



Rewarding Learning

**General Certificate of Secondary Education
2015**

Music

Part 2
Listening and Appraising
(Optional Areas of Study)

[G9704]

FRIDAY 5 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 – Ballygowan Flute Band 0.00–0.48		
	(a) (i) Ballygowan Flute Band	[1]	
	(ii) G/Major	[2]	
	(iii) Snare drum or Side drum/Cymbals (one)	[1]	
	Extract B – Ravara Pipe Band 0.00–0.53		
	(b) (i) Ravara Pipe Band	[1]	
	(ii) Binary or AABB	[1]	
	(iii) March	[1]	
	(iv) 9/8	[1]	
	Extract C – Miller’s Hill Accordion Band 0.00–0.36		
	(c) (i) Accordion	[1]	
	(ii) C/Major	[2]	
	(iii) In 4	[1]	12
2	Riverdance. Reel round the sun. Bars 1–34 0.00–3.10 (fade out)		
	(a) (i) (Low) whistle	[1]	
	(ii) • Synthesised/Drone • Piano: sustained chord • Pedal note (Any two)	[2]	
	(iii) • Modal • Dorian	[1]	
	(b) • Drone • Slow air • Improvisatory feel • Ornamentation • Bodhran (plays fast semiquaver rhythm) (percussion) • Accept Wheelan as composer • Use of modal tonality • Repetition • (Fast) reel • Accordion fiddle (melodic)	[6]	
	(c) Reel round the sun. Riverdance. Bill Wheelan	[3]	13

3 The Defence of Hen’s Castle – “Granuaile” Track 3 (0.00–1.30)

- Piece opens with a short ostinato
- Strumming guitar
- Soft bodhran beat
- repeated piano chords
- Female voice (soprano) sings line 1
- – joined by another in line 2
- in harmony
- chordal changes in line 2
- the ostinato continues as before
- Accompaniment gets louder
- prominent bass line
- more instruments added
- 4/4 time signature/common time
- Modal tonality
- In line 5/6 the orchestra illustrate the text with cymbals and trumpets
- flourishes on the woodwind
- Short instrumental between lines 10 and 11
- Lines 11 and 12 setting the same as lines 1 and 2 – solo/duet
- The guitar strumming continues throughout
- Line 16 orchestra louder illustrating the text with cymbals and trumpets again
- Bass drum beat kit percussion become more prominent in lines 17 and 18
- Lines 1 and 11 sing on one note
- Harp in the accompaniment

Any 12 valid points [12]

Quality of written communication [3]

Option 1

**AVAILABLE
MARKS**

15

40

			AVAILABLE MARKS
4	Mendelssohn – A Midsummer Night’s Dream Overture. Bars 1–78 0.00–1.20		
(a)	3 1 2	[3]	
(b)	(i) Oboes/bassoons/horns ([1] each)	[3]	
	(ii) “pause” sign	[1]	
(c)	(i) <ul style="list-style-type: none"> • fast quaver/movements • violins • in three parts • (1st) violins in thirds • fairy theme • 1st violin divided • very soft (pp) • staccato • E minor (any three)	[3]	
	(ii) Cellos/Double Basses	[2]	
(d)	Mendelssohn	[1]	13
5	Grieg – Peer Gynt Suite – Morning Mood – Bars 1–48 0.00–fade from 1.36		
(a)	Flute – Oboe – Octave	[3]	
(b)	(i) <ul style="list-style-type: none"> • Louder • strings in unison • They develop the theme • Thicker orch texture • Theme extended or developed • Strings playing an octave apart • rising sequences (any three)	[3]	
	(ii) Diminuendo	[1]	
	(iii) Cellos	[1]	
(c)	Peer Gynt Suite – Romantic – Grieg – Norway	[4]	12

6 Prokofiev – Lieutenant Kije – Birth of Kije 0.00–1.33

**AVAILABLE
MARKS**

- The extract begins with a solo trumpet (cornet) playing theme 1
- very softly
- and legato
- The theme is in a major key (D major)
- Snare (side) drums then play
- march like rhythm
- (staccato) before theme 2 is introduced on the
- piccolo
- accompanied by the snare drum
- Theme 2 is in a different key and this
- theme is played staccato
- Theme 2 is repeated with a
- countermelody played on the
- flute
- A (loud) fanfare idea is played
- twice
- on the horns (brass)
- bass drum
- Theme 2 reappears the same as before with the flute countermelody
- Theme 3 begins on the oboes with strings playing an answering phrase
- Theme 3 is repeated with
- a little motif on trumpets and
- clarinets at the end
- leading back into Theme 2
- Theme 2 is played again with piccolos, flutes and a
- pizzicato violin accompaniment

Other points to consider

The tempo for theme 1 is slow. There is a change of tempo/faster for themes 2 and 3.

Theme 2 has a descending sequence idea to it

Any **twelve** valid points [12]

Quality of written communication [3]

15

Option 2

40

7 Schubert – The Erlking – Bars 113–148 3.04–4.15

- | | | |
|--|-----|----|
| (a) (i) The dynamics go (suddenly) to <i>ff</i> | [1] | |
| (ii) Music modulates <ul style="list-style-type: none">• minor• original key | [1] | |
| (b) (i) Pedal | [1] | |
| (ii) The galloping horse | [1] | |
| (c) (i) Octaves – rising/semitones, chromatic scale, rising scale, louder
staccato/marcato | [2] | |
| (ii) Major | [1] | |
| (iii) Recitative, becomes more legato/softer, unaccompanied, slower | [2] | |
| (d) Schubert – lied – Romantic – Goethe | [4] | 13 |

8 Handel – Messiah – Recit; “And suddenly” complete 0.15–0.33

- | | | |
|--|-----|----|
| (a) (i) First note bar 3 – last note bar 4 – first note bar 6 | [3] | |
| (ii) 4/4 or C | [1] | |
| (b) (i) Andante | [1] | |
| (ii) Rising/semiquavers/arpeggios (any two) | [2] | |
| (c) (i) Soprano | [1] | |
| (ii) Recit/recitative | [1] | |
| (iii) Oratorio – Handel – Baroque | [3] | 12 |

AVAILABLE
MARKS

9 “Let the earth resound” – Sally K Abrecht 0.00–1.36

AVAILABLE
MARKS

The music begins with a four bar

- introduction with a
- snare drum beat and
- a repeated note (9 beat) in piano.

On the third bar of the introduction the

- trumpet enters with a
- dotted ascending fanfare like motif
- syncopated

S.A.T.B. choir

On lines 1 and 2 male and female voices

- sing in unison

On lines 3 and 4 they sing in harmony(homophonic texture)

- (harmony begins on words sound) (ACCEPT music lines 3 and 4) Punctuating chords/offbeat on instruments between words ‘sounds’ ‘of’

At the

- end of lines 1 and 2 the trumpet enters again with a little motif

On line 4 there is a

- rit on the words “sound of” word “of” is held
- the tempo then quickens on word life. There is a short instrumental interlude on piano and snare drum. Piano plays a chordal ostinato pattern.

Syncopation on piano.

- Lines 5 and 6 start with the female vocalists
- echoed by the male vocalist, (antiphonal effect)

Lines 7 and 8 voices join in harmony with the trumpet coming in at the end of line 7

Line 8 trumpet plays melody with chorus

There is a repeat of the instrumental interlude between lines 8 and 9 (same as before)

Lines 9 and 10 begin with the male voices and echoed by the female voice, antiphonal effect again

Lines 11 and 12 are the same as lines 7 and 8. Line 13 – unison on words “in song”

The music fades out at line 13

OTHER RELEVANT POINTS

Written in a major key reflecting the joyous nature of the text.

Use of dotted rhythms trumpet and snare drum to reflect the celebratory aspect of the song

Change of tempo from verse 1 into verse 2 also adds to the emotional nature of the song

The tempo from line 5 is upbeat

It is in 4/4 time.

Any **twelve** relevant comments [12]

Quality of written communication [3]

Option 3

15

40

Total

80