


### **General Notes to Examiners**

1. Mark the overall quality of statements/descriptions. 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.

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
1	Excerpt 1	Piano Quartet No.1 by Gerald Barry , Bars 1 – 26 and its repeat				8	25
		(i)	the beginning of the work	1			
		(ii)	Sí Beag Sí Mór	2			
		(iii)	Canon	1			
			4-part (canon) at the crotchet and at the octave in the order vln, vla, vc and piano (LH)  Up to 3 marks for an accurate description of how canon is used in the excerpt.  The answer must refer to the music in the excerpt.	3			
	(iv)	dynamics	1				
	Excerpt 2	Bars 373 – 402				8	
		(i)	Hommage à Horowitz / C4 / solo piano (section)	2			
		(ii)	This section is for solo piano only. The music is played in octaves. There is no canon. The dynamics are now <i>fff</i> / louder. This (2 <sup>nd</sup> ) excerpt is not based on Sí Beag Sí Mór. This excerpt is based on C (material). This excerpt is chromatic.  Up to 2 marks for each of two valid accurate differences.	2+2			
		(iii)	octaves	2			
Excerpt 3	Bars 458 – 468				9		
	(i)	violin, viola and cello (in any order)	0.5 x 3				
	(ii)	to make the instrument sound like a flute to bow near the fingerboard to use harmonics	1				
	(iii)	atonal	1				
	(iv)	Up to 1.5 marks for an accurate description of the effect of changing time signatures on the music in the excerpt.	1.5				
	(v)	Up to 2 marks for each of two descriptions of two given features as used in the quartet.  polymetry augmentation retrograde inversion	2+2				

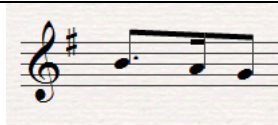
Q	Sec.	Part	Answer	Mark	Sub-total	Total
2		<i>Bohemian Rhapsody</i> by Freddy Mercury <i>Recap &amp; Coda/ last 16 bars of the song</i>			10	10
		(i)	(guitar/vocal) overdubs; (rising) broken chords (on guitar); descending (chromatic) bass line; backing vocals ('oh, yeah'); there are elements of repetition in the guitar part (e.g. licks); accented/strong backbeat;  any two correct identifications of features which can be heard in the music  allow correct references to instrumental techniques	1+1		
		(ii)	 0.5 for each correct note (pitch <b>and</b> rhythm must be correct)	2.5		
		(iii)	(rising) broken chords; rising chords; block chords; repeated chords; chord sequence; a (repeated) 2-note figure; repeated motif/figure; descending (chromatic) bass line (LH);  Up 2 to marks for one valid description	2		
		(iv)	gong (tam tam)	0.5		
		(v)	Up to 1.5 marks for each of two descriptions of two valid differences between the music in this excerpt and the music in the Opening <i>or</i> in the Main Song <i>or</i> in the Operatic Section.	1.5 + 1.5		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
3		<i>Cantata No.78, Jesu Der Du Meine Seele</i> by J.S. Bach <i>Movement 2, bars 61 – 81</i>			10	10
		(i)	2 / Movement 2 / Aria Duetto (Duet)/ the Soprano and Alto Aria / the Soprano and Alto Duet  soprano and alto  in 3rds	1   1  1		
		(ii)	sequences imitation	1 1		
		(iii)	organ / harmonium  figures (written under the bass line) which indicate to the keyboard player what chords / chord positions / notes to play  Up to 1.5 marks for a correct explanation of figured bass	0.5  1.5		
		(iv)	perfect	1		
		(v)	Up to 2 marks for a valid description of word painting as used in this movement	2		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
4		<i>Romeo and Juliet Fantasy Overture</i> by Tchaikovsky <i>Bars 112 – 142</i>			10	10
		(i)	Exposition	1		
		(ii)	Strife theme  Any two valid rhythmic or melodic features (of the melody line itself).  Allow correct reference to instruments playing the melody. Allow correct reference to dynamics, tempo and tonality.	1  1+1		
		(iii)	3-note figure	1		
		(iv)	there is canon between the lower strings (cello & bass) and woodwind (piccolo, flute & oboe); this melody is based on the strife theme + elaboration; the imitation is at the minim distance; the imitation is at the octave; the canon is repeated (further in the excerpt) at a different (higher) pitch; the canon is repeated in a different key; the canon is first heard in D Minor and repeated in G Minor;  Up to 2 marks for any valid description of canon as used in this excerpt.	2		
		(v)	Up to 1.5 marks for each description of two valid differences (rhythmic/melodic), between the strife theme and one other theme in <i>Romeo and Juliet Fantasy Overture</i> .  Allow correct reference to instruments playing the melody. Allow correct reference to dynamics, tempo and tonality.	1.5 + 1.5		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
5A	Excerpt 1	Líadan <i>Off to California</i>			4	25
		(i)	hornpipe	0.5		
			4/4	0.5		
		(ii)	One correct bar of hornpipe rhythm	1		
		(iii)	fiddle / (button/piano) accordion / box / melodeon / flute / tin whistle (any one)	1		
	(iv)	harp	1			
	Excerpt 2	Celia Ní Fhátharta, <i>Neainsín Bhán</i>			6	
		(i)	Sean-nós	1		
		(ii)	sung solo; unaccompanied (accept <i>a cappella</i> ); sung with ornamentation; sung with free rhythm; sliding; nasalisation; Any 3 valid features of sean-nós style as heard in the excerpt	1+1+1		
			(iii)	AABA		
	Excerpt 3	Moxie <i>Black Widow</i> (reel)			5	
		(i)	reel	1		
		(ii)	banjo /(button/piano) accordion; Allow concertina/melodeon;	1		
		(iii)	modal; flattened 7 <sup>th</sup> ; Allow correct reference to type of dance tune, a reel. Allow correct reference to instrument heard in this recording. Allow ornamentation.	1		
		(iv)	use of guitars/drums/keyboard(s) + elaboration; use of repeated notes /chords (at the start); (strummed) chords on guitar; off-beat chords on guitar; syncopated chords; syncopation; repeated bass (pedal) note;  Up to 2 marks for a valid description of one feature of the accompaniment.	2		

<b>5B</b>	<b>Up to 10 marks for quality of answers and knowledge of topic chosen.</b>		<b>10</b>	
	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		

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
6	Excerpt 1	Scherezade by Nikolai Rimshy-Korsakov Excerpts from movement 1				9	20
		(i)	in unison	1			
		(ii)	sustained chords/notes; rising chords/notes; repeated chords; woodwind chords; the music is/dynamics are (very) soft; there are pauses (on every note/chord); the music is at a high register / pitch; the texture of the music is homophonic;  Up to 2 marks for a valid description of the music which immediately follows bars 1-6	2			
		(iii)	violin (violins = 0) harp	1 1			
		(iv)	changes of key sequences	2 2			
	Excerpt 2	Excerpts from movement 3				8	
		(i)		2			
		(ii)	sustained chord/notes (on strings: violas, cellos & basses); the accompaniment is played by strings; pedal note; chromatic movement; it is played legato/smoothly;  Up to 2 marks for a description of one valid feature of the accompaniment in this excerpt	2			
		(iii)	the melody is now on clarinet; the melody is heard on flute; the melody is at a higher pitch; the melody is played less legato; (the melody is played détaché/staccato/jauntily); the accompaniment now includes percussion (side drum, tambourine and triangle); there are chords on strings and woodwind; the chords are short here and not sustained; the tempo is faster; the 2 <sup>nd</sup> section is in a different key;  Up to 2 marks for each of two valid differences	2+2			
	Excerpt 3	An excerpt from movement 4				3	
			Up to 3 marks for one valid description of a similarity between the music in the excerpt and the Coda section of Romeo and Juliet Fantasy Overture.	3			



Element		Descriptors	Mark	Tot.
Paper	1	Name of topic	-	100
	2-4	<ul style="list-style-type: none"> <li>Excellent awareness and detailed knowledge of musical features of topic.</li> <li>Excellent reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed.</li> <li>Excellent research evident, with excellent personal response. <i>Excellent sources and reference to pieces of music/composer/performer.</i></li> </ul>	85 - 100	
		<ul style="list-style-type: none"> <li>Very good awareness and detailed knowledge of musical features of topic.</li> <li>Very good reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed.</li> <li>Very well researched, with very good personal response. <i>Very good sources and reference to pieces of music/composer/performer.</i></li> </ul>	70 - 84	
		<ul style="list-style-type: none"> <li>Good knowledge of musical features of chosen topic, but lacking in detail.</li> <li>Good reference to all/some of the musical excerpts on the accompanying audio recording which broadly illustrate the feature(s) discussed.</li> <li>Good research in evidence with good personal response. <i>Good sources and good reference to pieces of music/composer/performer.</i></li> </ul>	55 - 69	
		<ul style="list-style-type: none"> <li>Some general points on topic, but lacking in detail.</li> <li>Choice of topic too broad to allow for appropriate detailed and personal response.</li> <li>Some reference to all/some of the musical features of topic and to musical recordings.</li> <li>Recorded excerpts do not illustrate / relate to the features in the essay. <i>General sources used, but lacking specific focus. Some reference to pieces of music/composer/performer.</i></li> </ul>	40 - 54	
		<ul style="list-style-type: none"> <li>Generally inadequate response to chosen topic.</li> <li>Little or no evidence of research or personal response.</li> <li>Little or no reference to musical features of topic</li> <li>Little or no reference to musical recordings. <i>Inadequate sources listed and inadequate reference to pieces of music/composer/performer.</i></li> </ul>	25 - 39	
		Very little response to chosen topic in evidence.	10 - 24	
		No response to chosen topic in evidence.	0 - 9	

Refer to the Leaving Certificate Music Syllabus – page 12 – 2.3.5

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