



*Rewarding Learning*

**General Certificate of Secondary Education  
2017**

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**Music**

Part 1

Listening and Appraising

**[G9703]**

**FRIDAY 9 JUNE, MORNING**

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**MARK  
SCHEME**

## General Marking Instructions

### Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

### The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

**1 Beethoven: Symphony No. 7, second movement, 3.57–5.11**

- |   |     |    |
|---|-----|----|
| (a) (i) Flute, oboe, bassoon (Any <b>two</b> )  | [2] |    |
| (ii) Staccato   | [1] |    |
| (b) (i) Woodwind  | [1] |    |
| (ii) Cello and double bass  | [2] |    |
| (c) Trumpet, timpani, (kettle drum) A minor/A major/D minor (due to tonal ambiguity of the extract three valid responses have been awarded) | [4] |    |
| (d) Symphony, Beethoven, Vienna   | [3] | 13 |

**2 Haydn: Symphony No. 94 in G, second movement**

- |  |     |    |
|--|-----|----|
| (a) (i) • Rising arpeggio<br>• Tonic chord<br>• Staccato<br>• Very quiet/piano<br>• Andante<br>• Upper strings playing melody/strings/violins<br>• Rising figure<br>• Triadic<br>• Broken chord<br>(Any <b>two</b> ) | [2] |    |
| (ii) 2/4   | [1] |    |
| (iii) C, Major   | [2] |    |
| (b) (i) Andante  | [1] |    |
| (ii) Repeated rhythmic patterns<br>Repeated pitch pattern in bars/repeated melody  | [2] |    |
| (iii) Pizzicato (pizz)   | [1] |    |
| (c) (i) • G<br>• Major<br>• Dominant<br>(Any <b>two</b> )  | [2] |    |
| (ii) ff  | [1] |    |
| (iii) Classical  | [1] | 13 |

## 3 Jenkins: Requiem, “Dies Irae”; 0.00–0.48

- |         |   | AVAILABLE MARKS |
|---------|---|-----------------|
| (a) (i) | Ostinato<br>Bass<br>Tam-tam (gong)/upper strings/violins/triplets, hi-hat<br>Four | [4]             |
| (ii)    | Two   | [1]             |
| (iii)   | Homophonic  | [1]             |
| (iv)    | Changes to unison/on one note<br>(Any <b>one</b> comment)                         | [1]             |
| (b) (i) | 4/4 or common time  | [1]             |
| (ii)    | D, minor<br>[1] each  | [2]             |
| (iii)   | SATB choir or four-part   | [1]             |
| (c)     | (Karl) Jenkins, Requiem   | [2]             |

13

## 4 Yestan: Titanic: A New Musical “Hymn and Doing the latest Rag” 0.00–2.00

- |         |   |     |
|---------|---|-----|
| (a) (i) | <ul style="list-style-type: none"> <li>• Homophonic</li> <li>• Hymn-like</li> <li>• Legato/sustained</li> <li>• Each line moves in the same rhythmic pattern of notes</li> <li>• SATB choir</li> <li>• Rallentando in line 4</li> <li>• Major tonality</li> <li>• String accompaniment</li> <li>• Last word in each of lines 1 to 4 is sustained (held on)</li> <li>• Sing in harmony</li> <li>• Becomes quicker</li> <li>• Andante</li> <li>• Moderate speed</li> <li>• Crescendo at the end of the fourth line</li> <li>• ‘love’ in unison</li> <li>• Chromatic movement on line 3</li> <li>• Trumpet added in line 4/at the end</li> <li>• Perfect cadence at the end of line 4</li> </ul> (Any <b>four</b> relevant comments) | [4] |
| (ii)    | <ul style="list-style-type: none"> <li>• Syncopated rhythms</li> <li>• Added percussion (woodblock)</li> <li>• Fast upbeat tempo</li> <li>• The word “Yes!” is sung by everyone/shouted by everyone</li> <li>• “Yes” is sung in unison</li> <li>• Change of tempo – becomes faster</li> <li>• Emphasis on the word “Yes”</li> <li>• Sung by male soloists</li> <li>• Sequence on lines 6 and 7</li> </ul> (Any <b>three</b> relevant comments)  | [3] |

- (b) (i) • The main tune is repeated  
 • Male soloists sing this main tune  
 • Female voices sing the countermelody  
 • Countermelody sung above this in long held notes  
 • The music of lines 27 and 28 are repeated in lines 29 and 30  
 • Lines 29 and 30 sung a semitone higher  
 • Phrases “Feel the rhythm in your knees” and “Promenading along at your ease” are examples of sequence  
 • Last word “dare” all voices sing in unison  
 • Polyphonic texture/contrapuntal  
 • Syncopated rhythms (if not awarded in (a)(ii))  
 • Men sing in unison  
 • Men sing some melody as lines 20 to 23  
 (Any **four** relevant comments) [4]

- (ii) • Solo trumpet/plays melody/jazz-style  
 • Closed hi-hat  
 • Offbeat rhythmic accompaniment  
 • Sequential repetition  
 • The tune is repeated (lines 20 to 23, lines 27 to 30)  
 • Pizzicato bass  
 • Syncopated rhythms (if not awarded in (a)(ii) or (b)(i))  
 • Tonic dominant bass line  
 • Reference to time signature ( $\frac{4}{4}$ ) in (a)(i)(ii)(b)(i)(ii)  
 • Reference to time signature in (a)(i)(ii)(b)(i)(ii)  
 (Any **two** relevant comments) [2]  
 1 mark for reference to  $\frac{4}{4}$  time signature in part (a)(i)(ii)(b)(i)(ii)  
 1 mark for reference to major tonality in part (a)(i)(ii)(b)(i)(ii)

AVAILABLE  
MARKS

13

- 5 (a) • Large wage bill for performers/orchestra  
 • Set design/costumes/construction costs are large  
 • Hire of venue for the run of a show is expensive  
 • Merchandising has a lot of “up front” costs for production companies  
 • Publicity and marketing costs are high  
 (Any **three** relevant comments) [3]
- (b) • Set design  
 • Set construction  
 • Costumes  
 • Make-up  
 • Stage management  
 • Light design  
 • Sound engineer  
 • Director  
 • Musical director  
 • Composer  
 • Lyricist  
 • Musical Theatre teacher  
 • Vocal coach  
 • Choreographer  
 (Any **two** relevant comments) [2]
- (c) Paying a fee for a licence to use the work/rights to perform the piece [1]
- (d) Writes the words of the song (lyrics) [1]
- (e) • Grand Opera House  
 • Waterfront Hall  
 • SSE Arena/Odyssey  
 • Ardhoven Theatre  
 • Millennium Forum  
 • The Strule Arts Centre  
 • The Braid Arts Theatre  
 • The Lyric  
 • Marketplace Theatre  
 • Burnavon Theatre  
 • The Mac  
 • The Riverside Theatre  
 or any large scale venue [1]

**Total**AVAILABLE  
MARKS

8

**60**