



Rewarding Learning

**General Certificate of Secondary Education
2013**

Music

Part 2
Listening and Appraising

[G9704]

FRIDAY 24 MAY, AFTERNOON

**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.

Section 1: Musical Traditions in Ireland

- 1 **A: The Cuckoo's Nest – De Danaan 0.00–1.23**
B: Drowsy Maggie – Chieftains 0.00–1.55

EXTRACT A:

- (a) (i) The Cuckoo's Nest [1]
(ii) De Danaan [1]
(b) (i) Banjo, bouzouki [2]
(ii) Accordion, fiddle (violin) [2]
(iii) Hornpipe [1]

EXTRACT B:

- (c) (i) Drowsy Maggie [1]
(ii) The Chieftains [1]
(iii) Bodhran [1]
(iv) Uilleann pipes, flute (**not** whistle) [2]
(d) (i) Binary, AABB [1]
(ii) Reel [1]

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- 2 **Carrickfergus – Chieftains 0.00–2.44**

- (a) (i) Carrickfergus [1]
(ii) The Chieftains [1]
(b) (i) Harp [1]
(ii) • Arpeggios/spread chords/L Hand chords
• Improvisation,
• Ornamentation
• R Hand melody,
• Rubato
• Glissandi/sweeping
• Tonic and dominant bass notes at end of phrases
(any **four**) [4]
(c) (i) (Uilleann) pipes, (tin) whistle, fiddle/violin [3]
(ii) In unison [1]
(d) (i) Perfect [1]
(ii) Major [1]

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3 He moved through the fair – Sinead O’Connor & Chieftains 3.01–4.52

- (a) • Female voice/soprano/alto
 • Use of rubato throughout
 • Vocal improvisation/free-style of singing
 • Melismatic treatment on word “till” line 8/last line **or** “Love”/line 7
 • Repeats and extends line 7 at the end of the verse
 • Instrumental group – whistle, harp, synthesiser prominent
 • Continuous drone throughout/long pedal note
 • Harp arpeggios
 • Séannós style of singing
 • Tin whistle improvisation
 (Any **five**) [5]
- (b) • Slow air
 • ornamentation
 • Harp, tin whistle
 • Séannós style of singing
 • Irish traditional instrumentation
 • Drone bass
 • Free improvisatory treatment of melodies
 • Modal tonality
 (Any **five**) [5]
- Quality of written communication [3]

Option 1

**AVAILABLE
MARKS**

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40

Section 2: Incidental Music for Stage, Screen and Television

			AVAILABLE MARKS
4	A: Theme from Dr Who	1.55–2.29	
	B: Overture A Midsummer Night's Dream	0.00–0.47	
EXTRACT A:			
(a)	(i) Dr Who		[1]
	(ii) (Ron) Grainer		[1]
	(iii) Trumpet(s), horn(s), trombone(s)		[1]
	(iv) Triplets		[1]
EXTRACT B:			
(b)	(i) Flute, oboe, clarinet, bassoon, (French) horn ([1] each up to total of [3])		[3]
	(ii) Violins		[1]
	(iii) Violas		[1]
(c)	(i) Mendelssohn		[1]
	(ii) Shakespeare		[1]
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5	Morning – Peer Gynt	2.02–3.57	
(a)	(i) Horns, Flutes, Semiquaver		[3]
	(ii) Cellos		[1]
(b)	(i) • Violins • Quietly, Pianissimo (pp), Softly, Piano, Legato		[2]
	(ii) Trill, flutes, horns		[3]
(c)	Flute, bassoons, chord		[3]
(d)	Morning or Morning Mood, Grieg, Peer Gynt not Peer Gynt Suite, Ibsen		[4]
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6 Theme from the film “Superman” – John Williams 0.00–2.26

- (a)
- Full orchestra
 - Timpani roll
 - Fanfare (trumpets/horns/brass)
 - First theme introduced by dotted rhythm in brass and percussion
 - Theme 1 is a march played by the brass instruments supported by the rest of the orchestra
 - Theme 2 is more gentle, romantic and sustained
 - Cymbal crashes
 - Legato on the lower strings
 - High glissandos in the woodwind accompany the build-up to the repeat of Theme 1
 - High pedal note on the violins
 - The repeat of Theme 1 ending on a decisive side drum beat
 - The extract in ternary form/ABA
 - In a major key
 - Any other relevant comment
- (Any five) [5]
- (b)
- The opening fanfare creates a feeling of anticipation
 - Heavy timpani ff beats reinforce this fanfare
 - Rhythmic drive (dotted rhythms)
 - Loud cymbal crashes
 - Combination of themes and rhythms
 - March-like theme on the brass
 - Glissando woodwind passages
 - Crescendos
 - Build-up by whole orchestra to a repeat of the march
 - Fast scale passages in high register – flutes/piccolo and violins
- (Any five) [5]

Quality of written communication [3]

Option 2

AVAILABLE
MARKS

13

40

Section 3: Vocal Music

- 7 **A: Messiah – Recitative – “And the angels said...”** 0.33–1.06
B: The Erl King – Schubert 0.00–1.33

EXTRACT A:

- (a) (i) Handel [1]
(ii) Baroque [1]
(iii) Recitative [1]
(iv) Soprano [1]
(v) Perfect (V-I) [1]

EXTRACT B:

- (b) (i) The Erl King [1]
(ii) Narrator, father, child (**not** Erl King) [3]
(iii) Through composed [1]
(c) (i) Ostinato/pedal [1]
(ii) Schubert [1]
(iii) Romantic [1]

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- 8 **Run – Snow Patrol** 4.30–5.50

- (a) (i) Electric guitar (lead guitar) [1]
(ii) Repetition [1]
(b) (i) “x” under bars 21, 22, 23, 24, 25 and 22 beats 3 + 4
(on 1st beat) [3]
(ii) Syncopation [1]
(iii) Pause sign/or word “pause” [1]
(c) (i) C/Major ([1] each) [2]
(ii) Drum kit, bass (guitar), synthesiser/key board, string pad,
electric/lead guitar [3]
(iii) Run
Snow Patrol [2]

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9 Over the Rainbow – Joe McElderry 0.00–2.09

- (a)
- Short introduction
 - Introduction using “ooo” sounds
 - Large vocal range
 - Another male voice added
 - 2 voices sing (mainly) in 3rds
 - Male soloist (Joe McElderry)
 - Improvisatory style
 - Melisma in the vocal part
 - Pop style voice
 - Two voices harmonise line 9–12
 - Major key

Any other relevant comment

(Any **five**)

[5]

- (b)
- Small orchestra
 - Bongos
 - Bass guitar
 - Ukelele off beat chords
 - Soaring violin melody over the voice
 - Pop song – upbeat style
 - Cello solo counter-melody
 - (Ethnic) percussion accompaniment/Caribbean style

Any other relevant comment

(Any **five**)

[5]

Quality of written communication

[3]

13

Option 3

40

Total

80

AVAILABLE
MARKS