



National
Qualifications
2026

2026 Music

Advanced Higher

Question Paper Finalised Marking Instructions

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

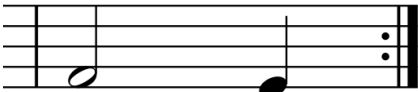
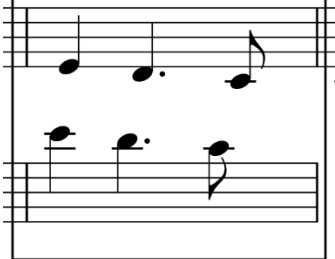
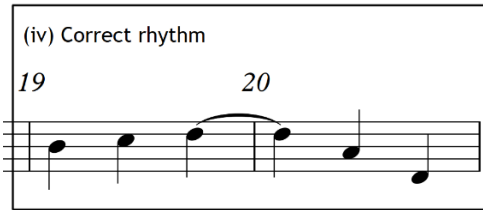
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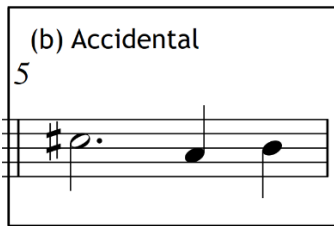
General marking principles for Advanced Higher Music

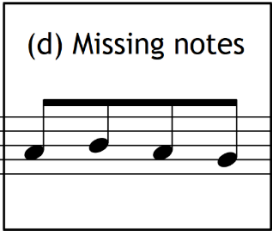
Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (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 candidates' 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)		Ballett Countertenor Polyphonic Suspension	4	1 mark for each correct answer. Candidate responses can be listed in any order. Do not accept other answers.
	(b)		Motet	1	Do not accept other answers.
	(c)		Coloratura	1	Do not accept other answers.
2.	(a)	(i)	D major	1	Also accept D or D maj.
		(ii)	8 	1	The repeat sign should be inserted accurately. Double bar line to be added to end of bar 8 with two dots in spaces 2 and 3 to the left of the double bar. Accept if also written correctly at the start of bar 1 in addition to above.
		(iii)	(iii) Re-write at same pitch 10 	1	All notes (pitch and rhythm) must be correct for 1 mark. Accept the stem in any direction and on either side.
		(iv)	(iv) Correct rhythm 19 20 	1	The tie should be accurately placed between the last note of bar 19 and first note of bar 20. Accept the tie written either above or below the notes.
	(b)		Diminished 7th	1	Also accept dim 7 th . Do not accept diminished on its own.

Question			Expected response	Max mark	Additional guidance
	(c)		Bm or VI Em or II D 1st Inv or Ib	1	All chords must be correct to gain the mark. Also accept: B minor Also accept if candidate includes root or 'a'. Also accept: E minor Also accept if candidate includes root or 'a'. Also accept: D/F# D Maj/F# D Maj 1st Inv I 1st Inv Roman numerals and Arabic numbers (1,2 etc.) are accepted.
3.	(a)		Piano trio	1	Also accept chamber group. Do not accept chamber music.
	(b)		Dominant 7 th	1	Also accept dom 7 th .
	(c)		Contemporary jazz	1	Do not accept other answers.
	(d)	1.	Augmented triad	1	Also accept augmented or aug.
		2.	Syllabic	1	Do not accept other answers.
		3.	Tremolando	1	Also accept arco or tremolo.
		4.	Octave	1	Also accept 8ve or 8th.
4.	(a)			1	The time signature should be written after the key signature. Do not accept answers written as a fraction.
	(b)		(b) Accidental 5 	1	The sharp sign should be placed in the space immediately before the C. Do not accept the sharp sign written after the note.
	(c)		Augmented 4 th or tritone	1	Also accept aug 4th. Do not accept 4th or augmented on their own. Do not accept diminished 5th.

Question			Expected response	Max mark	Additional guidance
	(d)		(d) Missing notes 	1	All notes (pitch and rhythm) must be correct for 1 mark. Accept stems in either direction and on either side.
5.	(a)		Appoggiatura Modulation Sonata Subject	4	Do not accept other answers.
	(b)		Option 4	1	Do not accept other answers.
	(c)		Harmonic minor	1	Do not accept other answers.
	(d)		Option 3 	1	Do not accept other answers.

Question			Expected response	Max mark	Additional guidance
	(b)	(i)	Answers should focus on: melody/harmony/rhythm texture/structure/form/timbre This should be a written description of what is heard and not simply a list of similarities/differences. Similarities 1. Accents 2. Countermelody 3. English text 4. Imitation 5. Homophonic and polyphonic 6. Modulation or change of key 7. Perfect cadence 8. Simple time or 4/4 or 2/4 Differences 1. Excerpt 1 is SATB chorus. Excerpt 2 is a female chorus. 2. Excerpt 1 features a solo tenor. Excerpt 2 features a solo soprano.	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. Similarities may be written in any order. Also accept sfz. Do not accept antiphonal. Also accept homophonic and contrapuntal. Do not accept 2 or 4 beats in a bar. Differences may be written in any order. Do not accept chorus or choir or mixed voice choir on their own. Also accept soprano(s) and alto(s) or SA or female choir or female voices. Also accept solo baritone. Do not accept tenor or baritone or solo male voice on their own. Also accept solo mezzo-soprano. Do not accept soprano or mezzo-soprano or solo female voice on their own.

Question			Expected response	Max mark	Additional guidance
			3. Excerpt 1 is minor and major. Excerpt 2 is major. 4. Excerpt 1 is a string orchestra. Excerpt 2 is a symphony orchestra. 5. Excerpt 1 uses syllabic and melismatic word setting. Excerpt 2 uses only syllabic. 6. Excerpt 1 uses arco. Excerpt 2 uses arco and pizzicato. Excerpt 1 only Anacrusis Diminished 7th Dominant 7th Dotted rhythms Fugue Harpsichord or basso continuo or organ Imperfect cadence Stretto Trill or appoggiatura Tritone Excerpt 2 only Cymbal(s) or harp or xylophone or snare drum Dissonance or discord Glissando Inverted pedal Ostinato Sequence Staccato Syncopation Through-composed Time changes Trumpet(s) or French horn(s) Unison		Do not accept strings or Baroque orchestra or small orchestra or chamber orchestra. Also accept full or large orchestra. Do not accept orchestra on its own. Also accept fugal or subject or answer or countersubject. Also accept augmented 4th or aug 4th. Also accept side drum. Do not accept drumkit. Also accept cluster. Also accept irregular time signature(s). Also accept fanfare. Do not accept horn(s) on its own.

Question			Expected response	Max mark	Additional guidance
		(ii)	Conclusion Excerpt 1 is from the Baroque period. Excerpt 2 is from the 20th century period. Suggested justifications Excerpt 1 is from the Baroque period because of the use of: • harpsichord or basso continuo • string orchestra • ornamentation • fugue • polyphony • diatonic harmony Excerpt 2 is from the 20th century period because of the use of: • symphony (or full or large) orchestra and prominent percussion (or cymbals or snare drum or xylophone) • dissonance or discords • syncopation or time changes or ostinato • angular melodic line with no clear phrase structure • a wide dynamic range • lyrics such as working women, sending a fax, squash club	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 21st century or modern or contemporary. Justification for each period may be linked to answers from 6(a) or 6(b)(i). Do not accept strings or Baroque orchestra or small orchestra or chamber orchestra or orchestra on its own. Also accept trill or appoggiatura. Also accept fugal. Also accept contrapuntal. Also accept tonic and dominant or the use of clear cadence points. Do not accept orchestra on its own. Also accept side drum. Do not accept drumkit. Also accept cluster. Also accept irregular time signature(s).

[END OF MARKING INSTRUCTIONS]