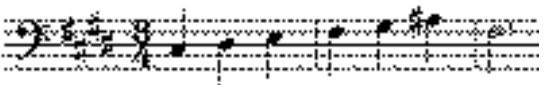
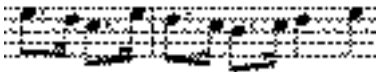


Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	string nonet + harp (4)	4	7	25
		(ii)	bar 67 <b>or</b> bar 71	3		
		(iii)	due to a recording difficulty, no marks are allocated for this sub-section.	-		
	B	(i)	arpeggio (1)      rising (1)	2	8	
		(ii)	uneven phrasing; octave leaps; falling thirds. <b>Any two.</b>	.5 + .5		
		(iii)	syncopated, jagged rhythm in strings, high pitched note in violins depicting sobbing <i>any valid description</i>	2		
		(iv)	 Completely correct = 3 Rhythm correct + rising scale starting on any note = 2 Melody or rhythm correct = 1.5	3		
	C	(i)	Polyphonic / voices answering / different melodies intertwining / antiphony / dialogue <i>Any valid description</i>	4	10	
		(ii)	Box 2 and 3	1+ 1		
		(iii)	Overdubbing / double voice tracking / multi tracking / layering / bouncing / echo / reverb <b>Identification = 2      Explanation = 2</b>	2 + 2		

Q	Sec	Part	Answer	Mark	Sub-Tot	Total
2		(i)	2 octaves Eb major Perfect <b>or</b> V-I	1 .5 1	1 .5 1	10
		(ii)	Bassoons	1	1	
		(iii)	Sequence / inversion / broken chords / descending or ascending scale / stepwise movement <i>Identification = .5      Explanation = .5</i>	.5 + .5	1	
		(iv)	3rds <b>or</b> 6ths	.5	.5	
		(v)		.5 x 10	5	
3		(i)	(piano / solo) Exposition	1	1	10
		(ii)	Rhythm 3 (1) Woodwind, violins and piano (1)	2	1	
		(iii)	Elaborate melody v chordal accompaniment Embellishment; Contrasting rhythmic movement <i>Any valid description</i>	3	1	
		(iv)	Triplets + octave leaps (1 + 1)	1 + 1	2	
		(v)	More decorative; instrumentation more elaborate; different keys; <i>Any valid point, but comparison must be made.</i>	1 + 1	4	
4		(i)	Canon; pedal points; inversion; subtraction; addition; three-note cell; <i>Any valid point</i> Identification (1) and Description (1)	1 + 1	2	10
		(ii)	Explanation (up to 2)	2	2	
		(iii)	A time signature of seven-eight: Bars 93-112 (Dies Irae) Strummed violin: B54 (atonal section 2), b71-72 (atonal link), b 157 (final section, Totentanz + Dies Irae)	.5 + .5	1	
		(iv)	Main melody (1) Harmonics (2)	1 + 2	3	
		(v)	Maraccas take over and end the piece. <i>Any valid description.</i> (Up to 2)	2	2	

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	A1	(i)	Flute (low whistle) / violin / both	.5	15	25
		(ii)	Harpsichord (.5) violins / strings (.5)	.5 + .5		
		(iii)	Ornamentation; wooden flute; free rhythm; based on an Irish tune; <i>Description not necessary</i>	2		
	A2	(iv)	Classical / Baroque / Fusion (1) Balanced phrases; chamber orchestra; use of cadences; counterpoint; use of harpsichord; Seán Ó Riada style. Any valid point (1)	1 + 1		
		(i)	Decoration ; nasal tone ; no dynamics ; unaccompanied/sparse accompaniment ; free rhythm; sung in Irish; any other valid point. <b>Any two</b>	1 + 1		
		(ii)	Cello / bass (1)	1		
	A3	(iii)	Due to stylistic similarities, no marks are being allocated for this sub-section of the question.	-		
		(iv)	Any valid answer.	1		
		(i)	Flute / low whistle (.5) Flugelhorn / trumpet / cornet (.5)	.5 + .5		
	B		(ii)	Uilleann pipes; harp; bass guitar; violins; bongos / African drums / congas; maracas; timpani; bass drum <b>Any three</b>		
(iii)			Reel Two bars of appropriate rhythm	1 1 + 1		
Up to 10 marks for quality of answers and knowledge of topic chosen. See descriptors below. <b>Deduct up to 3 marks for quality of appropriate references.</b>						
A		Excellent awareness and detailed knowledge of musical features of chosen topic.	10			
B		Very good knowledge of musical features of chosen topic	8-9			
C		Chosen topic lacks sufficient focus. Good knowledge of chosen topic, but lacking in detail.	6-7			
D		Some general points on topic, but lacking any detail.	4-5			
E		Generally inadequate response to chosen topic.	2-3			
F	Little response to chosen topic in evidence.	1				
NG	No response to chosen topic in evidence.	0				

Q	Sec	Part	Answer	Mark	Sub-Total	Total
6	A	(i)	Guitar; strings / violin / synthesiser / synthesised strings; wind chimes / bell tree / bells ; keyboard / piano; cello; voice <b>Any four.</b>	1 x 4	8	20
		(ii)	<b>Y:</b> bar 8 <i>or</i> bar 9 <b>X:</b> bar 9 <b>Z:</b> bar 9	1 + 1 + 1		
		(iii)	Rhythm 1 (.5)	.5		
		(iv)	Minor	.5		
	B	(i)	9 <i>or</i> 10 bars (the recording fades into bar 10)	1	4.5	
		(ii)	Key change / accented rhythm / straight crotchets / chords on every beat. Any valid point.	2		
		(iii)	B, A, C	.5+.5+.5		
	C	(i)	Line 1: Interrupted (.5) V – vi (.5 + .5) Line 2: Perfect (.5) V – I (.5 + .5)	1.5 + 1.5	7.5	
		(ii)	Line 5: Melodic motif (l-t-d) against melody; Line 6: Dominant pedal / ostinato Male vocals double the vocal line; Female vocals echo words in a hushed manner; Other vocalists sing harmony against the melody. <i>Any valid description, either line by line or overall. (Up to 2.5)</i>	2.5		
		(iii)	Line 8	2		