



Rewarding Learning

**General Certificate of Secondary Education
2011**

Music

Part 2

Listening and Appraising

[G9704]

TUESDAY 17 MAY, AFTERNOON

**MARK
SCHEME**

Section 1: Musical Traditions in Ireland

1 (a) EXTRACT A: Miller's Hill Accordion Band: Steadfast and True (Teike) 0:00–1:09

- | | |
|-------------------------------|-----|
| (i) Steadfast and true | [1] |
| (ii) Bass drum and Snare drum | [2] |
| (iii) Accordions | [1] |
| (iv) March | [1] |

(b) EXTRACT B: Ballygowan Flute Band: Le Rêve Passe (Helmer and Krier) 0:00–0:48

- | | |
|-------------------|-----|
| (i) Le rêve Passe | [1] |
| (ii) Flutes | [1] |
| (iii) Cymbals | [1] |

(c) EXTRACT C: Ravara Pipe Band: Heights of Dargai/Battle of the Somme 0:00–0:53

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|---------------------------|-----|
| (i) The Heights of Dargai | [1] |
| (ii) Ravara Pipe Band | [1] |
| (iii) India/Gordon | [2] |

12

2 The Chieftains: Drowsey Maggie 0:00–3:55 (whole track)

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|------------------------|-----|
| (a) (i) Drowsey Maggie | [1] |
| (ii) The Chieftains | [1] |

- | | |
|--|-----|
| (b) (i) Bodhran, Reel | [2] |
| (ii) Uilleann Pipes, Flute, Jig $\frac{6}{8}$, Slip jig $\frac{9}{8}$ | [4] |
| (iii) Violin, Tin whistle | [2] |
| (iv) Bones | [1] |

(c) (any five)

- | | |
|----------------------------------|-----|
| ● full band/name all instruments | |
| ● playing Drowsey Maggie theme | |
| ● is even more vigorous | |
| ● the piece ends abruptly | |
| ● with a high note | |
| ● trill/ornamentation | |
| ● on uilleann pipes | |
| ● on the final chord | |
| ● loudest part of piece. | [5] |

16

3 Shaun Davey and Rita Connolly: Ripples in the Rockpool from Granuaile 0:00–3:34 (whole track)

Any *nine* valid points from the following:

- The tonality is Modal
- Strophic Form
- Metre throughout is irregular
- Small orchestra with Harp, guitar and Uilleann Pipes
- Introduction, lower strings/cellos – tonic pedal/drone
- Examples of sequence found in lines 1, 3, 7, 9, 13 and 15.
- First line of each of the 6 verses are repeated.
- Second line of each verse a tone lower, third line same Pitch as the first line.
- Verses 1 & 2 accompanied by low strings and occasional guitar chords.
- The two lines of each chorus are repeated
- Between lines 6 & 7 and 12 & 13 there is a brief interlude by pipes in Jig Style
- After lines 10 & 14 there is a fast rising chromatic phrase/flute solo
- Flute solo describes the wind (programmatic).
- This rising figure appears on the Violins after line 16 and during the chorus which follows.
- There is a long instrumental interlude after the third chorus – in Jig style featuring the Uilleann pipes and xylophone with a vigorous strumming on the guitar beneath which continues into.....
- The last 2 repetitions of the chorus with its Jig interludes
- The piece stops abruptly after the final word.
- Use of ornamentation in instrumentation.
- Homophonic texture in chorus.

The above is intended as a guide and is not definitive; candidates may make other very valid points for which they should be credited.

NB: To receive a full mark for a comment it should be related to the text 9 marks for question, 3 marks for QWC.

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MARKS

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Section 2: Incidental Music for Stage, Screen and Television

4 Grieg: Peer Gynt Suite, 'In the hall of the Mountain King' 0:00–2:05 (whole track)

(a) (i) Double Bass/Cello/Bassoon [3]

(ii) Any *four* valid points

- It is 2 octaves higher
- Played by the Violins
- Violins are pizzicato (staccato/plucked)
- Woodwind answer the violins (antiphonal)
- The music is getting louder
- The music is getting faster
- The textures thicken
- Offbeat woodwind chords [4]

(b) (i) Any *four* valid points

- Two repeated staccato chords – two octave leap
- Followed by the final 2 bars of the theme
- Chords repeated again, then eight times . . . (crescendo)
- The first of the eight being two octaves lower than the other seven.
- Final roll on timpani from *p* to *ff* in two bars
- And a final staccato chord on the whole orchestra
- Cymbal crashing
- Very dramatic ending [4]

(ii) In the Hall of the Mountain King
Grieg, play, Ibsen, Peer Gynt [5]

16

5 EXTRACT A: Mendelssohn: A Midsummer Night's Dream – 'Overture' 2:00–2:42

(a) (i) Flute(s) [1]

(ii) Clarinet [1]

(iii) Strings [1]

(iv) The Lovers/Love Theme [1]

(b) (i) Mendelssohn [1]

(ii) Overture [1]

EXTRACT B: Mendelssohn: A Midsummer Night's Dream – 'Overture'**3:07–3:58**Any *six* valid points

- Seven Accented Unison notes
- Fortissimo throughout
- They continue under the music that follows as a pedal
- This is a Tonic pedal
- Full orchestra here
- The falling string figures 9ths and 10ths
- representation of Bottom as the donkey
- Passage ends with the hunting calls – from the “court” music/fanfares
- Repetition in melody
- Sequences between string parts
- Imitative writing between strings and brass
- Descending arpeggio figure
- Perfect cadence

[6]

12

6 Howard Goodall: Psalm 23 0:00–2:40 (whole track)Any *twelve* valid points from:

- String orchestra and Organ introduction
- Introduction based on opening line of tune
- Line 1-3 sung by a treble/soprano
- Organ accompaniment
- Syncopated melody
- There is a brief instrumental link (solo violin) and then.....
- Lines 1-3 repeated by SATB Choir in harmony
- reference to use of melisma
- The mood changes and Lines 4 & 5 are sung by choir
- The key in lines 4 & 5 is minor – contrast to the opening.
- Prominent piano part in the accompaniment
- Line 5 is sung in unison
- These two lines are repeated
- Lines 6 & 7 are set to similar music.....
- There is a rising figure at the end of line 5 & crescendo
- An orchestral link follows hinting at the opening theme
- During this the Tenors repeat the last words of line 7
- Line 8 the solo boy with music similar to the opening
- Line 9 the whole choir completes the piece...
- Repeating the music of the opening.
- The final words “for ever” are sung twice by the choir
- Repeated by the sopranos and at the final cadence by the boy soloist/soprano
- Ternary Form/ABA
- $\frac{4}{4}$ time (common time)
- reference to solo violin part at the end of the piece

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Section 3: Vocal Music

7 Handel: Messiah, Aria: 'Why do the nations?' 0:00–1:03

		AVAILABLE MARKS
(a) (i)	Messiah	[1]
(ii)	Aria	[1]
(b) (i)	Any <i>eight</i> valid comments	
	<ul style="list-style-type: none"> ● Bass voice ● A rising figure ● an arpeggio ● tonic chord ● C major/major key ● Descending scale on "furiously rage" ● word painting on "furiously rage" ● set to words of opening orchestral ritornello ● sequence on "rage" ending in dominant/G major ● modulating on 'vain thing' – D major ● reference to dynamics ● Tempo is allegro 	[8]
(c) (i)	Bass	[1]
(ii)	Baroque	[1]
(iii)	Any <i>two</i> comments	
	<ul style="list-style-type: none"> ● Baroque orchestra (Strings and wind) ● Harpsichord ● Basso continuo ● Soloist decorates the melody ● Word painting ● Orchestral ornamentation ● Vocal ornamentation ● Sequences ● Repetition ● Suspensions at cadence points ● Written in 1740 ● The composer/Handel lived during this period 	[2]
(d) (i)	Oratorio	[1]
(ii)	Dublin	[1]

16

8 Stephen Schwartz: Wicked, 'One Short Day' 0:00–1:36

(a) (i) Any *nine* valid comments

- First line spoken
- Elphaba starts
- American accent
- quiet
- changing time signature
- unaccompanied in line 1
- Second line voices in unison
- Third line female voice spoken quietly
- underscored with the accompaniment in line 2
- Chorus in unison/male and female voices join in
- last note on "city" held
- sustained crescendo
- During the crescendo and tempo quickens
- leads into the song's first verse
- syncopated rhythm – "One Short Day"
- use of triplet on word "Emerald"

[9]

(ii) Perfect OR V-I OR Full close

[1]

(b) (i) The music changes key/modulates

[1]

(ii) The singers harmonise

[1]

12

AVAILABLE
MARKS

9 Amanda McBroom: The Rose, performed by Westlife 0:00–3:40 (whole track)

Any *twelve* valid points from the following:

- Use of ostinato at start and in between verses
- Opening instrumental of 8 bars
- Intro tonic pedal (strings) piano repeated chord
- Solo voice (Male/Tenor) first verse
- Music of lines 1 and 2/3 and 4/7 and 8 are the same
- Simple accompaniment through verse 1 based on opening music
- A few bars of Instrumental by the orchestra leads to.....
- Verse two with more voices – similar to solo voice
- Musically the same as verse 1 but more orchestrated
- String backing throughout the verse with piano chords/synthesised string sound
- Final lines 15/16 much quieter with string backing only.
- Line 17 Backing singing add a descant
- Use of drum fills on Verse 3
- Fuller instrumental intro to final verse – prominent drum kit line 17
- Tonic and dominant chords heavily emphasised in the intro
- A decorative violin obligato/descant in the verse
- Line 21 solo voice again with strings/piano as at the opening
- Final lines again very quiet with the opening accompaniment
- And they continue as an instrumental coda with soft underscoring by lower strings and piano
- Use of Timpani
- Use of Tonic/Dominant in Timps
- Use of pause on line 7, 15 and 23
- Perfect cadence at the end
- Strophic form
- Ends with a repeated figure (ostinato) on the piano

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Total

80