each correct answer.</p> <p>Also accept rall or rit.</p> <p>Long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts will result in penalties being applied.</p>
5.	(a)	Passacaglia Chromatic Tierce de Picardie	3	<p>1 mark for each correct answer. Candidate responses can be listed in any order.</p> <p>No other answers accepted here.</p>
	(b)	Obbligato	1	<p>No other answers accepted here.</p>

