



*Rewarding Learning*

**General Certificate of Secondary Education  
2012**

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**Music**

Part 2  
Listening and Appraising

**[G9704]**

**MONDAY 14 MAY, AFTERNOON**

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**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]

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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]

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

**AVAILABLE  
MARKS**

- (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
<b>4</b>	<b>“Davy Jones Theme”; from “Pirates of the Carribbean”, 0.00–1.12</b>		
(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
<b>5</b>	<b>“Midsummer Night’s Dream”; Mendelssohn, 2.06–3.09</b>		
(a)	(i) clarinets	[1]	
	(ii) violas, cellos, bassoon, horns, clarinets Any <b>two</b>	[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 <b>three</b> )	[3]	16

**6 “The Big Country”; from “Classic FM presents Greatest Movie Music”**  
**LSO; Stanley Black**  
 © Haymarket Media Group 2011

**AVAILABLE  
MARKS**

- (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]

14

**Section 2**

**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:
- 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]

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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]

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

**AVAILABLE  
MARKS**

- (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**

14

**40**

**80**