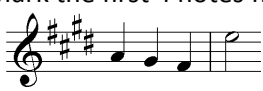



General Notes to Examiners

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		
Sgt Pepper's Lonely Hearts Club Band by the Beatles. Excerpt 1: When I'm 64, Bars 56 – 72		
(a)	Up to 2 marks for a valid identification of one correct feature of the vocal music in lines 1-2 For example: triadic; minor/modal tonality; repeated (2-note) figure; moves (mostly) by leap; small range/ range of a 6 th ; swung rhythm; syncopation; dotted rhythm; repeated motif; repeated notes; Partially correct answer = 1 mark moves by step = 0; sung by a male voice = 0; reference to dynamics /tempo / texture = 0;	2
(b)	Up to 3 marks for a valid description of how the vocal music changes in line 3. For example: no longer solo; backing vocals/chorus added; (vocal) harmony added; pitch is higher in solo part; diminution/ values halved in the 2 nd part/backing vocals; contrapuntal; imitation;	3
(c)	Up to 3 marks for a valid description of one feature of the instrumental accompaniment in lines 1 - 4 For example: repeated crotchet/notes on (bass) drum; repeated (bass) notes on bass guitar; repeated 3rds/ repeated figure on piano ; (descending) 3rds on clarinets; (jazzy) slide on clarinet; clarinets double vocal harmony line; flattened 7 th + reference; use of chimes (accept bell(s)) + reference;	3
(d)	imperfect	2
Excerpts 2 & 3: She's Leaving Home Bars 1 – 36		
(e)	Bars 5 - 10 Pitch only (rhythm given) 0.5 for each correct pitch. Mark the first 4 notes from left to right: 	2
(f)	Bars 1 – 36 Up to 2 marks each for two valid descriptions of the accompaniment in the excerpt. For example: broken chords in the harp (opening of excerpt); block chords in the harp; scale passages (during singing); held notes; syncopation;	2+2

Excerpt 4: Sgt Pepper's Lonely Hearts Club Band		
Verse 1		
(g)	<p>Up to 3 marks for a description of one valid feature of the opening of this excerpt (before the vocals enter).</p> <p>For example:</p> <p>sound effects / audience noise / instruments tuning up; there is a 'buzz' of anticipation / an outdoors feel; the listener becomes part of the audience at an outdoor concert;</p> <p>Accept references to recording / production techniques.</p>	3
(h)		2
(i)	<p>Up to 2 marks for each of two valid features of the music that immediately follows the excerpt (next 5 bars –the interlude only).</p> <p>For example:</p> <p>audience applause/sampled sounds; French horns enter/play; polyphonic texture; there is a change of key (f major); semiquaver movement; ends with D⁷ chord; descending bass line (in bass guitar); tonic-dominant bass (in bass guitar);</p> <p>Partially correct answer = 1 mark</p>	2+2


Question 2 – 10 marks		
Symphonie Fantastique by Berlioz Excerpt 1: Un Bal, Bars 120 – 148		
(a)	<p>Up to 1.5 marks for each of two valid features of the melody in the excerpt</p> <p>For example: syncopation; f major; opening notes outline f major; melody repeated a 4th lower/in C major; the melody is repeated at a lower pitch; there is a triadic element; sequence;</p> <p>Partially correct answer = 1 mark</p> <p>Reference to dynamics / texture = 0</p>	1.5+1.5
(b)	<p>Up to 2marks for a description of one valid feature of the accompaniment in this excerpt.</p> <p>For example:</p> <p><i>tremolo</i> violins & violas / upper strings (played <i>pppp</i>); cellos and basses play descending /ascending (<i>staccato</i>) arpeggios; cellos and basses play an agitated figure; violin 1 plays the opening bar(s) of the main (waltz) theme; viola plays (almost the entire first phrase of) the waltz theme; cellos, basses and violin 2 provide a vamping (style) /waltz accompaniment;</p> <p>Partially correct answer = 1 mark</p>	2
Excerpt 2: Un Bal, Bars 302 - 319		
(c)	Clarinet	1.5
(d)	Pedal notes	1.5
(e)	(i) <i>Idée Fixe</i>	0.5
	(ii) Up to 1.5 marks for a valid reason	1.5


Question 3 – 10 marks								
Piano Concerto in A major K488 by Mozart								
Excerpt 1: Movement 1, Bars 198 – 213								
(a)	recapitulation	1						
(b)	sequence	2						
(c)	<p>Up to 2 marks for a valid description of one correct difference in the melody when played by the soloist in bars 9-16.</p> <p>For example:</p> <table><tr><th>Bars 9-16</th></tr><tr><td>Ornamentation/grace notes</td></tr><tr><td>Higher (octave) pitch</td></tr><tr><td>Semi-quaver scale passages</td></tr><tr><td>Broken chords</td></tr><tr><td>Piano plays melody</td></tr></table> <p>Partially correct answer = 1 mark</p>	Bars 9-16	Ornamentation/grace notes	Higher (octave) pitch	Semi-quaver scale passages	Broken chords	Piano plays melody	2
Bars 9-16								
Ornamentation/grace notes								
Higher (octave) pitch								
Semi-quaver scale passages								
Broken chords								
Piano plays melody								
Excerpt 2: Movement 1, Bars 213 - 228								
(d)	<p>Up to 2 marks for a valid description of one correct feature of the piano music in the excerpt.</p> <p>For example: (ascending / descending) scales; ornamentation; semiquavers; broken chords; (descending) octaves;</p> <p>partially correct answer = 1 mark</p>	2						
(e)	Descending scales	2						
(f)	Major	1						

Question 4 – 10 marks		
Seachanges with Danse Macabre by Raymond Deane Bars 141 – 157		
(a)	major (chord)	2
(b)	Up to 2 marks for an identification of one correct feature of the music played by the piano For example: Piano punctuates the music with chords; chord clusters;	2
(c)	Up to 2 marks for a description of any valid feature of the music played by the flute in the excerpt. For example: melody derived from <i>Dies Irae</i> ; diminution; uses intervals of 2nds and 3rds; gets louder as the excerpt progresses; flutter tonguing; pitch gets much higher; moves in semiquavers; the melody is played at a (very) high pitch; Partially correct answer = 1 mark	2
(d)	marimba; bass drum; cymbal; guiro; Gong; <i>crotales</i> ; Allow piano 3 correct different instruments in any order. 0.5 mark for each correct instrument.	1.5
(e)	Up to 2.5 marks for a description of how Deane portrays the image of death in <i>Seachanges with Danse Macabre</i> . For example: A carnival / festival-like approach reflected in the <i>Totentanz</i> rhythm; <i>Totentanz</i> : a mediaeval 'dance of the dead ones'; use of maracas; dance like rhythms; Partially correct answer = 1 mark	2.5

Question 5 – 25 marks					
Excerpt 1: Reel (The Morning Nightcap) + Jig (The Liling Banshee)					
(a)		Type of dance	Time signature	Bar of rhythm	
	Dance 1	Reel	4/4 , 2/4		.5+.5+.5
	Dance 2	Jig	6/8		.5+.5+.5
(b)	2 different instruments heard playing in the excerpt accordion/box; whistle; low whistle/flute; fiddle; guitar; bass guitar; bouzouki; bodhrán; Allow concertina/melodeon/piano accordion				1+1
Excerpt 2: Iarla ó Lionáird, Caoineadh na dTrí Mhuire					
(c)	sean-nós				1
(d)	Any two correct features of sean-nós singing which can be heard in the excerpt For example: ornamentation; <i>vibrato</i> ; free rhythm; nasalization; solo/unaccompanied;				1.5+1.5
(e)	2 marks for a correct identification of one feature of the melody in the excerpt For example: repeated last note; wide range;				2
Excerpt 3: Shaun Davey, Free and Easy from Granuaile Suite					
(f)	doubles the vocal melody line				2
(g)	Up to 2 marks for a valid description of one non-traditional feature in the music in lines 5-9 For example: vocal harmony; two voices are singing; instrumental accompaniment;				2

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: Finale, Ode, “To Joy” from Symphony No. 9 in D minor by Beethoven		
(a)	 <p>.5 x 4 for pitch and rhythm. Both pitch & rhythm must be correct. Mark the first 4 notes from left to right in bar 6</p>	2
(b)	cello and double bass Allow viola	1+1
(c)	ABB	2

Excerpt 2: Finale, Ode, “To Joy” from Symphony No. 9 in D minor by Beethoven		
(d)	<p>Up to 3 marks for a valid description of the texture of the music in this excerpt.</p> <p>For example:</p> <p>polyphonic + elaboration ; two (three) different melodies can be heard at the same time (vlns + bassoon + bass) ; countermelody on bassoon against lower strings; countermelody on bassoon against violins;</p> <p>NB Reference to polyphonic/countermelody not necessary for full marks.</p>	3
Excerpt 3: Joyful Joyful from Sister Act		
(e)		2
(f)	<p>Up to 2 marks for a description of one valid similarity between the vocal music of line 1 and line 3</p> <p>Partially correct answer = 1 mark</p>	2
(g)	<p>Imperfect</p> <p>Allow perfect</p>	1
(h)	<p>Up to 2 marks for a description of how a climax is achieved in the music in line 7</p> <p>Partially correct answer = 1 mark</p>	2

Excerpt 4: Joyful Joyful from Sister Act		
(i)	<p>Up to 2 marks for each for descriptions of two valid differences between the music heard in Excerpt 4 and the music heard in excerpt 3. Answers must refer to both excerpts.</p> <p>Reference to difference in lyrics = 0</p> <p>Partially correct answer = 1 mark</p>	2+ 2

