



Rewarding Learning

**General Certificate of Secondary Education
2018**

Music

Part 2
Listening and Appraising
(Optional Areas of Study)

[G9704]

WEDNESDAY 6 JUNE, 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 Whelan: “Reel around the Sun” from *Riverdance*, 2.42–3.50 fade

- | | | AVAILABLE MARKS |
|---------|---|-----------------|
| (a) (i) | bodhrán | [1] |
| (ii) | Any one from:
gadulka
fiddle/violin | [1] |
| (iii) | $\frac{4}{4}$ | [1] |
| (iv) | reel | [1] |
| (b) | accordion, fiddle/violin | [2] |
| (c) | Any five from: <ul style="list-style-type: none"> • traditional dance form • repeated sections • ornamentation • doubling of instruments • modal • drone effects • traditional Irish instrumentation (any reference to traditional instruments) • double stopping • binary form • time signature $\frac{4}{4}$ related to the reel • rhythm of the tap • unison | [5] |
| (d) | Reel around the sun, Riverdance, (Bill) Whelan | [3] |
| | | 14 |

2 Extract A: Ballygowan Flute Band, Le Rêve Passe, 0.00–0.40 fade

- | | | AVAILABLE MARKS |
|----------------|---|-----------------|
| (a) (i) | Any three from: | |
| | • simple duple time $\frac{2}{4}$ | |
| | • fanfare-like ideas | |
| | • (rising) arpeggios | |
| | • upper flutes (not flutes) play the first two bars | |
| | • bass flute added | |
| | • snare/side drum added | |
| | • first four bars repeated | |
| | • allegro tempo | |
| | • harmony in 3 ^{rds} /6 ^{ths} | |
| | • piccolo flute | |
| | • cymbal crashes | [3] |
| (ii) | snare/side drum, cymbals | [1] |
| (iii) | major | [1] |
| (iv) | Ballygowan Flute (Band) | [1] |

Extract B: Ravara Pipe Band, Heights of Dargai, 1.40–2.12

- | | | | |
|----------------|--|-----|----|
| (b) (i) | 2, 3, 1 | [3] | |
| (ii) | Any two from: | | |
| | • snare/side drum | | |
| | • bagpipes/Highland pipes/Scottish pipes (not pipes) | | |
| | • bass drum | [2] | |
| (iii) | $\frac{9}{8}$ | [1] | |
| (c) | Heights of Dargai | [1] | 13 |

3 Anderson: Irish Washerwomen, 0.00–1.09

(a) Introduction:

Any ten from:

- introduction
- (upper string) fanfare-like opening
- dotted rhythm
- repeated over descending brass harmonies
- ends with upward scale in upper woodwind
- fortissimo opening/very loud
- allegro/fast
- $\frac{6}{8}$ jig (not time signature alone)
- jig
- vamp on lower strings and woodwind on the beat

Dance:**A**

- piccolo/flute play the melody (very quietly)
- melody played at piano dynamics
- detached/staccato (chordal) string accompaniment
- antiphonal writing/question–answer between instruments

A1

- (upper) strings repeat the melody (at a louder dynamic)

B

- piccolo/flute play second half of the melody
- detached chords on strings with descending chords in the last bars

B1

- upper strings repeat melody much louder

A2

- upper strings and woodwind play the melody
- brass is added playing open fifths (drone effect)

A3

- strings and woodwind play melody with a bass drone
- snare drum rhythm added
- cymbal crashes

Change of key**A4**

- clarinets play melody
- triangle plays (on the offbeat)
- string accompaniment

Another change of key

- strings have melody again
- rising motif in the woodwind
- galop rhythm added by brass and snare drum
- melody repeated with additional cymbal crashes
- strings play melody
- typical traditional Irish repeating sections
- typical traditional Irish doubling of instruments

[10]

Quality of written communication

[3]

13

Section 1**40**

Section 2: Incidental Music for Stage, Screen and Television

4 Mendelssohn: Overture from *A Midsummer Night's Dream*, 3.50–4.20 fade(a) Any **six** from:

- fortissimo/forte
- accented
- minims
- unison woodwind and lower strings
- descending arpeggio
- use of timpani
- trombones play repeated notes (pedal)
- diminuendo
- staccato

[6]

(b) violins
fairy
strings
flute
chord

[5]

(c) A Midsummer Night's Dream
Sonata
(Felix) Mendelssohn

[3]

14

5 Extract A: Zimmer: "Davy Jones theme" from *Pirates of the Caribbean, Dead Man's Chest*, 2.23–3.04(a) (i) bass drum, strings, sustained/held/pedal
(don't accept drum)

[3]

(ii) MINOR

[1]

(iii) Dead Man's Chest (in full)
Davy Jones (in full)/Music Box Theme

[2]

Extract B: Grieg: "In the Hall of the Mountain King" from *Peer Gynt Suite*, 0.00–0.35

(b) 2, 1, 3

[3]

(c) Any **four** from:

- *p* or *pp* dynamic
- sustained F#
- (B) minor tonality
- staccato
- (first half of melody played by) cellos & basses/lower strings
- (first half of melody played) repeated by bassoons
- second half of melody played by lower strings pizzicato
- second half of melody also repeated by bassoons
- ends in the tonic key
- dominant note/F#
- horn plays sustained note
- bassoon ostinato
- tonic/dom ostinato
- melody played pizzicato

[4]

13

6 Bacalov: Il Postino (Poeta), 0.00–1.01 fadeAny **ten** from:**Intro**

- bassoon plays (two note quaver) ostinato
- string bass pizzicato
- clarinets play triplet motif
- opening bars repeated with bass clarinet playing rising scale idea
- introduction
- French style
- tonic/dominant bass notes

Theme 1

- first half of melody played by solo clarinet
- second half of melody played by accordion
- descending bass line
- rubato used in melody
- pizzicato bass line continues
- pizzicato bass arpeggio figures
- bass clarinet plays low trill-like effects
- antiphonal/call–response writing
- accordion ornamentation
- melodeon/squeeze-box

Theme 1 repeated

- varied bass pizzicato accompaniment
- imitation by accordion
- accompaniment stops
- accordion solo and pizzicato bass, molto rubato, rallentando
- descending three notes decorated with a trill leads to.....
- brushes on cymbal
- tango-like rhythm
- pizzicato strings play triplet
- rising scale on piano
- hi-hat cymbal

[10]

Quality of written communication

[3]

13

Section 2**40**AVAILABLE
MARKS

Section 3: Vocal Music

7 Handel: "Why do the nations" from *Messiah*, 0.00 – 0.34 fade

- | | | | |
|---------|--|-----|----|
| (a) (i) | PEDAL | [1] | |
| (ii) | perfect, V-I | [1] | |
| (b) (i) | Bar 1 note 3, Bar 3 note 1, Bar 4 note 1 | [3] | |
| (ii) | $\frac{4}{4}$ common time/simple quadruple | [1] | |
| (iii) | bass | [1] | |
| (c) (i) | ALLEGRO | [1] | |
| (ii) | modulates/changes key/moves to D major | [1] | |
| (d) | aria, two, oratorio, Handel, Dublin | [5] | 14 |

8 Extract A: Schwartz: "What is this feeling" from *Wicked*, 1.05–1.32 fade

- | | | | |
|---------|----------------------------------|-----|--|
| (a) (i) | Any four of: | | |
| | • crescendo | | |
| | • key change | | |
| | • syncopated chords | | |
| | • (tonic) pedal | | |
| | • rising sequence | | |
| | • bass guitar | | |
| | • rising chords | | |
| | • played by synthesiser/keyboard | | |
| | • hi-hat | | |
| | • drum fill | | |
| | • drum kit | [4] | |
| (ii) | (major) third | [1] | |

Extract B: Schubert: "Die Erlkönig", 0.00–0.26

- | | | | |
|---------|--|-----|----|
| (b) (i) | minor | [1] | |
| (ii) | octaves
triplet/scale/scalic | [2] | |
| (c) (i) | Lied | [1] | |
| (ii) | poem
Goethe
(Franz) Schubert
Romantic | [4] | 13 |

9 **Bublé: “Cry Me a River”, 0.50–1.53**Any **ten** of:**Verse 1**

- strummed electric guitar chord introduces vocals
- tenor/baritone voice
- slides into “now” in line 1
- “bluesy” style singing/semi-improvisatory/relaxed
- slides into some notes
- pulls tempo (use of tenuto)
- vibrato on sustained notes
- staccato string chords punctuate lines 1–2
- short phrases on line 3
- jazz style
- sparse accomp to v1
- ballad

Link

- unison lower brass and lower strings syncopated motif
- sequential motif/rising and falling motif
- orchestral percussion hit after rhythmic motif
- electric guitar fill
- added ‘choral voices’ sound
- finishes with two syncopated brass marcato chords
- rising glissando on strings before line 5
- instrumental between v1+2

Verse 2

- added string sustained harmonic accompaniment
- drum kit added on line 5 (playing swing rhythm)
- horns play sustained notes using chromaticism
- bass guitar
- glissando on upper strings at the end of line 6
- speaks into line 7
- hum before line 8
- (electric guitar on line 9)
- more legato phrasing in this verse
- swing rhythm
- strophic or lines 1–4 are same as 5–9
- end of line and downward string motif

[10]

Quality of written communication

[3]

13

Section 3**40****Total****80**AVAILABLE
MARKS