






Q		Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	Movement 4 / Tenor aria	<p>X = Quaver rest. Y = Crotchet rest. Rests to be inserted on score. Perfect cadence Any valid description of word painting as heard in the excerpt. Must link text with musical feature. e.g Confident upward leap on <i>be-herzt</i> Panic leap at mention of the "fiend of Hell" <i>zum Streite</i> Melisma (Ornamentation): (a) On <i>strette</i>, three examples – bar 35, 49, 51 (b) Rising scale on <i>sieghaft</i> at bar 41 followed by perfect cadence in E flat at bar 42 or any other valid description Up to 3 marks for description of word painting in the excerpt.</p>	2	7	25
		(ii)	Tenor		2		
		(iii)	Flute; Cello; Organ		1 + 1 + 1		
1	B	(i)	X = Quaver rest. Y = Crotchet rest. Rests to be inserted on score.	<p>Polyphonic and explanation. Fl obligato vs the melody or any valid rationale for answer. or Homophonic with appropriate rationale (chordal accompaniment in organ; passages in 6ths; ritornello in homophonic). 1 mark for identification. Up to 2 marks for reason 8ve leaps (upward), pedal notes, word painting, melisma / ornamentation (not both), sequence, repetition, descending broken chord, upward wide leaps. 1 mark for each of 2 correct features Ritornello form or any other recognised form of this movement Valid description of ritornello or correctly recognised form Movement 1 or 2 or 6</p>	2 + 2	9	25
		(ii)	Perfect cadence		2		
		(iii)	Any valid description of word painting as heard in the excerpt. Must link text with musical feature. e.g Confident upward leap on <i>be-herzt</i> Panic leap at mention of the "fiend of Hell" <i>zum Streite</i> Melisma (Ornamentation): (a) On <i>strette</i> , three examples – bar 35, 49, 51 (b) Rising scale on <i>sieghaft</i> at bar 41 followed by perfect cadence in E flat at bar 42 or any other valid description Up to 3 marks for description of word painting in the excerpt.		3		
2	C	(i)	Staccato (detached) A major crotchet (quaver) / block chords / repeated / Right hand / thin (sparse) texture. 2 marks for any 3 correct components. Otherwise 1 mark.	<p>Polyphonic and explanation. Fl obligato vs the melody or any valid rationale for answer. or Homophonic with appropriate rationale (chordal accompaniment in organ; passages in 6ths; ritornello in homophonic). 1 mark for identification. Up to 2 marks for reason 8ve leaps (upward), pedal notes, word painting, melisma / ornamentation (not both), sequence, repetition, descending broken chord, upward wide leaps. 1 mark for each of 2 correct features Ritornello form or any other recognised form of this movement Valid description of ritornello or correctly recognised form Movement 1 or 2 or 6</p>	1 + 2	9	25
		(ii)	Thunderbolt		1		
		(iii)	Use of drums/crash cymbals, hammering bass octaves in piano and falsetto voice – reflecting the thunder and fear; unison rhythms; texture; dynamics. One way (up to 2 marks)		2		
		(iv)	Solo voice alternating with vocal chorus at opening; antiphonal Galileo's (antiphony); Voices entering in succession after each other singing <i>Magnifico</i> ; Rising chromatic Repeated <i>No</i> building to a climax; the section is very dramatic; style of piano; Italian text Two statements of features (Up to 2 marks)		1 + 1		
		(v)	A capella / ballad / rock/light (soft) rock / pop ballad / pop and one feature of each. Style .5 X2 Feature 1 X 2		.5 + .5 1 + 1		

Q	Sec	Part	Answer	Mark	Sub-Total	Total																			
3		(i)	Coda	1	1	10																			
		(ii)	Timpani / kettle drum(s) Rhythmic feature = Triplets OR 	1	1																				
		(iii)	More wind added / wind take over (fl. Ob. Clar., C.I., Hn./) strings drop out / timps drop out / French horn added / tuba drops out / One statement of instrumentation change = 1	1	1																				
		(iv)		.5 X 8	4																				
		(v)	Continuation of long sustained passage / Friar Lawrence (chorale) concludes; fragments of second subject (Love Theme) played by strings, while woodwind play syncopated chords, mainly in 3rds; entry of harp playing ascending chords as in the introduction to the work; timpani play fortissimo roll; syncopated tutti tonic (B major) chords; dynamic changes Description or statement of two of above or any other relevant description (Up to 2 marks)	1 + 1	2																				
4		(i)	Explanation of polyphony with reference to excerpt e.g. violin with melody, viola with countermelody. (Explanation of polyphony only = .5)	1.5	1.5																				
		(ii)		.5 + .5 + .5	1.5																				
		(iii)	Harmonics (Vc), senza vibrato (1 X 2)	1 + 1	2																				
		(iv)	<table border="1" data-bbox="909 716 1260 1904"> <thead> <tr> <th>Bars 1-16</th> <th>Remainder (bars 17-32)</th> </tr> </thead> <tbody> <tr> <td>Octave higher</td> <td>Octave lower</td> </tr> <tr> <td>Mf-f</td> <td>Ff</td> </tr> <tr> <td>Harmonics</td> <td>No harmonics</td> </tr> <tr> <td>Slower speed (crotchet = 138)</td> <td>Faster speed (crotchet = 176)</td> </tr> <tr> <td>Legato</td> <td>Detached/accented / roughly</td> </tr> <tr> <td>Played by Vln, Vla + Vc</td> <td>Played by more instruments / piano added</td> </tr> <tr> <td>Melody – vln</td> <td>Each part is now tripled/quadrupled</td> </tr> <tr> <td>Counter melody – vla.</td> <td>Melody – vln., vla., piano (RH +LH)</td> </tr> <tr> <td></td> <td>Countermelody – Vc., Piano (RH +LH)</td> </tr> </tbody> </table> <p>(Two differences. MUST refer to both sections 1.5 X 2) Any other relevant differences i.e. change in mood etc.</p>	Bars 1-16	Remainder (bars 17-32)	Octave higher	Octave lower	Mf-f	Ff	Harmonics	No harmonics	Slower speed (crotchet = 138)	Faster speed (crotchet = 176)	Legato	Detached/accented / roughly	Played by Vln, Vla + Vc	Played by more instruments / piano added	Melody – vln	Each part is now tripled/quadrupled	Counter melody – vla.	Melody – vln., vla., piano (RH +LH)		Countermelody – Vc., Piano (RH +LH)	1.5 + 1.5	3
		Bars 1-16	Remainder (bars 17-32)																						
Octave higher	Octave lower																								
Mf-f	Ff																								
Harmonics	No harmonics																								
Slower speed (crotchet = 138)	Faster speed (crotchet = 176)																								
Legato	Detached/accented / roughly																								
Played by Vln, Vla + Vc	Played by more instruments / piano added																								
Melody – vln	Each part is now tripled/quadrupled																								
Counter melody – vla.	Melody – vln., vla., piano (RH +LH)																								
	Countermelody – Vc., Piano (RH +LH)																								
(v)	Personal response to <i>Piano Quartet no.1</i> . Reference to two or more musical features to support personal response. (2). Statement alone of 2 features = .5 + .5	2	2																						

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	A1	(i)	Donegal style / sean-nos; Two features in excerpt: solo, nasal, (slight) ornamentation, no dynamics, some melisma (very slight), some vibrato (slight), unaccompanied	1 1 + 1	1 2	25
		(ii)	Tonality = modal / re mode	1	1	
		(iii)	Form = ABBA	1	1	
	A2	(i)	Dance = Slip / Hop jig; Time-signature = 9/8.	1 + 1	2	
		(ii)	 (accept other appropriate rhythms)	.5 + .5	1	
		(iii)	Three relevant dances and appropriate time signatures (both must be correct) (a) Jig / Double jig 6/8 (b) Slide 6/8 or 12/8 (c) Reel 2/4 or 4/4 (or 2/2) (d) Hornpipe 4/4 (e) Polka 2/4	.5 + .5 + .5	1.5	
		A3	(i)	1. Whistle; 2. Flute / Low whistle 3. Uilleann pipes [Order MUST be correct]	5 + .5 + .5	
	(ii)		1. Bodhrán; 2. Bones / spoons [Order must be correct]	.5 + .5	1	
	(iii)		Statement of any two relevant features: Imitation / interplay Counterpoint Build-up in music over ostinato-like background Lack of unison playing Use of motifs – both rhythmic and melodic Emphasis on solo instrument Any other valid answer	1.5 + 1.5	3	

Q	Sec	Part	Answer	Mark	Sub-Total	Total	
5	B		Up to 10 marks for quality of answers and knowledge of topic chosen. See descriptors below. <i>Deduct up to 3 marks for quality and relevance of appropriate references of musical examples.</i>		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
					10		

Q		Sec	Part	Answer	Mark	Sub-Total	Total
A	(i)			4 bars	2	6	
	(ii)			crochets	1		
(iii)				A = Downward leap of a 4th B = syncopation C = triplet rhythm	1 + 1 + 1		
B	(i)			1st beat of bar 15	2	5	
	(ii)			Descending chromatic line at Y	1		
(iii)				Imperfect cadence	2		
C	(i)			Description of three features, as follows – 1 description for each feature: (a) Instrumentation Violins, violas, cellos (double basses) + harpsichord Strings + continuo/harpsichord (Baroque) string orchestra Any 2 correct instruments = 2 Violins = 1 (b) Texture - Polyphonic / canonic / fugal / imitative The theme/ tune is heard in one part and then imitated by the other parts in turn. Any other valid description (c) Style Baroque: <ul style="list-style-type: none"> • small orchestra (mainly) strings + harpsichord. • Polyphonic texture • Obvious / contrasting dynamics, mainly f and p / terraced dynamics • Ornamentation added, lots of trills / mordents especially at end. • Energetic rhythms • Busy / purposeful bass line • Strict treatment of the tune with many changes of key • Triplets and syncopation no longer present overall (some syncopation in 2nd phrase) • Augmented tune • Played détaché Any other valid description	3	9	20

Q	Sec	Part	BRaille / MODIFIED MARKING SCHEME Answers	Mark	Sub-Total	Total
1	B	(i)	<p>“In which bar are rests used for the first time?” Marks for bar 33</p>	4		
4		(ii)	 <p>(.5 X 3) Time signatures to be inserted on the extracted bars</p>	.5 + .5 + .5		
6	B	(i)	<p>Bar 15</p> <p>Marks may be awarded for naming the line i.e. line 1</p>	2		