



2011 Music

Intermediate 2

Finalised Marking Instructions

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General Marking Principles for Music – Intermediate 2

Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

If the candidate has ticked too many concepts in the multiple choice questions, simply assign ticks or crosses as appropriate. Then deduct 1 mark for each additional tick. However the mark should never go below zero. No negative marking.

Accept inaccurate spelling of English or Italian terms if the meaning is clear.

Time signatures must be written once only, be in the correct place and be legible.

Time signatures which are dubious are awarded no marks.

Accept 4/4 ie written as a *fraction*.

In question 7 mark the correct entries first with a tick.

Where a candidate has three or more entries in a column, deduct one tick for each **wrong** entry up to a maximum of 2 in that column.

The 2 correct entries may be placed in one box/column to gain 2 ticks ie the *columns* are marked. The boxes merely aid the candidates' answering process.

Accept each answer **once** only eg Accents.

Ignore multiple *correct* entries. Multiple entries should be ignored even when they are in the wrong column and no deduction should be made, ie the entry is **not** deemed to be incorrect.

Only the dynamics on the mark scheme should be accepted.

Accept singular versions of instruments eg trumpet.

Method of playing instruments eg flutter-tonguing should be ignored regardless of whether they are correct or incorrect.

Correct entries in the *wrong column* should NOT be awarded a mark.

Part Two: Marking Instructions for each Question

Question		Expected Answer/s	Max Mark	Additional Guidance								
1	a	<input checked="" type="checkbox"/> Mouth music	1									
1	b	<input checked="" type="checkbox"/> Strophic <input checked="" type="checkbox"/> Syllabic	1 1									
1	c	Clarsach/Harp	1									
1	d	<input checked="" type="checkbox"/> The music changes from compound time to simple time.	1									
2	a	<input checked="" type="checkbox"/> Minor tonality	1									
2	b	Imperfect cadence/anything V (5/five)	1									
2	c	<input checked="" type="checkbox"/> Grace notes	1									
2	d	<input checked="" type="checkbox"/> Chromatic scale	1									
2	e	Tenor	1									
2	f	<input checked="" type="checkbox"/> Opera	1									
3	a	<input checked="" type="checkbox"/> Salsa	1									
3	b	<input checked="" type="checkbox"/> Dixieland	1									
3	c	Trumpet(s) NOT Cornet(s)	1									
3	d	<input checked="" type="checkbox"/> Indian <input checked="" type="checkbox"/> Sitar	1 1									
3	e	<input checked="" type="checkbox"/> <table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td>E</td> <td>C#m</td> <td>A</td> <td>B</td> </tr> <tr> <td>I</td> <td>VI</td> <td>IV</td> <td>V</td> </tr> </table>	E	C#m	A	B	I	VI	IV	V	1	
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4	b	Pizzicato	1																																																																	
4	c	<input checked="" type="checkbox"/> Counter melody	1																																																																	
5		Oboe Arco Compound Sequence	4																																																																	
6		<table border="1"> <thead> <tr> <th>CONCEPTS</th> <th>COLUMN A EXCERPT 1</th> <th>COLUMN B EXCERPT 2</th> <th>COLUMN C SIX FEATURES COMMON TO BOTH</th> </tr> </thead> <tbody> <tr> <td>MELODIC/HARMONIC</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Major tonality</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Minor tonality</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Scat singing</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Sequence</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Tierce de Picardie</td> <td></td> <td></td> <td></td> </tr> <tr> <td>STRUCTURAL</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Contrapuntal</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Homophonic</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Obbligato</td> <td></td> <td></td> <td></td> </tr> <tr> <td>STYLE</td> <td></td> <td></td> <td></td> </tr> <tr> <td>A cappella</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Baroque</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Chorus</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Romantic</td> <td></td> <td></td> <td></td> </tr> </tbody> </table>	CONCEPTS	COLUMN A EXCERPT 1	COLUMN B EXCERPT 2	COLUMN C SIX FEATURES COMMON TO BOTH	MELODIC/HARMONIC				Major tonality	✓	✓	✓	Minor tonality				Scat singing				Sequence	✓	✓	✓	Tierce de Picardie				STRUCTURAL				Contrapuntal	✓	✓	✓	Homophonic	✓	✓	✓	Obbligato				STYLE				A cappella				Baroque	✓	✓	✓	Chorus	✓	✓	✓	Romantic				6	Mark the grid first then make any deduction for extra ticks.
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7						4	Accept <i>mf</i> and <i>f</i> for two ticks. Accept English equivalents.
		Melody/ Harmony	Rhythm/ Tempo	Instruments featured	Dynamics		
		1 Major Semitones Staccato Unison Chromatic	1 Simple time or 4/4 or 2/4 or 2/4 beats in the bar. Staccato Syncopation Accents or <i>sf</i> or <i>sfz</i>	1 Saxophones Trumpet(s) Trombones	1 <i>mf</i> <i>f</i> Accents or <i>sf</i> or <i>sfz</i>		
		2 Sequence Repetition Major scale Walking bass	2 Swing Rhythm Moderato or Allegro or Vivace or Lively. Triplets Anacrusis	2 Snare drum or drum(s) or bass drum or drum kit. Double bass	2 Crescendo ∩		
		1/2 ticks = 1 mark 3/4 ticks = 2 marks 5/6 ticks = 3 marks 7/8 ticks = 4 marks					
8	a	A Minor/A min (NOT A)				1	
8	b c e	<p>Andante</p> <p>The <i>p</i> required in part (c) may be placed at ANY point above, below or ON the staff before the second note, A. (It is incorrectly shown above.)</p>				3	For the position of <i>p</i> see instructions below staves. The # may be to the right of the note – still correct. Bar 9 need not have a rest on beat 4. May be blank or a minim.
8	d	G#/G sharp				1	
8	f	Tone/2nd				1	

[END OF MARKING INSTRUCTIONS]