



Rewarding Learning

**General Certificate of Secondary Education
2016**

Music

Part 2
Listening and Appraising
(Optional Areas of Study)

[G9704]

FRIDAY 10 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 – Cuckoo’s Nest: De Danaan: 1.34–2.26		
(a)	(i) Accordion	[1]	
	(ii) Banjo, fiddle (violin), bouzouki	[3]	
	(iii) Reel	[1]	
	(iv) Bodhran	[1]	
(b)	Cuckoo’s Nest (Medley)	[1]	
(c)	Binary, Major, De Danaan	[3]	
	Extract B – Battle of the Somme: Ravara Pipe Band: 1.40–2.12		
(d)	(i) Battle of the Somme	[1]	
	(ii) Snare drum/side drum (not drum)	[1]	
	(iii) $\frac{9}{8}$	[1]	
	(iv) Major	[1]	
(e)	Ravara Pipe Band (in full)	[1]	15
2	“Drowsey Maggie”: The Chieftains: 2.20–3.50		
(a)	(i) Tin whistle (accept whistle)	[1]	
	(ii) Reel	[1]	
(b)	(i) Two, Bones	[2]	
	(ii) Fiddle (violin) and bodhrán	[2]	
(c)	<ul style="list-style-type: none"> • Unison (note) • Forte/loud dynamics • Abrupt ending • Ending not played together • Trill/ornamentation • E • Pause/sustained note/held (Any three)	[3]	
(d)	Drowsey Maggie, modal (Dorian), (The) Chieftains	[3]	12

3 Ronan Hardiman: “Dance above the Rainbow”: 0.00–1.45 fade

- sustained (synthesised) drone/pedal
- digital accompaniment
- snare rim and ‘bones’ effect rhythmic accompaniment
- bodhrán keeping time
- (frequent) ornamentation
- binary form for jig
- sections repeated
- ternary form (for the extract)
- ‘rock’-style accompaniment
- lively/upbeat/fast tempo
- reference to dynamics (loud)

Jig; 6/8 time signature; major tonality

A: accordion melody & same accompaniment & chords over the drone as the introduction

A1: accordion joined by fiddle on melody
melody doubled

B: electric & bass guitar chords punctuate every other bar (syncopated)
cymbal crashes emphasise chords
melody still in fiddle & accordion
drone & rhythmic accompaniment as from start

B1: stronger bass line emphasises drone

full kit anacrusis lead into ...

A: full kit accompaniment gives drive
melody in fiddle/accordion & synthesised strings
heavy bass emphasis tonic/dominant

A1: exact repeat of A above with amended ending including ride cymbal on last beat

(Any **ten** relevant comments) [10]

Quality of written communication [3]

Option 1

AVAILABLE MARKS

13

40

4 Extract A: Hans Zimmer: “Davy Jones theme”: 0.00–0.35

- (a) (i) bar 3 2nd quaver beat and last note in bar 7 [2]
- (ii) • tonic [2]
 • Dominant or (D →A) or (I, V)
- (iii) $\frac{3}{4}$ [1]
- (iv) D minor (must have both) [1]

Extract B: Ron Grainer: “Dr Who Theme”: 0.00–0.35

- (b) (i) Dr Who Theme, Ron Grainer [2]
- (ii) • opening (descending) glissando
 • ‘whistle’ effect
 • rhythmic ostinato in bass instruments
 • triplet quaver layer added to ostinato
 • modal tonality
 • snare, timpani and bass drum rhythms
 • high string countermelody featuring (rising) 9th
 • sustained brass chords emphasise tonality
 • electronic/synthesized sound effects
 • tardis/dalek ray gun effect
 • $\frac{4}{4}$
 • reference to loud dynamics
 • reference to tempo (fast)
 • polyphonic texture
 • repetition of Dr Who theme
 (Any **four** comments) [4]

AVAILABLE
MARKS

12

5 Mendelssohn: A Midsummer Night’s Dream: 3.06–4.06 fade

- (a) Theme 1, Theme 3, Theme 2 [3]
- (b) (i) Forte/fortissimo/*fff* [1]
- (ii) PEDAL [1]
- (iii) Percussion = timpani
 Melodic = cello/(double)bass/horn/opheclide (Any **one**) [2]
- (c) (i) Bottom [1]
- (ii) • Violins and clarinets play theme, oboes join in
 • falling 9ths
 • falling 10ths
 • accented beat (represents braying of donkey) [3]
- (d) Overture, Mendelssohn, Romantic, Sonata [4]

15

6 MGM Jubilee Overture: John Wilson: 0.00–1.14 fade

**AVAILABLE
MARKS**

Theme

- Brass descending scale
- Regular 4/4 (or 2/4 time)
- Rhythmic ostinato in xylophone and flutes
- Tonic/dominant notes emphasised by lower brass & tuba
- Closed hi-hat percussion
- Major key
- Reference to loud dynamics
- Reference to lively, upbeat style

- Ostinato in xylophone & flutes continues
- Theme is heard in lower strings (“Singin’ in the Rain” theme)

- High string descant motif

- Cymbal clash and timpani introduce ...

Repeat of Theme

- Melody now in the brass
- Trumpets taking the lead
- Trill-like flourishes in (high) woodwind (flutes/piccolos)
- Scurrying string upward rising semiquaver motifs
- More syncopated version of the (“Singin’ in the Rain”) theme
- Much fuller kit percussion including open hi-hat
- Fuller texture
- Theme repeated higher (pitch)
- Swing/jazz style/big band

- Some punctuation with pizzicato strings and glockenspiel

- Lower strings ascending chromatic scales

- Further punctuation with pizzicato strings and glockenspiel

Timpani punctuated chords bring Theme to an end
Horn finishes off the melody as strings flourish descends

- Interrupted cadence
- Sforzando chord
- ‘improvisatory’/blues style flute solo
- descending flute solo
- Sustained w/wind chord
- (rising) harp glissando
- Slowing tempo
- Dynamics decrease

[10]

Quality of written communication

[3]

13

Option 2

40

7 Extract A: Snow Patrol: “Run”: 0.00–0.30

- (a) (i) Electric/rhythm guitar (not guitar) [1]
 (ii) Bass (guitar), drum kit (not drums), lead/electric guitar/second electric [3]
 (iii) 3 (Amin, F maj7/A, Gsus) [1]
 (iv) Run/Snow Patrol [2]

Extract B: Schwartz: “What is this feeling”: 2.56–3.31

- (b) (i) Major [1]
 (ii) • Syncopated (accompaniment)
 • Ostinato accompaniment continues
 • Cymbal crashes
 • Ends with (7) (syncopated) chords
 • Pause/silence
 • Abrupt ended
 • Final sforzando chord
 • Staccato/accented ending
 • Ends in tonic
 • Perfect cadence
 • Reference to loud dynamics
 • G major
 Any **four** comments [4]

8 Handel: “Messiah”; “Glory to God”; 0.00–0.39

- (a) (i) Rhythm 2 [1]
 (ii) Soprano, Alto, Tenor [3]
 (iii) Homophonic [1]
 (b) (i) • Staccato
 • Repeated chords
 • Only 2 diff chords
 • Strings only
 • Soft
 • Detached (quavers)
 • Quaver (movement)
 (Any **two**) [2]
 (ii) Tenor and Bass [2]
 (iii) Descending octave (both required) [2]
 (iv) Allegro [1]
 (c) (George Frederick) Handel, Messiah, 18th century [3]

AVAILABLE
MARKS


12

15


9 Rodgers and Hammerstein: “I’m gonna wash that man”, 0.00–1.14 fade

AVAILABLE
MARKS

- light kit percussion using brushes
- 5 note ascending double bass ostinato
- syncopated woodwind & saxophone motif
- allegretto; 4/4 time; piano dynamics
- (E) major
- Pizzicato strings in intro
- Introduction accompaniment continues unchanged
- female vocal; quiet start; slight decoration on word “on”
- Ostinato played twice before vocals
- female vocal
- American (accent)
- music lines 1–3 same as lines 15–17

- off beat trumpet  motif (line 4)
- “get the picture” words spoken

- Accompaniment as for lines 1–4
- other female voices join line 6; solo decoration on word “on”

- descending bass scale moves to sub-dominant
- off beat trumpet  motif
- call and response between solo female and female choir lines 9–14

- sustained horn & trombone chords accompany (line 9)
- solo vocal female returns in line 9

- high woodwind doubling of vocal line (line 10)
- answer by other female voices

- line 11 = solo female

- line 12 = answer by other female voices

- high string accompaniment doubles vocal line
- trumpet off beat motif heard after “him”
- cymbal clash after “sister”
- 3 sforzando chords (G, F, B) leads back to tonic
- } solo female vocal } line 13
- } unison all voices } line 14

- high clarinet & saxophone dotted motif above
- same melody & accompaniment as lines 1–4 and 5–8
- sudden pause on vocals after “way” line 19

- change of key to sub-dominant (A)
- change of time signature to 6/8 $p. = p$] line 19

- bluesy-jazz flute & clarinet motif accompaniment (line 20)
- strong double bass; woodwind chords
- off beat trumpets added to accompaniment (line 21)

- quaver chord on “rub” and “roll” (line 23)
- rubato vocals
- quaver chord on “drum” (line 24)
- less instrumentation in lines 22–24

[10]

Quality of written communication

[3]

Option 3

Total

**AVAILABLE
MARKS**

13

40

80