



Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	2 <sup>nd</sup> movement / Adagio (2)	2	8	25
		(ii)	F# minor (2)	2		
	(iii)	Major / G major (2) ; An octave and a fifth (2)	2+2			
	B		Imitation / canon in melody between flt. / vln. 1 and fag.; Dynamics: very expressive, crescendo; Combination of polyphonic texture in melody and homophonic in accompaniment; Alberti accompaniment/figure in 2 <sup>nd</sup> vln; Dominant pedal in vla; Simple bass line: quavers on 1 <sup>st</sup> and 2 <sup>nd</sup> beats; Texture richer as more instruments added; Tutti as opposed to solo in previous section <i>Any other valid description</i> Up to 4 marks for each description of any two features	4+4	8	
	C	(i)	Bar25 (2) Strings only (1)	2 + 1	9	
(ii)		X: Melody in flt; harmony in 3rds in clt; simple bass line; no other strings; triplet semiquaver arpeggio/broken chord / alberti fig. in 2 <sup>nd</sup> clt; no brass, pno, fag. Y: Melody in 1 <sup>st</sup> clt, pno R.H. and flt (8ve higher); triplet semiquaver fig. In pno L.H.; dominant pedal in horn; no strings; bass in fag.; 8ve higher without specifying flt (1); higher (.5) <i>Any other valid point;</i> Any <u>one</u> point. Identification only. (2) Reference to both extracts must be made for full marks	2			
(iii)		Pizzicato string arpeggios / broken chords; i – VI – iv – ic – Va; fragments of 1 <sup>st</sup> subject (Ib) on fl, cl. and fag.; music fades to <i>pp</i> ; comments on pno; Any other valid point; Up to 4 marks for good description	4			
2	(i)		French horns (.5) + independent melodic lines (.5)	.5 + .5	1	10
	(ii)		1 for each of 5 correct notes (pitch and rhythm)	5	5	
	(iii)		rhythm no.2 (1)	1	1	
	(iv)		smoother; less driven; arpeggio in bass; sustained chords on horns; drums ease back; <i>Any other valid point.</i> (1)	1	1	
	(v)		Pop/rock: instrumentation (lead, rhythm, bass guitars, drums); driving bass; rhythm; chord sequences; vocal style; sound effects; <i>Any other valid point</i> (1) Classical: instrumentation (horns); vocal harmony; contrapuntal texture; <i>Any other valid point.</i> (1)	1 + 1	2	

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3		(i)	2 <sup>nd</sup> movement / Un Bal (1)	1	1	10
		(ii)	Flute (.5); oboe (.5); in unison (1)	.5 + .5 + 1		
		(iii)	F major (1)	1	2	
		(iv)	Tremolando in upper strings; descending and ascending arpeggios/broken chords in vc and cb. Vln 1 and 2 answer each other; vamping in lower strings; fragments of subject (I or II) heard in canon/imitation in vln1 and vla; dominant pedal in the bass. <i>Any other valid point.</i> Up to 2 marks for each description of any two features.	2 + 2	1	
		(v)	mvt.2: bars 302-319 (coda); melody on cl over dominant pedal in horn and harp arpeggios at end of phrase. mvt.4: melody in clt unaccompanied. 4/4 time. mvt.1: melody unacc. in flt and vln 1. mvt.3: melody in flt and cl in imitation; 6/8 time; accompanied. mvt.5: melody in Eb cl; 6/8 time; ww only; grace notes. 1 mark for identifying correct place; 1 mark for description of difference. Both themes must be referred to.	1 + 1	4	
4		(i)	Introduction	1	1	10
		(ii)	Maracas	1	1	
		(iii)	<i>ff</i> descending arpeggios/broken chords ; reference to effect created;	1	1	
		(iv)	Example 1; (1) a secondary note (from the harmonic series) which sounds in sympathy with a fundamental note when played.; touching a string lightly at specific points so that only the secondary note sounds. <i>Any valid description</i> (1) Violin; vc. Either one (1)	1 + 1 + 1	3	
		(v)	Fragmented introduction of 3-note cell v main theme; Free rhythm v steady rhythm and more structured feel; Changes of time sig. v no changes of time sig. Very few harmonics v almost all harmonics; 3-note cell (GAC) inverted to GFD; much percussion v very little percussion <i>Any other valid point</i> Up to 4 marks for description. Both sections must be referred to for full marks.	4	4	
5	A1	(i)	Folk (1) : broken chord guitar acc.; simple style; sung lightly with very gentle ornamentation; range of song not too wide; (1)	1 + 1	15	25
		(ii)	AABA (1)	1		
	A2	(i)	Uilleann pipes/pipes (1)	1		
		(ii)	Free rhythm (1)	1		
	A3	(iii)	Lament (1): slow tempo; free rhythm; “personal” feel; words known (Táimse im’ chodladh). Any one (2)	1 + 2		
		(i)	Piano; oboe; violins; flt / piccolo / whistle; 1 mark each for any three. (3)	1 + 1 + 1		
	(ii)	Trad. (1): jig rhythm; ornamentation; flattened 7ths; syncopated style of playing; use of bodhrán / spoons / bones; any other valid point (1) Classical (1): instrumentation (orchestral); classical harmonies; changes of key; any other valid point (1) Jazz (.5): pno style of playing; syncopated rhythm; any other valid point (1) 1 mark for each of two identifications; 1 mark for each description.	2 + 2			

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5	B		Up to 10 marks for quality of answers and knowledge of topic chosen. See descriptors below. Deduct up to 3 marks for inadequate / inappropriate references.		10	
		A	Excellent awareness and detailed knowledge of musical features of topic.	10		
		B	Very good knowledge of musical features of chosen topic	8-9		
		C	Good knowledge of topic, but lacking in detail.	6-7		
		D	Some general points on topic, but lacking sufficient 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		
6	A	(i)	Staccato (1)	1	5	20
		(ii)	Bar 2 last quaver (2) Due to a potential difficulty with the quality of the recording in this section, accept anywhere in bar 2 or 3	2		
		(iii)	Precise reference to effect on listener (2) or Syncopation; explanation of syncopation (2)	2		
	B	(i)	Countermelody + legato playing + pizzicato bass line (1 + 1 + 1)	3	10.5	
		(ii)		3.5		
		(iii)	.5 mark for each of 7 correct pitches. Rhythm must be correct. Melody on strings (vlns) v. melody on brass (tpts / tbns); Countermelody on horns v. different countermelody on vlns. at higher pitch; No fanfare at beginning v. fanfare at beginning; Smooth v. more forceful and accented; 2 <sup>nd</sup> extract louder than 1st; Up to 2 marks for each of two correct answers. Both sections must be referred to for full marks. (2 + 2)	2 + 2		
C	(i)	snare drum (1.5)	1.5	4.5		
(ii)	Interrupted cadence (2); V – vi (1);	2				
(iii)	Example 3 (1)	1				