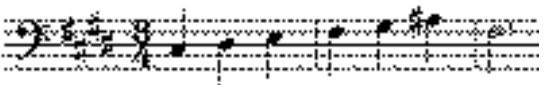



Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	string nonet + harp (4)	4	7	25
		(ii)	bar 67 or bar 71	3		
		(iii)	due to a recording difficulty, no marks are being allocated for this sub-section.	-		
	B	(i)	arpeggio (1) rising (1)	2	8	
		(ii)	uneven phrasing; octave leaps; falling thirds. Any two.	.5 + .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 Identification = 2 Explanation = 2	2 + 2		

Q	Sec	Part	Answer	Mark	Sub-Tot	Total
2		(i)	2 octaves Eb major Perfect or 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 or 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)	Marimba (1) and violin (1)	1 + 1	2	10
		(ii)	3 rd bar / bar 95 (1) rhythm 3 (1)	1 + 1	2	
		(iii)	Polyphonic / 2-part canon / canonic / layered <i>Any valid point</i> <i>Description only.</i> (up to 2 marks)	2	2	
		(iv)	Bar 113 (.5) 7/4 (.5)	.5 + .5	1	
		(v)	sul pont; sec; Ped; martellato secco (piano) glissando; tremolo; double-stopping; <i>fz</i> /flutter tonguing/ Any two. Identification = 1 mark each; Description = .5 mark each	1 + 1 .5 + .5	3	

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. Any two	1 + 1		
		(ii)	Cello / bass (1)	1		
		(iii)	Due to stylistic similarities, no marks are being allocated for this sub-section of the question.	-		
	A3	(iv)	Any valid answer.	1		
		(i)	Flute / low whistle (.5) Flugelhorn / trumpet / cornet (.5)	.5 + .5		
		(ii)	Uilleann pipes; harp; bass guitar; violins; bongos / African drums / congas; maracas; timpani; bass drum Any three	.5+.5+.5		
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. Deduct up to 3 marks for quality of appropriate references.					
	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 Any four.	1 x 4	8	20
		(ii)	Y: bar 8 – 2 nd half 4 th beat (cymbals) <i>or</i> bar 9 – 1 st beat X: bar 9 – 2 nd half of 3 rd beat Z: bar 9 – on 4 th beat	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		