



National
Qualifications
2016

2016 Music

Higher

Finalised Marking Instructions

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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. However, use professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning, eg plagal cadence/IV-I, harmonics/harmonic, Impressionist/Impressionism, Irregular time signatures/Irregular metres, 3 / Waltz.
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- (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.
- (e) Where a candidate has provided more than one answer for any question, mark all the answers and then deduct 1 mark for each ADDITIONAL answer. For example in question 7 where a candidate has provided more answers than required, eg by ticking six boxes instead of five, mark all the answers and then deduct 1 mark for each ADDITIONAL answer.

Marking Instructions for each question

Question		Expected Answer(s)	Max Mark	Additional Guidance
1.	(a)	Ritornello Perfect cadence Basso continuo	3	1 mark for each correct answer. No other answers accepted.
	(b)	Harmonics	1	Accept Harmonic, but no other answer.
2.		1 Oboe	1	No other answers accepted.
		2 Syncopation or Ostinato	1	Repetition or Riff would not be accepted.
		3 Arco	1	No other answers accepted.
		4 Pedal	1	No other answers accepted.
		5 Melodic	1	No other answers accepted.
3.	(a)	Musique concrète	1	No other answers accepted.
	(b)	Irregular time signature(s)	1	Also accept irregular, irregular metres, time changes or any indication of 7 beats in the bar.
	(c)	Jazz funk	1	Do not accept Jazz on its own or Funk on its own.
4.	(a)	F major	1	Accept F. Do not accept F minor or F flat.
	(b)	mordent	1	Accept any reference to mordent (e.g. upper mordent or lower mordent). Also accept any mordent sign, anywhere in the box.
	(c)	The first two beats in bar 5 should be corrected to – A(dotted crotchet) – 2 nd space and G(quaver) – 2 nd line	1	The dot must be placed after the crotchet note head. Accept the quaver tail on either side of the stem.

Question		Expected Answer(s)	Max Mark	Additional Guidance
	(d)	5th	1	Accept 5 or any 5th.
	(e)	E(quaver) – 1 st line, F(quaver) – 1 st space and G(quaver) – 2 nd line.	1	Both pitch and rhythm must be correct, even though the rhythm is given. <ul style="list-style-type: none"> • Each note must have the majority of the note head in the correct place. • Accept stems which are written up or down, on either side of the note head. • The quavers may, or may not, be beamed together.
	(f)	G(quaver) – 4 th space, F(quaver) – 4 th line, D(quaver) – 3 rd line, E(quaver) – 3 rd space and F(tied minim and quaver) – 4 th line.	1	Both pitch and rhythm must be correct to achieve the mark. <ul style="list-style-type: none"> • Each note must have the majority of the note head in the correct place. • Accept stems which are written up or down, on either side of the note head. • The quavers may, or may not, be beamed together. • Accept the tie, even if at the end of the stem.
5.	(a)	Lied Interrupted cadence Strophic Diminished 7 th	4	1 mark for each correct answer. No other answers are accepted.
	(b)	Coloratura	1	Accept any spelling that looks recognisable.
	(c)	Modal	1	No other answers are accepted.

Question	Expected Answer(s)	Max Mark	Additional Guidance
6.	<p>Melody/Harmony acciaccatura/grace notes countermelody discord major modulation mordent pedal perfect cadence scale/scales</p> <p>Rhythm accents/accented anacrusis rallentando/rall or ritardando/rit rubato syncopation/syncopated time changes/irregular time signatures 3 / waltz 4</p> <p>Timbre flute(s) glockenspiel saxophone(s) trumpet(s) tuba xylophone</p>	6	<p>Tick all correct answers up to a maximum of two concepts per category.</p> <p>Regardless of any headings provided by the candidate in their Final Answer, correct concepts should be credited.</p> <p>1 mark for each correct answer.</p> <p>Melody/Harmony Accept ornaments in the absence of acciaccatura/grace notes or mordent. Turn would also be accepted. Accept key change/change of key.</p> <p>Accept major scale or ascending/descending scale(s) but no other type of scale (eg minor, chromatic, pentatonic or whole tone).</p> <p>Rhythm Also accept sforzando/sfz, but not as well as accents/accented. Accept either. Not both.</p> <p>Accept any reference to 3 beats in a bar.</p> <p>Timbre</p> <p>Also accept alto saxophone or sax.</p> <p>Also accept marimba</p>

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7.	<p>Melody/Harmony: Dominant 7th Trill</p> <p>Texture: Alberti bass</p> <p>Rhythm/Tempo: Simple time</p> <p>Styles: Classical</p>	5	1 mark for each correct answer. No other answers are accepted.																																								
8.	<table border="1"> <tr><td>A human being's made of more than air.</td><td>1</td></tr> <tr><td>With all that bulk you're bound to see him there.</td><td>2</td></tr> <tr><td>Unless that human being next to you</td><td>3 ritardando</td></tr> <tr><td>Is unimpressive, undistinguished</td><td>4 ritardando</td></tr> <tr><td>You, know ,who</td><td>5 dominant 7th</td></tr> <tr><td><i>Instrumental</i></td><td>6 modulation, tremolando</td></tr> <tr><td>Should have been my name,</td><td>7</td></tr> <tr><td>Mister Cellophane,</td><td>8</td></tr> <tr><td>Cause you can look right through me,</td><td>9</td></tr> <tr><td>Walk right by me,</td><td>10</td></tr> <tr><td>And never know I'm there.</td><td>11</td></tr> <tr><td>I tell ya Cellophane</td><td>12 modulation</td></tr> <tr><td>Mister Cellophane should have been my name.</td><td>13</td></tr> <tr><td>Mister Cellophane</td><td>14</td></tr> <tr><td>'cause you can look right through me</td><td>15</td></tr> <tr><td>Walk right by me</td><td>16</td></tr> <tr><td>And never know I'm there.</td><td>17</td></tr> <tr><td>Never even know</td><td>18</td></tr> <tr><td>I'm there</td><td>19 glockenspiel</td></tr> <tr><td>I hope I haven't taken up too much of your time.</td><td>20</td></tr> </table>	A human being's made of more than air.	1	With all that bulk you're bound to see him there.	2	Unless that human being next to you	3 ritardando	Is unimpressive, undistinguished	4 ritardando	You, know ,who	5 dominant 7th	<i>Instrumental</i>	6 modulation, tremolando	Should have been my name,	7	Mister Cellophane,	8	Cause you can look right through me,	9	Walk right by me,	10	And never know I'm there.	11	I tell ya Cellophane	12 modulation	Mister Cellophane should have been my name.	13	Mister Cellophane	14	'cause you can look right through me	15	Walk right by me	16	And never know I'm there.	17	Never even know	18	I'm there	19 glockenspiel	I hope I haven't taken up too much of your time.	20	5	<p>1 mark for each correct answer.</p> <p>Accept ritardando on line 3 or line 4 (or both) but only credit once.</p> <p>Accept modulation on line 6 or line 12 (or both) but only credit once.</p> <p>Remember, that if any ADDITIONAL answers have been provided, place a cross beside the additional answer(s) and deduct the mark(s) assigned to the correct answer(s).</p> <p>If ritardando is provided on both lines 3 and 4, and/or modulation on both lines 6 and 12, then do not count these as ADDITIONAL answers.</p>
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[END OF MARKING INSTRUCTIONS]