






Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	Movement 4 / Tenor aria	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.	2 + 2	9	
		(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>streite</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		
1	C	(i)	Polyphonic and explanation. Fl obligato vs the melody or any valid rationale for answer. <i>or</i> Homophonic with appropriate rationale (chordal accompaniment in organ; passages in 6ths; ritornello in homophonic). 1 mark for identification. Up to 2 marks for reason	1 + 2	9	
		(ii)	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	1 + 1		
		(iii)	Ritornello form or any other recognised form of this movement Valid description of ritornello or correctly recognised form Movement 1 or 2 or 6	1 2 1		
2		(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.	2	2	10
		(ii)	Thunderbolt	1	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	2	
		(iv)	Solo voice alternating with vocal chorus at opening; antiphonal Gallileo’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	2	
		(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	3	

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3		(i)	Coda	1	1	10																						
		(ii)	Timpani / kettle drum(s) Rhythmic feature = Triplets OR 	1 1	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)	 8 notes X.5 Rhythm must be correct.	.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	10																						
		(ii)	 (.5 X 3) Time signature MUST be on the score	.5 + .5 + .5	1.5																							
		(iii)	Harmonics (Vc), senza vibrato (1 X 2)	1 + 1	2																							
		(iv)	<table><tr><th>Bars 1-16</th><th>Remainder (bars 17-32)</th></tr><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><tr><td colspan="2">Any other relevant differences i.e. change in mood etc.</td></tr></table> (Two differences. MUST refer to both sections 1.5 X 2)	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)	Any other relevant differences i.e. change in mood etc.		1.5 + 1.5	3
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	(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																								

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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	1.5	
		(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	

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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		

Q	Sec	Part	Answer	Mark	Sub-Total	Total
6	A	(i) (ii) (iii)	4 bars crotchets A = Downward leap of a 4th B = syncopation C = triplet rhythm	2 1 1 + 1 + 1	6	20
	B	(i) (ii) (iii)	1st beat of bar 15 Descending chromatic line at Y Imperfect cadence	2 1 2	5	
	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 3 3	9	

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