

	Descriptors	Mark	Total
A	An excellent degree of creativity and originality, with an excellent grasp of the principles of composition, orchestration or arranging. Appropriately notated and including a detailed description of the compositional process.	85 – 100	100
B	A very good degree of creativity and originality, displaying very good control of compositional skills, appropriately notated. A very good description of compositional process.	70 – 84	
C	A good degree of creativity and originality, with good control of musical features, appropriately notated. Good description of compositional process.	55 – 69	
D	Basic understanding of composition with little evidence of originality. Adequate notation and description of compositional process.	40 – 54	
E	Material presented shows little evidence of elementary compositional skills. Inadequate notation. Description lacks any detail of compositional process.	25 – 39	
F	Little or no value. Composition not notated. No description of compositional process included.	0 - 25	

Element	Question	Descriptors		Mark	Sub-Total	Total
Tape		10 relevant extracts No marks if tape obviously dubbed For extracts significantly over 30 seconds, deduct .5 mark each		10	10	100
Paper	1	Name of topic		-		
	2	Relevant and appropriate sources		-		
	3	Five relevant pieces		-		
	4	A	Excellent awareness and detailed knowledge of musical features of topic. Well-researched, with excellent personal response.	77 - 90	90	
		B	Very good knowledge of musical features of chosen topic. Very well researched, with very good personal response.	63 – 76		
		C	Good knowledge of musical features of chosen topic, but lacking in detail. Some evidence of personal response. Adequate research in evidence.	50 – 62		
		D	Some general points on topic, but lacking any detail. Very little evidence of research or personal response. Choice of topic too broad to allow for appropriate detailed and personal response. Little reference to musical features of topic.	36 – 49		
		E	Generally inadequate response to chosen topic. No evidence of research or personal response.	23 – 35		
		F	Little response to chosen topic in evidence.	9 – 22		
	NG	No response to chosen topic in evidence.	0 - 8			

Deduct up to 5 marks for quality of sources at Section 2




Deduct up to 5 marks (1 mark per piece) for omission of 5 relevant pieces at Section 3


Deduct up to 5 marks for non – reference or inadequate reference to taped extracts and named pieces at section 4.

Question	Descriptors		Mark	Total
1	A	Melody has excellent style and imagination. Excellent awareness of shape and structure. Excellent development of opening ideas. Excellent point(s) of climax.	34 – 40	40
	B	Very good sense of shape and structure. Musical, with very good point(s) of climax. Opening ideas very well developed.	28 – 33	
	C	A good sense of melodic and rhythmic interest. Points of rest well outlined. Good development of opening ideas with a sense of structure and good technical knowledge.	22 – 27	
	D	A fair sense of shape and some awareness of balance between phrases. Reasonable sense of structure and technical knowledge.	16 – 21	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor overall shape.	10 – 15	
	F	No shape, sense of structure or technical knowledge.	0 - 9	
	<i>Deductions, if omitted or deficient: Phrasing (structural or articulation), dynamics, instrument (up to 2 each). Accept one correct instrument only (clef & range)</i>			
2	A	Showing excellent style and imagination with an excellent "marriage" of words, music and an excellent sense of climax.	34 – 40	40
	B	Melodically and rhythmically very convincing with a very good sense of words, music and climax.	28 – 33	
	C	Good sense of melody writing with careful word setting. Good sense of climax.	22 – 27	
	D	Awareness of shape and balance between phrases. Some sense of climax. Reasonable sense of technical knowledge and word setting	16 – 21	
	E	Some melodic interest and sense of key. An attempt at word setting. Little sense of technical knowledge. Poor shape.	10 – 15	
	F	No shape. Almost non-existent word setting.	0 - 9	
	<i>Deductions, if omitted or deficient: Phrasing (structural or articulation), dynamics, (up to 2 each).</i>			
3	A	Melody has excellent style and imagination. Excellent awareness of shape and structure. Excellent development of opening ideas. Excellent point(s) of climax. Rhythmic integrity and style of dance maintained with flair. Excellent adherence to given structure.	34 – 40	40
	B	Very good sense of shape and structure. Musical, with very good point(s) of climax. Opening ideas very well developed. Rhythmic integrity and style of dance very well maintained. Very good adherence to given structure.	28 – 33	
	C	A good sense of melodic and rhythmic interest. Points of rest outlined and good development of opening ideas. Good attempt at maintaining dance rhythm. Good adherence to given structure.	22 – 27	
	D	A fair sense of shape and some awareness of balance between phrases. Rhythmic integrity of dance fairly well maintained. Reasonable sense of technical knowledge. Fair adherence to given structure.	16 – 21	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor shape. Very little awareness of dance rhythm. Little adherence to given structure.	10 – 15	
	F	No shape, sense of structure or technical knowledge. No awareness of dance rhythm. No adherence to given structure.	0 - 9	
	<i>Deductions, if omitted or deficient: Phrasing (structural or articulation), dynamics, instrument (up to 2 each) Accept one correct instrument only (clef & range)</i>			

Question	Element	Descriptors		Mark	Sub-Total	Total
4	Bass	.5 mark per correct bass note under each chord symbol (first 20 bass notes) if treble melody note is also correct. (.5 X 20) Final bass note = 1 mark		11	20	60
		Quality of bass line, including continuing in style of given opening.		9		
	Melody	A	Melody has excellent style and imagination with an excellent awareness of underlying harmonic structure and development of opening ideas. Excellent point(s) of climax.	34 – 40	40	
		B	Very good sense of shape and structure. Musical, with a very good awareness of harmonic structure and very good point(s) of climax. Opening ideas very well developed.	28 – 33		
		C	A good sense of melodic and rhythmic interest and awareness of harmonic structure. Points of rest well outlined and good development of opening ideas.	22 – 27		
		D	A fair sense of shape and balance between phrases. Notes generally fit chords.	16 – 21		
		E	Some melodic and rhythmic interest. Little sense of structure. Some notes fit chords.	10 – 15		
		F	No shape. Very few notes fit chords.	0 - 9		
5	Chords	.5 mark for each chord that is part of a good progression in boxes 1- 4 (2 marks) 1 mark for each chord that is part of a good progression in boxes 5 – 27 (23 marks)		25	37	60
		Quality of musical progressions and cadences overall		12		
	Bass	.5 mark per correct bass note under each correct chord symbol		11.5	23	
		Quality of bass line, including sense of musicality and awareness of style		11.5		
6	Chords	1 mark for each chord that fits melody and descant lines and is part of a good musical progression. Up to 4 marks for correct cadences.		16 + 4	20	60
	Descant	A	Excellent melodic line within harmonic framework. Excellent adherence to two-part style throughout.	34 – 40	40	
		B	Very good melodic line, which fits well over harmonic structure. Two-part style of given opening very well maintained.	28 – 33		
		C	Good melodic line and shape. Melody fits harmonic structure. Good attempt at maintaining two-part style of opening.	22 – 27		
		D	Fair melody line and shape. Notes generally fit chords. Some attempt at maintaining two-part style of opening.	16 – 21		
		E	Some notes fit chords. Little attempt at maintaining style. Little sense of structure. Little sense of technical knowledge.	10 – 15		
		F	Very few notes fit chords. No attempt at maintaining style. Very poor technical knowledge.	0 - 9		


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		
	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		
	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	

Q	Sec	Part	Answer	Mark	Sub-Total	Total																						
3		(i)	Coda	1	1	10																						
		(ii)	Timpani / kettle drum(s)	1	1																							
			Rhythmic feature = Triplets OR	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 colspan="2">Counter melody – 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)	Counter melody – Vc., Piano (RH +LH)		Any other relevant differences i.e. change in mood etc.		1.5 + 1.5	3
	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)																											
Counter melody – Vc., Piano (RH +LH)																												
Any other relevant differences i.e. change in mood etc.																												
	(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																								

Q	Sec	Part	Answer	Mark	Sub-Total	Total
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	
		(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	
	A3					

Q	Sec	Part	Answer	Mark	Sub-Total	Total
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		

Element	Question	Descriptors		Mark	Sub-Total	Total
Tape		10 relevant extracts No marks if tape obviously dubbed For extracts significantly over 30 seconds, deduct .5 mark each		10	10	100
Paper	1	Name of topic		-		
	2	Relevant and appropriate sources		-		
	3	Five relevant pieces		-		
	4	A	Excellent awareness and detailed knowledge of musical features of topic. Well-researched, with excellent personal response.	77 - 90	90	
		B	Very good knowledge of musical features of chosen topic. Very well researched, with very good personal response.	63 – 76		
		C	Good knowledge of musical features of chosen topic, but lacking in detail. Some evidence of personal response. Adequate research in evidence.	50 – 62		
		D	Some general points on topic, but lacking any detail. Very little evidence of research or personal response. Choice of topic too broad to allow for appropriate detailed and personal response. Little reference to musical features of topic.	36 – 49		
		E	Generally inadequate response to chosen topic. No evidence of research or personal response.	23 – 35		
		F	Little response to chosen topic in evidence.	9 – 22		
	NG	No response to chosen topic in evidence.	0 - 8			




Deduct up to 5 marks for quality of sources at Section 2


Deduct up to 5 marks (1 mark per piece) for omission of 5 relevant pieces at Section 3

Deduct up to 5 marks for non – reference or inadequate reference to taped extracts and named pieces at section 4.

	Descriptors	Mark	Total
A	An excellent degree of creativity and originality, with an excellent grasp of the principles of composition, orchestration or arranging. Appropriately notated and including a detailed description of the compositional process.	85 – 100	100
B	A very good degree of creativity and originality, displaying very good control of compositional skills, appropriately notated. A very good description of compositional process.	70 – 84	
C	A good degree of creativity and originality, with good control of musical features, appropriately notated. Good description of compositional process.	55 – 69	
D	Basic understanding of composition with little evidence of originality. Adequate notation and description of compositional process.	40 – 54	
E	Material presented shows little evidence of elementary compositional skills. Inadequate notation. Description lacks any detail of compositional process.	25 – 39	
F	Little or no value. Composition not notated. No description of compositional process included.	0 - 25	


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		
	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		
	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	

Q	Sec	Part	Answer	Mark	Sub-Total	Total																						
3		(i)	Coda	1	1	10																						
		(ii)	Timpani / kettle drum(s)	1	1																							
			Rhythmic feature = Triplets OR	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
	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.																												
	(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																								

Q	Sec	Part	Answer	Mark	Sub-Total	Total	
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)	.5 + .5 + .5	1.5		
		(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				
	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		

Q	Sec	Part	Answer	Mark	Sub-Total	Total
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		