



Rewarding Learning

**General Certificate of Secondary Education
2012**

Music

Part 2
Listening and Appraising

[G9704]

MONDAY 14 MAY, AFTERNOON

**MARK
SCHEME**

Section 1: Musical Traditions in Ireland

			AVAILABLE MARKS
1	(a) Extract A: “Carrickfergus”; The Chieftains, 0.00–1.30		
	(i) Carrickfergus	[1]	
	(ii) Harp	[1]	
	(iii) Uilleann pipes/Irish pipes, (tin) whistle and fiddle	[3]	
	(iv) (The) Chieftains	[1]	
	(v) AABA/Ternary/ABA	[1]	
	(b) Extract B: “Le Rêve Passé”, Ballygowan Flute Band, 1.11–1.50		
	(i) Le Rêve Passé/The Soldier’s Dream	[1]	
	(ii) March	[1]	
	(iii) Ballgowan Flute Band (full name only acceptable)	[1]	
	(iv) Up to [2] available as follows: Flute, piccolo (any named flute) [1] Side drum (not drum) snare drum [1] Cymbals [1]	[2]	12
2	“Riverdance”; from “Riverdance”, 0.58–2.30 fade		
	(a) (i) Soprano/treble	[1]	
	(ii) Dance	[1]	
	(b) (i) Homophonic	[1]	
	(ii) String	[1]	
	(iii) Hand drum, (Bass) harp, hi-hat/cymbal, fiddle	[2]	
	(c) (i) Slip jig 9/8	[2]	
	(ii) Syncopation, repetition, ostinato, ornamentation, unison (Any three)	[3]	
	(d) Riverdance, (Bill) Whelan, Anuna ([1] each)	[3]	14

**3 “Cry of the Celts”, from “Lord of the Dance”,
Ronan Hardiman. © 2006 Unicorn Entertainments Ltd, 0.00–2.10**

- (a) • traditional instruments for jig
• wordless choir begins with male voices with female voices joining later
• added bass line
• high strings counter melody
• two unaccompanied tolls of bell
• Tremolo effect from the voices (digital effect)
• added bass drone effect
• bell tolls continue over bass drone effect
• sustained halo pad accompaniment
• high sustained string sound
• melody played on tin whistle, and uilleann pipes on repeat
• choral texture added – no words
• three chords descending motif leads to Section 2
• triangle/glockenspiel pulse
• bodhran/cabasa/guitar-accompaniment
• bass drum flourish at end interrupts jig [4]
If a list of instruments is given only one mark to be awarded.
Any other valid musical comment

- (b) • typical instrumentation – tin whistle, fiddles, uilleann pipes
• typical percussion accompaniment – bodhran
• use of dances – slip jig/9/8 metre
• form of the extract (binary)/repeated sections
• added instrumentation on repeats including triangle
• thickening texture as more instruments added
• frequent doubling of instrumental parts/unison
• modal tonality
• frequent use of ornamentation
• repetition of musical ideas
• use of drone
• frequent changes of tempo/metre [5]
Any other valid musical comment

- (c) [1] per valid musical comment [2]

Quality of Written Communication [3] 14

Section 1

40

Section 2: Incidental Music for Stage, Screen and Television

			AVAILABLE MARKS
4	“Davy Jones Theme”; from “Pirates of the Carribbean”, 0.00–1.12		
(a)	(i) Music Box/Davy Jones	[1]	
	(ii) 3/4	[1]	
(b)	(i) string family	[1]	
	(ii) oboe	[1]	
	(iii) minor	[1]	
(c)	(i) perfect	[1]	
	(ii) Hans Zimmer	[1]	
	film/movie	[1]	
	Pirates of the Caribbean – Dead Man’s Chest	[2]	10
5	“Midsummer Night’s Dream”; Mendelssohn, 2.06–3.09		
(a)	(i) clarinets	[1]	
	(ii) violas, cellos, bassoon, horns, clarinets Any two	[2]	
(b)	(i) staccato, forte (mf fortissimo) loud(ly)	[2]	
	(ii) (descending) scale	[1]	
(c)	(i) dominant	[1]	
	(ii) exposition	[1]	
	(iii) love theme	[1]	
(d)	(i) Mendelssohn Midsummer Night’s Dream Romantic Sonata form	[4]	
	(ii) • Large orchestra with dominating brass section • Use of chromaticism • Music telling a story/programmatic • Lyrical melodic lines • Mendelssohn belonged to the Romantic period • Use of emotion in the music • Wide dynamic range from <i>pp</i> to <i>fff</i> (Any three)	[3]	16

6 “The Big Country”; from “Classic FM presents Greatest Movie Music”

LSO; Stanley Black

© Haymarket Media Group 2011

- (a) • Fast moving ostinato creates exciting pace
 • Fanfare-like brass interjections
 • Syncopated melodies add to pace of extract
 • Dramatic use of percussion, especially timpani rolls/cymbal crashes
 • Wide variety of contrasting dynamics
 • Predominantly loud dynamics for themes
 • Quite fast pace of harmonic change/chord progression
 • Timpani reinforces harmonic change/change of themes
 • Key changes
 • Contrast of themes/return of themes [4]
 Any other valid musical comment

- (b) • Upper strings have opening ostinato
 • Woodwind and brass outline chord changes/harmonic pulse
 • Glockenspiel articulation added at end of 1st playing of Main theme
 • Repeated (1.03)
 • 2nd Main theme = muted trumpets
 • Trumpets answered in short phrases by strings
 • Crescendo with timpani roll announces return of Main theme
 • Main theme returns this time in trumpets (no mutes) and strings along with lower brass accompaniment (1.32)
 • Brass fanfare idea accompanies ostinato
 • Timpani emphasises end of phrases
 • Lower brass have a syncopated accompaniment
 • Violins have main melody
 • Reference to ternary form structure
 Any other valid musical comment [5]

- (c) [1] per valid musical comment [2]

Quality of written communication [3]

Section 2

AVAILABLE
MARKS

14

40

Section 3: Vocal Music

			AVAILABLE MARKS
7	“Glory to God”; from “Messiah”, 0.40–1.54		
(a)	(i) Bass and Tenor ([1] each)	[2]	
	(ii) forte	[1]	
(b)	(i) Rhythm 1	[1]	
	(ii) an octave	[1]	
(c)	(i) polyphonic/contrapuntal/imitative/canonic/fugal	[1]	
	(ii) Perfect/ V-I/Full close	[1]	
	(iii) Trill	[1]	
(d)	(i) Baroque	[1]	
	(ii) Any four of the following: <ul style="list-style-type: none"> • Use of continuo/harpsichord • Imitative writing/polyphonic/canon/fugal • Harmonic structure • Use of ornamentation • Long flowing semiquaver passage for strings • Combination of strings with high pitched trumpets • Use of dotted rhythms • Predominance of strings • Handel is a Baroque composer 	[4]	13
8	“What is this feeling”; from “Wicked”, 1.12–1.55		
(a)	(i) 4th	[1]	
	(ii) line 3, 9, 10 or 13 (Any two)	[2]	
(b)	(i) flesh (line 5)	[1]	
	(ii) line 7	[1]	
(c)	(i) unison	[1]	
	(ii) syncopated, repeated quaver note accompaniment, punctuated bass line, ostinato, heavier rock feel, bass guitar riff, rim clicks on drum kit (or any relevant percussion accompaniment, (Any two)	[2]	
(d)	Wicked Stephen Schwartz 21st Century Glinda (Galinda) and Elphabel	[5]	13

9 “Feeling Good”; from “Caught in the Act”,
Michael Buble, © 2005 Reprise Records, 1.14–2.50

- (a) • 1st three phrases have same music
• Male singer (possibly tenor or baritone)
• Lines 1–2 accompanied only by tremolo strings
• Line 3 bass line added
• Break between lines 3–4
• Melismatic ends to lines
• Improvisatory repeat of line 8
• Lower strings descend by step movement
• Lines 4–6 sung unaccompanied until end of each line
• A short chord on strings is played at end of lines 4–6
• Line 7 the word ‘me’ held with sustained orch chord
• Relaxed moderate tempo
• Use of Rubato [4]
Any other valid musical comment

- (b) • Instrument break ends with upward glissando on trumpet
• From end of line 8 onwards the full band begin the new rhythmic pulse for the remainder of the song
• Jazz/swing style/big-band type accompaniment
• Rhythm starts on drums and drum kit flourish
• Tambourine added to rhythmic accompaniment
• Descending (walking) pizzicato bass at this point
• Lines 10–11 piano repeated chords are added
• Extensive use of brass (trumpets, trombones and horns) plus saxophone
• Trumpet interjections in lines 10–11
• Lines 12–16 rhythm continues on drum kit with strings, descending bass and piano figurations
• On the final words of line 16, the rhythm takes up again
• Muted brass at end of extract
• Use of dissonant harmonies in brass [5]
Any other valid musical comment

- (c) [1] per valid musical comment [2]
To receive a full mark for a comment it must be related to text wherever possible.

Quality of written communication [3]

Section 3

Total

AVAILABLE
MARKS

14

40

80