

New
Specification



StudentBounty.com

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

AVAILABLE
MARKS

- 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**
- (i) The Heights of Dargai [1]
 - (ii) Ravara Pipe Band [1]
 - (iii) India/Gordon [2]
- 2 The Chieftains: Drowsey Maggie 0:00–3:55 (whole track)**
- (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]

12

16

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

AVAILABLE
MARKS

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.

12

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.

Section 2: Incidental Music for Stage, Screen and Television

**AVAILABLE
MARKS**

**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

12

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.

Section 3: Vocal Music

AVAILABLE
MARKS

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

(a) (i) Messiah [1]

(ii) Aria [1]

(b) (i) Any *eight* valid comments

- 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 *two* comments

- 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

AVAILABLE
MARKS

(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

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

AVAILABLE MARKS

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

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.

12

Total

80