



Rewarding Learning

**General Certificate of Secondary Education
2014**

Music

Part 2
Listening and Appraising
(Optional Areas of Study)

[G9704]

MONDAY 2 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.

			AVAILABLE MARKS
1	Extract A from De Danaan Teetotaller/St Anne 0.00–1.05		
(a)	(i) Teetotaller/St Anne’s reel	[1]	
	(ii) Fiddle or violin	[1]	
	(iii) Bouzouki	[1]	
(b)	(i) Spoons – Banjo	[2]	
	(ii) 4/4 or Common Time	[1]	
	Extract B from Miller’s Hill Accordion Band Steadfast and True – 2.20–3.26		
(c)	(i) Miller’s Hill Accordion Band	[1]	
	(ii) “Steadfast and True”	[1]	
	(iii) Side Drum/Snare Drum – Cymbals – Bass Drum (Any two)	[2]	
(d)	(i) $\frac{4}{4}$	[1]	
	(ii) major	[1]	12
2	From Riverdance the show – “Riverdance” 0.00–1.40		
(a)	(i) <ul style="list-style-type: none"> • Drone, Pedal, held note • Open 5th interval • Sustained string sound • Synthesised string sound • Quiet (Any two)	[2]	
	(ii) Soprano	[1]	
(b)	(i) SATB Choir	[1]	
	(ii) Homophonic	[1]	
(c)	(i) Double Bass (Synth Bass)/counter melody/bass line	[1]	
	(ii) Four of: <ul style="list-style-type: none"> • Changing metre • Melodic repetition • Choir in harmony/homophonic • Some words accented or stressed • Tonal ambiguity modal (no sense of key) • Sustained vocal part/soprano line • Homophonic texture • Repeat of music of lines 5–7 • Legato singing 	[4]	
(d)	Riverdance – Bill Whelan – Anuna	[3]	13

3 Granuale – Shaun Davey

Singer: Rita Connolly

Tara records TARACD3017 track 1

1.47–4.00

(a) (Any **six** of the following or other valid comments)

- introduction – string drone bass
- Free (Improvised) flute solo
- No sense of being in a specific key/dissonant harmonies
- Final coda with returning string drone
- Rising figure/(glockenspiel)
- Flute flourishes
- Ending as if the piece is unfinished
- Harp playing chords
- Diminuendo towards end

[6]

(b) (Any **six** of the following or other valid comments)

- Female voice
- Guitar strummed accomp
- Tin whistle plays part of melody
- Accompanied by harp
- (String) drone bass
- Vocal improvisation and freedom in lines 9–11
- Final chord ends on a discord
- Modal tonality
- Instruments double vocal line at line 9
- Rubato in line 9
- More instruments added at line 9
- Pause on word “sand”
- Ornamentation on vocal line
- Ornamentation on tin whistle

[6]

Quality of written communication

[3]

15

Option 1

40

AVAILABLE
MARKS

			AVAILABLE MARKS
4	From “Pirates of the Caribbean” Davy Jones theme. 1.14–2.28		
(a)	(i) Organ	[1]	
	(ii) $\frac{3}{4}$	[1]	
(b)	(i) Any seven of the following – or credible alternative <ul style="list-style-type: none"> • Loud accented bass drum beats • Continuous heavy ostinato • Increasing dynamics • Added percussion – Cymbal clashes • Organ melodic ostinato • Changes of key • Men’s voices singing “oohs” • Gradual build-up of instruments • Fast moving 2nd ostinato as accompaniment • Minor key creates suspense 	[7]	
	(ii) Pirates of the Caribbean – Dead Man’s Chest – Hans Zimmer	[3]	12
5	Peer Gynt Suite – Grieg – In the Hall of the mountain king. 0.00–2.04		
(a)	(i) Any three <ul style="list-style-type: none"> • Sustained (or held) note • Pause • Horn(s) • F# – (pitch) • Dominant • Piano, soft, pianissimo 	[2]	
	(ii) Bassoon	[1]	
	(iii) Staccato	[1]	
(b)	(i) <ul style="list-style-type: none"> • 2 octaves • higher • pizzicato • faster 	[2]	
	(ii) Woodwind	[1]	
(c)	Any six <ul style="list-style-type: none"> • Tonic key • B minor • Music is faster • Upper strings play melody ff • Brass, woodwind and percussion accompany (offbeat) cymbals crashes • (Off beat) chords with fragments of melody on wind • Orchestra crescendo p to fff • Repeated chords on full orchestra • Short timpani roll p to fff • Final bar – Strong first beat then off beat chord on orchestra fff • music stops abruptly 	[6]	13

6 Overture L'Arlesienne Suite No. 1 Bizet
LSO on DGG Records 2007
Theme 0.00–0.32
Variation 1 1.12–1.36
Variation 2 1.37–2.21

- (a) Any **six** of the following (or acceptable alternative)
- In the same key as the theme
 - In binary form as the theme
 - Minor key
 - Much faster speed than the theme
 - Full orchestra
 - Melody in wind and brass
 - String accompaniment with fast moving semiquaver pattern (shorter note values)
 - Ends abruptly
 - Perfect cadence
 - Crescendo to *ff* at end
 - (Frequent) crescendos
 - Begins quietly
 - Side/Snare Drum ostinato accompaniment
- [6]
- (b) Any **six** of the following (or acceptable alternative)
- Much slower than the other variation (or the theme)
 - In a major key/tonic major
 - Melody in the cello
 - Horns fill in harmony
 - Bassoons play a repetitive triplet countermelody
 - Ends in the same way as the previous variation, the bassoons playing the same downward tonic chord
 - Frequent crescendos
 - Legato strings
 - Binary form or same form as theme
 - Ends in perfect cadence
 - Softer
- [6]
- Quality of written communication [3]

Option 2

**AVAILABLE
MARKS**

15

40

7 Extract from “Why to the Nations” from Messiah – Handel 2.03–2.43

- | | | AVAILABLE MARKS | | |
|-----------|--|-----------------|-----------|-----|
| (a) (i) | Bass | [1] | | |
| | (ii) Allegro | [1] | | |
| (b) (i) | Rise up | [1] | | |
| | (ii) (Two) rising notes, rising pitch, voice goes up | [1] | | |
| (c) (i) | Rising sequence, melisma triplets, dotted rhythm | [2] | | |
| | (ii) The singer <table border="1" style="display: inline-table; vertical-align: middle;"><tr><td>decorates</td></tr><tr><td>ornaments</td></tr></table> the final word | decorates | ornaments | [1] |
| decorates | | | | |
| ornaments | | | | |
| | (iii) Perfect | [1] | | |
| (d) | Oratorio/Aria – Baroque – Handel – Dublin | [4] | | |

12

8 From Wicked – Schwartz 2.09–3.02

- | | | | |
|---------|--|-----|----|
| (a) | A: Line 4, B: Line 7 C: Line 12 | [3] | |
| (b) (i) | Men are singing countermelody (or Wizomania theme) | | |
| | <ul style="list-style-type: none"> • girls legato singing • different text in two parts • contrapuntal two part • lines 5 and 6 unison | [3] | |
| | (ii) The previous phrase/octave higher on strings – brass play same register as voices | [2] | |
| | (iii) Rallentando, Rit. Rall. | [1] | |
| (c) | Short/Day – | [1] | |
| | “The Wizard will see you now” | [1] | |
| (d) | Musical – Wicked | | |
| | or | | |
| | Song – “One Short Day” | [2] | 13 |

9 Westlife – “Fly me to the moon” from “Allow up to be Frank”
 CD 2004 Label: S Records ASIN: B00061WY02
 0.00–1.47

(a) Any six

- Two male singers
- First singer sings lines 1–6
- Second singer sings lines 7–12
- Improvisation from both
- Pizzicato “walking” bass
- Syncopated “free” jazz style
- Brushed side drum
- Flute flourishes at the end of lines
- “ooooh” sounds from backing singers
- Major key
- Treatments of individual words/lines
- Muted trumpet crescendo to line 7
- Piano figures at start
- Slide into notes at start
- Sax underscore line 6 and from 7
- Sync chord a/tel 7–12 “I love you” almost spoken
- Rim shots after line 7

Any relevant point

[6]

(b) Any six

- Big Band sound
- Saxophone on melody and interjection
- Muted trumpets – play in trad jazz “20s” style
- Piano flourish
- Steady rhythmic beat throughout – by pizzicato bass
- Echoing phrases on flute etc.
- Repetition of main melody percussion
- Loud trumpet flourishes
- Melody split between brass and woodwind
- Percussion pulse
- Loud cymbals at end
- Percussion
- Vibraphone/xylophone
- Any reference to setting of song
- Same key
- Syncopation
- Jazz harmonies

[6]

Quality of written communication

[3]

15

Option 3

40

Total

80