


General Notes to Examiners

1. Mark the overall quality of statements/descriptions.

NB Full marks can only be awarded for statements/descriptions that are fully correct.


2. Where there is a choice of question to answer (Q5B), if a candidate answers more than one question, mark all answers and award the marks for the best answer.
3. In questions where the candidate is asked to identify/name/choose a specific number of features/instruments, each extra incorrect answer cancels a correct one.

Question 1 – 25 marks								
Five excerpts from the first movement of <i>Piano Concerto in A major K488</i> by Mozart.								
Excerpt 1 (bars 236 - 244): CD1 Tracks 3 - 5								
(a)	Flute; Clarinets; Bassoons; Allow Piano (any 2 correct instruments)	2 + 2						
Excerpt 2 (bars 244-260): CD1 Tracks 6 – 8								
(b)	<p>Up to two marks for each description of two valid differences between the music in this excerpt (Excerpt 2) and the music heard in excerpt 1. Answers must refer to both excerpts and the same point of difference.</p> <p>For example:</p> <table> <tr> <th></th><th>Excerpt 2 (This excerpt)</th><th>Excerpt 1</th></tr> <tr> <td>Difference</td><td> Melody not played on ww Subject 2B / 1D No broken octaves on piano Triplet figures on piano Alberti bass on piano Antiphonal dialogue / imitation between violins / upper strings / flute and piano Chromatic rising scale on piano Syncopation Ends with imperfect cadence </td><td> Melody played on ww Subject 2A / 1C Broken octaves on piano No triplet figures on piano No alberti bass on piano No antiphonal dialogue / imitation between Violins / upper strings / flute and piano No chromatic rising scale on piano No syncopation Ends with perfect cadence </td></tr> </table> <p>Partially correct answer = 1</p>		Excerpt 2 (This excerpt)	Excerpt 1	Difference	Melody not played on ww Subject 2B / 1D No broken octaves on piano Triplet figures on piano Alberti bass on piano Antiphonal dialogue / imitation between violins / upper strings / flute and piano Chromatic rising scale on piano Syncopation Ends with imperfect cadence	Melody played on ww Subject 2A / 1C Broken octaves on piano No triplet figures on piano No alberti bass on piano No antiphonal dialogue / imitation between Violins / upper strings / flute and piano No chromatic rising scale on piano No syncopation Ends with perfect cadence	2 + 2
	Excerpt 2 (This excerpt)	Excerpt 1						
Difference	Melody not played on ww Subject 2B / 1D No broken octaves on piano Triplet figures on piano Alberti bass on piano Antiphonal dialogue / imitation between violins / upper strings / flute and piano Chromatic rising scale on piano Syncopation Ends with imperfect cadence	Melody played on ww Subject 2A / 1C Broken octaves on piano No triplet figures on piano No alberti bass on piano No antiphonal dialogue / imitation between Violins / upper strings / flute and piano No chromatic rising scale on piano No syncopation Ends with perfect cadence						
Excerpt 3 (bars 261-265): CD1 Tracks 9 – 11								
(c)	 <p>Mark the first four notes from left to right. 0.5m for each correct pitch Mark the first four notes from left to right. 0.5m for each correct rhythm</p>	4						
Excerpt 4 (bars 261-275): CD1 Tracks 12 – 14								
(d)	<p>Up to two marks for a description of each of two valid features of the piano music heard in this excerpt.</p> <p>For example, feature: Plays melody (at start); plays accompaniment (when other instruments enter); contrapuntal (at the start) ; trill / ornamentation; sequences; broken chords; dotted rhythm; syncopation; semiquaver movement / passages; (ascending / descending) scales; octave leaps; imitation; (decorated) repeated / pedal note (LH)</p> <p>Allow alberti bass</p> <p>Partially correct answer = 1</p>	2+2						

Excerpt 5 (bars 275-284): CD1 Tracks 15 – 17		
(e)	<p>Up to three marks for a valid reason which supports the given statement with reference to the music heard in the excerpt.</p> <p>For example: Flamboyant playing featuring the soloist; a feeling of extemporization featuring the soloist; use of long trill to bring tutti orchestra in; anticipates the full cadenza which happens shortly after.</p> <p>Ascending scales; use of triplets if compared to use in main cadenza</p> <p>Accept any correct answer which compares the music either to cadenzas in general or to cadenzas in the work = 3 A generic description + supporting reference to the music = 3 A generic description = 1 A feature without a link to cadenza = 1</p> <p>Partially correct answer = 1m/2m</p>	3
(f)	Perfect cadence	2
(g)	<p>Up to four marks for a description of one valid feature of the music which immediately follows excerpt 5 in the movement.</p> <p>Accept any correct reference to the music in bars 284-297</p> <p>Note: the feature and some elaboration is needed. This could be the location of the feature, the name(s) of the instrument(s) attached to the feature, or more description of the feature itself.</p> <p>For example feature: Transition material / S1B / A2 returns at the start; development theme / 1E is played; orchestra only, soloist does not feature (with the exception of the final chord); changes of dynamics / alternating <i>f</i> and <i>p</i>; descending bass line in vc & cb; repeated notes in theme / accompaniment; dotted rhythm; syncopation; sequences; pedal note (horn); two beat rest</p> <p>Partially correct answer = 1m/2m/3m</p>	4

Question 2 – 10 marks		
Three excerpts from <i>Symphonie Fantastique</i> by Berlioz		
Excerpt 1 (bars 114-123): CD1 Tracks 19 – 21		
(a)	Trombone(s) Ophicléide(s) / Tuba(s) Bassoon(s) (Any correct instrument)	2
(b)	Sequences	2
Excerpt 2 (bars 123-135): CD1 Tracks 22 – 24		
(c)	<p>Up to two marks for a description of each of two valid features of the accompaniment heard in the excerpt.</p> <p>For example, feature: Timpani roll(s); accented bass drum throughout; cymbal crashes throughout; cymbal crashes on off-beat; bass drum on off-beat; bass drum doubling cymbals; trumpet repeated notes; accurate reference to rhythm; tremolo / tremolo in upper strings / vln I, vln II and Vla; accurate reference to dynamics; leap of a 5th in timpani; step movement in upper strings / vln I, vln II & vla</p> <p>Tremolo in strings = 1</p> <p>Partially correct answer = 1</p>	2+2
Excerpt 3 (bars 135-140): CD1 Tracks 25 – 27		
(d)	<p>Up to two marks for a valid description of how inversion is heard in the excerpt.</p> <p>For example: Strings play fragments of the Descending theme ascending in inversion (in unison)</p> <p>A generic reference to inversion without reference to how it is heard in the music in the excerpt = 0</p> <p>Partially correct answer = 1</p>	2


Question 3 – 10 marks								
Two excerpts from <i>Seachanges (with Danse Macabre)</i> by Raymond Deane.								
Excerpt 1 (bars 93-112): CD1 Tracks 29 – 31								
(a)	Marimba Violin	1 1						
(b)	<p>(i) One mark for a valid explanation of <i>sul ponticello</i>.</p> <p>For example: The bow is played near / over / across / above / below / on / at the bridge (of the violin and / or cello)</p> <p>(ii) Violin and / or cello</p>	1 1						
(c)	the guiro plays quavers	2						
Excerpt 2 (bars 144-157): CD1 Tracks 32 – 34								
(d)	<p>Up to two marks for each description of two valid differences between the music heard in this excerpt (Excerpt 2) and the music heard in Excerpt 1. Answers must refer to both excerpts and the same point of difference.</p> <p>For example:</p> <table border="1"> <thead> <tr> <th></th><th>Excerpt 2 (This excerpt)</th><th>Excerpt 1</th></tr> </thead> <tbody> <tr> <td>Difference</td><td> Melody / <i>Dies Irae</i> on flute Melody / <i>Dies Irae</i> mainly semiquavers No guiro No <i>sul ponticello</i> No piccolo Totentanz No canon Chord clusters (on marimba) Chord clusters (on piano) </td><td> Melody/<i>Dies Irae</i> on marimba and violin Melody / <i>Dies Irae</i> mainly quavers Guiro plays <i>Sul ponticello</i> Piccolo No Totentanz / Danse Macabre Canon No chord clusters (on marimba) No chord clusters (on piano) </td></tr> </tbody> </table> <p>Partially correct answer = 1</p>		Excerpt 2 (This excerpt)	Excerpt 1	Difference	Melody / <i>Dies Irae</i> on flute Melody / <i>Dies Irae</i> mainly semiquavers No guiro No <i>sul ponticello</i> No piccolo Totentanz No canon Chord clusters (on marimba) Chord clusters (on piano)	Melody/ <i>Dies Irae</i> on marimba and violin Melody / <i>Dies Irae</i> mainly quavers Guiro plays <i>Sul ponticello</i> Piccolo No Totentanz / Danse Macabre Canon No chord clusters (on marimba) No chord clusters (on piano)	2 + 2
	Excerpt 2 (This excerpt)	Excerpt 1						
Difference	Melody / <i>Dies Irae</i> on flute Melody / <i>Dies Irae</i> mainly semiquavers No guiro No <i>sul ponticello</i> No piccolo Totentanz No canon Chord clusters (on marimba) Chord clusters (on piano)	Melody/ <i>Dies Irae</i> on marimba and violin Melody / <i>Dies Irae</i> mainly quavers Guiro plays <i>Sul ponticello</i> Piccolo No Totentanz / Danse Macabre Canon No chord clusters (on marimba) No chord clusters (on piano)						

Question 4 – 10 marks		
<p align="center"><i>Sergeant Pepper's Lonely Hearts Club Band</i> from the <i>Sergeant Pepper's Lonely Hearts Club Band</i> album by the Beatles.</p>		
Middle and Interlude (bars 18-34): CD1 Tracks 36 – 38		
(a)	<p>Up to 2m for a description of one valid feature of the vocal music of lines 1-4.</p> <p>For example: The rhythm consists primarily of quavers; the melody begins on an upbeat; sung in (2/3-part) harmony; repeated notes; syncopation; flattened 3rd; flattened 7th; accurate reference to the rhythm; syllabic; narrow range in the melody; range of a 6th in the melody</p> <p>Partially correct answer = 1</p>	2
(b)	descending D ⁷ arpeggio	2
(c)		2
(d)	<p>Up to two marks each for a description of two valid features of the accompaniment in lines 7-11.</p> <p>For example feature: Block chords; quaver movement; repeated notes; repetition; movement by step and leap</p> <p>Partially correct answer = 1</p>	2 + 2

Question 5 – 25 marks						
Excerpt 1: <i>Seán Sa Ceo</i> (live), Gerry O' Connor from the album, <i>Ceol Tacsí</i> C2 Tracks 1 - 3						
(a)		Type of dance	Time signature		Bar of rhythm	2+1+1
	Dance	Reel	2 4 2		Any correct bar of rhythm	
		Allow polka	4 4 2			
(b)	banjo					1
(c)	Up to two marks for a valid description of one non-traditional feature of the music heard in the excerpt. For example: There is an accompaniment / chords / harmony (on guitar/piano)/homophonic; use of syncopation (in the accompaniment) Partially correct = 1					2
Excerpt 2 - an excerpt from <i>Sliabh Geal gCua</i> , Karan Casey, from the album <i>Ceol Tacsí</i> CD2 Tracks 4 – 6						
(d)	Sean-nós					1
(e)	One mark each for any two valid features of sean-nós which can be heard in the excerpt For example: Ornamentation; free rhythm; solo/unaccompanied/monophonic					1+1
(f)	flattened 7th					1
Excerpt 3 - Slow Air: Liam Ó Raghallaigh – Mary Bergin CD2 Tracks 7 - 9						
(g)	Slow Air					1
(h)	Tin Whistle					1
(i)	One mark each for any two valid traditional features of the music which can be heard in the excerpt For example: Ornamentation; free rhythm; solo/unaccompanied/monophonic; repeated last note; gap scale; modal; wide range					1 + 1

5B	Up to 10 marks for quality of answers and knowledge of topic chosen.		10
	Excellent awareness and detailed knowledge of musical features of topic	10	
	Very good knowledge of musical features of chosen topic	8-9	
	Good knowledge of topic, but lacking in detail	6-7	
	Some general points on topic, but lacking sufficient detail	4-5	
	Generally inadequate response to chosen topic.	2-3	
	Little response to chosen topic in evidence.	1	
	No response to chosen topic in evidence.	0	

Question 6 – 20 marks		
Excerpt 1 <i>Totentanz - Finale</i> by Liszt CD2 Tracks 11 – 13		
(a)	<p>Up to three marks for a valid description of the texture of the music heard in the excerpt.</p> <p>Reference to the terms monophonic and / or homophonic is not required. However, if the terms monophonic and / or homophonic are included in the answer, the description must match for full marks. Monophonic + homophonic + valid description = 3 Monophonic + homophonic = 2 Monophonic/homophonic = 1 Valid description = 3 Polyphonic = 0 Polyphonic + correct description of texture = up to 2 marks</p> <p>Pedal: (Timpani pedal), trumpet and horn join later. Tune: (In bar 4) vc and cb play (the 4-bar) tune, vla, vln and ww join later</p> <p>Partially correct answer = 1m/2m</p>	3
Excerpt 2 <i>Totentanz - Finale</i> by Liszt CD2 Tracks 14 – 16		
(b)	<p>Up to three marks for a valid description of a feature of the piano music heard in the excerpt.</p> <p>For example:</p> <p>Block chords; scales / step movement; accented chords (in lh); staccato notes; marcato; low pitch in lh; high pitch in rh; melody in lh; accompaniment in rh; chromatic movement/notes</p> <p>Glissando = 1</p> <p>Partially correct answer = 1m/2m</p>	3
Excerpt 3 - <i>Totentanz - Finale</i> by Liszt CD2 Tracks 17 – 19		
(c)	<p>Up to three marks for a description of how the composer portrays a dance of death in the music heard in the excerpt.</p> <p>For example:</p> <p>Use of dynamics/crescendo towards end of excerpt; use of triangle; fast tempo; dance rhythm; use of staccato; pizzicato strings; extreme of register in piano music; triplet figure in the strings; vamping piano</p> <p>Partially correct answer = 1m/2m</p>	3

Excerpt 4 - <i>Be Still My Soul</i> Tabernacle Choir CD2 Tracks 20 – 22								
(d)	 <p>Mark the first five notes from left to right. 0.5m for each correct pitch Mark the first five notes from left to right. 0.5m for each correct rhythm</p>	5						
Excerpt 5 - <i>Be Still My Soul</i> Tabernacle Choir CD2 Tracks 23, 25, 27 Excerpt 6 <i>Finlandia</i> performed by Pro Musica Symphony Orchestra CD2 Tracks 24, 26, 28								
(e)	<p>Up to three for each description of two valid differences between the music heard in excerpt 5 and the music heard in excerpt 6. Answers must refer to both excerpts and the same point of difference.</p> <p>For example:</p> <table border="1"> <thead> <tr> <th></th><th>Excerpt 5</th><th>Excerpt 6</th></tr> </thead> <tbody> <tr> <td>Difference</td><td>Melody sung by (unison female) voices; voices; voices and instruments; countermelody on strings; legato strings; legato melody; (moderately) soft melody; (moderately) soft strings; slower tempo; different key (F major); lower key</td><td>Melody played by woodwind /flute/oboe/clarinet; no voices; instruments only; countermelody on bassoon; tremolo strings; legato and staccato melody; (moderately) loud melody; very soft strings; faster tempo; different key (A flat major); higher key</td></tr> </tbody> </table> <p>Partially correct answer = 1m/2m</p>		Excerpt 5	Excerpt 6	Difference	Melody sung by (unison female) voices; voices; voices and instruments; countermelody on strings; legato strings; legato melody; (moderately) soft melody; (moderately) soft strings; slower tempo; different key (F major); lower key	Melody played by woodwind /flute/oboe/clarinet; no voices; instruments only; countermelody on bassoon; tremolo strings; legato and staccato melody; (moderately) loud melody; very soft strings; faster tempo; different key (A flat major); higher key	3 + 3
	Excerpt 5	Excerpt 6						
Difference	Melody sung by (unison female) voices; voices; voices and instruments; countermelody on strings; legato strings; legato melody; (moderately) soft melody; (moderately) soft strings; slower tempo; different key (F major); lower key	Melody played by woodwind /flute/oboe/clarinet; no voices; instruments only; countermelody on bassoon; tremolo strings; legato and staccato melody; (moderately) loud melody; very soft strings; faster tempo; different key (A flat major); higher key						