



National  
Qualifications  
2019

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**2019 Music**

**Higher**

**Finalised Marking Instructions**

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## General marking principles for 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) 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. Do not accept any answer that is not in the marking instructions.
- (c) 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.
- (d) 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.

### Marking instructions for each question

Question		Expected response	Max mark	Additional guidance				
1.	(a)	Melismatic Obbligato Oratorio	3	1 mark for each correct answer.  Candidate responses can be listed in any order.  Do not accept other answers here.				
	(b)	Recitative	1	Accept recit but no other answer.				
	(c)	Plagal cadence	1	Do not accept other answers here.				
2.		1 Harmonic	1	Do not accept other answers here.				
		2 Glissando	1	Also accept portamento.				
		3 Double bass	1	Also accept string bass.  Bass on its own is not accepted.				
		4 Tremolando	1	Accept tremolo.				
		5 Passacaglia	1	Also accept ground bass.				
3.	(a)	6 8	1	Do not accept other answers here.  The time signature written as a fraction is not accepted.				
	(b)	5 <sup>th</sup>	1	Accept 5 or any 5 <sup>th</sup> .				
	(c)	<table border="1" style="display: inline-table; margin-right: 20px;"> <tr><td>C</td></tr> <tr><td>V</td></tr> </table> <table border="1" style="display: inline-table;"> <tr><td>Dm</td></tr> <tr><td>VI</td></tr> </table>	C	V	Dm	VI	1	Both chords must be correct.  Accept chord symbols or Roman numerals.  Accept 5 and 6 as numbers.
C								
V								
Dm								
VI								
	(d)	G (dotted minim) – 2 <sup>nd</sup> line F (dotted minim) – 1 <sup>st</sup> space	1	Pitch and rhythm of both 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.				
	(e)		1	Accept the quaver rest in any position before the first note in bar 21.				

Question		Expected response	Max mark	Additional guidance	
	(f)	A (quaver) – 5 <sup>th</sup> line tied to an A (quaver) – 5 <sup>th</sup> line, C (quaver) above the stave and A (quaver) – 5 <sup>th</sup> line.	1	The pitch and rhythm of all four notes must be correct.  Accept the tie either above or below the notes.  Accept stems in any direction or on either side and accept tails on the quavers on either side.  Each note must have the majority of the note head in the correct place.  The quavers may, or may not, be beamed together.	
4.	(a)	(i)	Harmonics	1	Do not accept other answers here.
		(ii)	Mordent	1	Accept any mordent.
	(b)		Sonata or chamber music	1	Do not accept other answers here.
5.			Chamber music Modulation to relative major Perfect cadence Simple time Imitation	5	1 mark for each correct answer.  Candidates must identify five concepts for 5 marks.  Award 1 mark for each correct answer, up to 5 marks.  Award 4 marks if a candidate has indicated one additional concept which is incorrect, 3 marks if two additional incorrect concepts, 2 marks if three additional incorrect concepts, 1 mark if four additional incorrect concepts. Award 0 marks if a candidate indicates more than nine concepts.  Do not accept other answers here.
6.	(a)		Harpsichord Interrupted cadence Irregular time signatures Tierce de Picardie	4	1 mark for each correct answer.  Candidate responses can be listed in any order.  Do not accept other answers here.
	(b)		Impressionist	1	Accept Impressionism. Accept Sonata.

Question		Expected response	Max mark	Additional guidance
7.		<p><b>Style/form</b> Baroque Basso continuo Concerto</p> <p><b>Melody/harmony</b> Major or major tonality Minor or minor tonality Modulation or relative minor Ornament or trill(s) Pedal Perfect cadence Sequence</p> <p><b>Timbre</b> Arco Cello Harpsichord Pizzicato Recorder Violins or strings</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 the incorrect heading.</p> <p><b>1 mark</b> for each correct answer.</p> <p>Also accept continuo. Concerto grosso is not accepted.</p> <p>Do not accept other ornaments here.</p> <p>Accept pizz.</p> <p>Violin is not accepted.</p> <p>Long lists of concepts unrelated to the music and/or extensive lists of contradictory concepts will result in penalties being applied.</p>
8.		<p>Line 1 – con sordino</p> <p>Line 4 – sequence Line 5 – sequence</p> <p>Line 8 – chromatic Line 10 – minor and chromatic</p> <p>Line 14 – dominant 7<sup>th</sup></p>	5	<p><b>1 mark</b> for each correct answer.</p> <p>Accept sequence on line 4 or 5 (or both) but only credit once.</p> <p>Accept chromatic on line 8 or 10 (or both) but only credit once.</p>

[END OF MARKING INSTRUCTIONS]