



*Rewarding Learning*

**General Certificate of Secondary Education  
2017**

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**Music**

Part 2  
Listening and Appraising

**[G9704]**

**FRIDAY 9 JUNE, AFTERNOON**

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**MARK  
SCHEME**

**1 The Chieftains: “Carrickfergus”, 0.00–2.43**

- |         |  |     |    |
|---------|--|-----|----|
| (a) (i) | Harp – or Irish harp   | [1] |    |
| (ii)    | Slow air   | [1] |    |
| (b) (i) | Uilleann (pipes)/(tin) whistle/fiddle  | [3] |    |
| (ii)    | D major  | [2] |    |
| (c)     | <ul style="list-style-type: none"> <li>• A A B A</li> <li>• Melody played in unison</li> <li>• Arpeggiando figuration on harp</li> <li>• Ornamentation</li> <li>• Uilleann pipes play a melody</li> <li>• B: Fiddle plays melody an octave lower</li> <li>• Harp continues arpeggio accompaniment</li> <li>• A: Solo fiddle</li> <li>• Arpeggio accompaniment on harp at the end</li> <li>• Ends on a perfect cadence</li> </ul> | [5] |    |
| (d)     | The Chieftains   | [1] | 13 |

**2 Miller’s Hill Accordion Band: “Steadfast and True”, 0.00–1.43**

- |         |   |     |    |
|---------|---|-----|----|
| (a) (i) | <ul style="list-style-type: none"> <li>• Arpeggio</li> <li>• C major</li> <li>• 4/4</li> <li>• Forte (loud) dynamic at the beginning</li> <li>• Descending scale</li> <li>• First two notes slurred</li> <li>• Second two notes staccato</li> <li>• Accordions</li> <li>• Snare drum</li> </ul>                                     | [4] |    |
| (ii)    | March   | [1] |    |
| (iii)   | 4/4 or common time  | [1] |    |
| (b)     | <ul style="list-style-type: none"> <li>• New melody</li> <li>• Similar musical rhythm patterns to the first</li> <li>• Divided among the instruments</li> <li>• Accordions echoing the others</li> <li>• Bass drum on each beat of the bar</li> <li>• Side drum on the offbeat</li> <li>• Side drum rolls on the offbeat</li> </ul> | [4] |    |
| (c)     | Steadfast and True, Miller’s Hill Accordion Band (full title)   | [2] | 12 |

3 “Spanish Lady” from *Celtic Woman*: 0.00–1.13AVAILABLE  
MARKS**Introduction**

- Song starts with an introduction
- 4/4
- Major
- Tambourine
- Bass drum
- Roll on snare drum
- String ostinato
- Syncopated strings
- Cymbal crash
- Brass section
- Fanfare figure
- Punctuating chords
- Pedal on lower strings
- Texture builds

**Verse 1**

- Soprano/female voice
- Broken chords in the harp/harp accompanies
- Added percussion (bass drum, triangle, tambourine)
- After line 4 crescendo sustained chord played by brass
- At line 5 a second (female) voice joins and sings in harmony
- They sing parallel thirds
- Line 7 is sung in unison
- After line 8 there is a descending scale played by lower strings
- Cymbal roll after line 8

**Chorus**

- Male and female voices sing
- They sing in harmony
- Homophonic
- Syncopation in lower strings
- Brass play sustained chords

**Interlude**

- Falling string figure
- Syncopated (dissonant) string chords

**Verse 2**

- Sustained chords played on horns
- Same accompaniment as verse 1
- Lines 17 to 20 sung in harmony

**Chorus 2**

- Addition of fanfare figures
- Same accompaniment as chorus 2

(Any **twelve** relevant comments)

[12]

Quality of written communication

[3]

15

**Option 1****40**

			AVAILABLE MARKS
<b>4</b>	<b>Mendelssohn: “Overture” from <i>A Midsummer Night’s Dream</i>, 10.09–11.58</b>		
(a)	(i) Coda	[1]	
	(ii) Flutes, clarinets, bassoons, horns	[4]	
(b)	(i) Court, octaves/augmentation/E major, cellos, double basses	[4]	
	(ii) <ul style="list-style-type: none"> <li>• Four sustained chords</li> <li>• Final chord is sustained</li> <li>• Same as opening of the piece</li> <li>• Four wind chords are heard again</li> <li>• Diminuendo (or p to pp)</li> <li>• Flutes, clarinets, bassoons on final chord</li> <li>• Timpani roll on final chord</li> <li>• Gradual slowing down</li> <li>• Wind instruments only</li> </ul>		
	(Any <b>four</b> )	[4]	13
<b>5</b>	<b>Extract A: Zimmer: “Davy Jones Theme” from <i>Pirates of the Caribbean: Dead Man’s Chest</i>, 0.00–01.11</b>		
(a)	(i) Pirates of the Caribbean: Dead Man’s Chest	[2]	
	(ii) Music box Theme/Davy Jones Theme	[1]	
	(iii) Strings	[1]	
	<b>Extract B: Grieg: “Morning Mood” from <i>Peer Gynt Suite</i>, 0.00–0.51</b>		
(b)	(i) Grieg	[1]	
	(ii) Flute and oboe	[2]	
	(iii) Ibsen	[1]	
	<b>Extract C: Grieg: “In the Hall of the Mountain King” from <i>Peer Gynt Suite</i>, 0.00–01.10</b>		
(c)	(i) In the Hall of the Mountain King	[1]	
	(ii) Cellos, double basses	[2]	
	(iii) Pizzicato	[1]	12

## 6 Newley/Bricusse/Barry: “Goldfinger”, 0.00–1.32

AVAILABLE  
MARKS**Introduction**

- Full orchestra and rhythm section
- 4/4
- Minor key
- Falling third motif (played by orchestra)
- Forte
- Timpani plays
- Tambourine plays
- Trumpets play another motif (plunger mute)
- Electric guitar
- Opening motif repeated by lower brass and upper strings
- Trumpets answer the lower brass and strings (antiphonal)
- Repeated at a piano dynamic

**Verse 1**

- Mezzo soprano/alto female voice sings
- Electric guitar strums chords
- Added percussion (bass drum and tambourine)
- Bass guitar
- Descending string motif
- String motif is chromatic
- Sustained strings on line 1
- Lower strings play broken chords pizzicato
- Accompaniment stops at line 3
- Violin plays a variation of the opening motif
- Bass guitar plays part of a descending scale
- Line 4 prominent trombone
- At the end of line 4 trumpet plays the opening motif
- Violins play descending chromatic motif
- Accompaniment stops on line 6
- Chromatic motif played by lower brass (James Bond Theme) on line 6
- Offbeat chords on trombone
- Trombone glissando
- Line 7 sustained strings
- Muted trumpet interjections/jazz style/improvisatory
- Syncopated rhythm in bass guitar and bass drum
- Tambourine plays on the offbeat
- Harp glissando at the end of line 9
- Accompaniment stops on line 10
- Trumpet motif from introduction reappears
- Descending chromatic motif on lower strings
- Line 11 lower brass plays a syncopated rhythm
- Lower strings play broken chords pizzicato
- Bass drum and tambourine are used
- Chromatic motif is played on the word “cold” (James Bond Theme)
- Offbeat chords played by lower brass
- Strings play sustained notes

(Any **twelve** relevant comments) [12]

Quality of written communication [3]

15

**Option 2****40**

			AVAILABLE MARKS
<b>7</b>	<b>Handel: “There were shepherds” from <i>Messiah</i>, 0.00–0.32</b>		
(a)	(i) Soprano	[1]	
	(ii) Continuo, sparse, sustained	[1]	
(b)	(i) Rising, arpeggio figures, semiquavers, violins (upper strings) (Any <b>three</b> )	[3]	
	(ii) Andante	[1]	
(c)	(i) Dry recitative (Recitativo secco) Accompanied recitative (Recitativo stromentato)	[2]	
	(ii) Perfect or V-I	[1]	
(d)	Part 1, oratorio, Handel	[3]	12
<b>8</b>	<b>Schwartz: “One short day” from <i>Wicked</i>, 0.00–1.35</b>		
(a)	(i) Lines 1 and 3 (must have both)	[1]	
	(ii) Harp	[1]	
(b)	(i) <ul style="list-style-type: none"> <li>• Crescendo</li> <li>• Music speeds up (accelerando)</li> <li>• More instruments added</li> <li>• Sustained note in upper strings</li> <li>• Drum kit/hi hat</li> <li>• Synthesised keyboard</li> <li>• “One short Day” motif</li> <li>• Drum fill</li> <li>• Brass section</li> <li>• Bass guitar</li> <li>• Strings double voice</li> </ul> (Any <b>three</b> )	[3]	
	(ii) The girls alternate the text answering one another/call and response/ antiphonal/dialogue	[1]	
(c)	(i) In thirds	[1]	
	(ii) <ul style="list-style-type: none"> <li>• It changes key</li> <li>• Bass pedal</li> <li>• Homophony</li> <li>• Voices harmonise a fifth apart on “joy”</li> <li>• Change of time signature</li> <li>• Rising chord sequence</li> </ul>	[2]	
(d)	(i) In harmony, chorus(choir)/ensemble	[2]	
	(ii) Musical, (Stephen) Schwartz	[2]	13

9 Anderson/Ulvaeus/Rice: "Anthem" from *Chess*, 0.00–3.21 fade

- Slow tempo/adagio
- Cor anglais/oboe
- Sustained strings
- Orchestra accompanies
- Major key
- 2/2 time (accept 4/4)
- Tenor/baritone voice/male voice
- Horn at the end of line 1
- Melisma on the words "man" and "is"
- End of line 2 there is a rising figure played by cello
- Countermelody played by violins on line 3
- Clarinet heard during line 4
- Line 5 interjections from violins, oboes, flutes, glockenspiel
- Harp glissando
- Rising flute scale after the word "constant"
- Line 7 sustained string accompaniment
- Line 7 broken chords on harp
- Short instrumental link to line 8
- Brass section added at line 8
- Crescendo at line 8
- Instrumental break between lines 8 and 9
- Timpani
- Slight break/pause after "leave her"
- Mixed wordless chorus (sing in harmony)
- Electric guitar plays part of the melody at the end of line 8
- Line 9 there are trumpet interjections (fanfare-like)
- Prominent horn at line 9
- After line 10 brass plays a short interlude
- Line 11 wordless chorus sing in harmony with solo voice
- Timpani roll
- Cymbal crash
- Rallentando (slows down)
- "Heart" is held
- Perfect cadence
- Live audience showing it's a live performance

(Any **twelve** relevant comments)

[12]

Quality of written communication

[3]

15

**Option 3**

**40**

**Total**

**80**

AVAILABLE  
MARKS