



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2013**

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**Music**

**Assessment Unit AS 2: Part 2**

*assessing*

**Written Examination**

**[AU122]**

**THURSDAY 10 JANUARY, AFTERNOON**

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**MARK  
SCHEME**

### Context for marking Questions 2, 3 and 4 – Optional Areas of Study

Each answer should be marked out of **27** marks distributed between the three criteria as follows:

#### Criterion 1 – content focussed

Knowledge and understanding of the Area of Study applied to the context of the question. [21]

#### Criterion 2 – structure and presentation of ideas

Approach to the question, quality of the argument and ideas. [3]

#### Criterion 3 – quality of written communication

Quality of language, spelling, punctuation and grammar and use of appropriate musical vocabulary. [3]

### MARKING PROCESS

#### Knowledge and Understanding of the Area of Study applied to the Context of the Question

Marks should be awarded according to the mark bands stated below.

#### Marks

- |           |                                                                                                                                                                                                                                                                                                                 |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| [1]–[6]   | The answer is limited by insufficient breadth or depth of knowledge.                                                                                                                                                                                                                                            |
| [7]–[11]  | The answer displays some breadth but limited depth of knowledge of the area of study. There is some attempt to relate the content of the answer to the context of the question but there may be insufficient reference to appropriate musical examples.                                                         |
| [12]–[16] | The answer displays a competent grasp of the area of study in terms of both breadth and depth of knowledge with appropriate musical examples to support points being made or positions taken. At the lower end of the range there may be an imbalance between breadth and depth of knowledge and understanding. |
| [17]–[21] | The answer displays a comprehensive grasp of the area of study in terms of both breadth and depth of knowledge and understanding with detailed musical examples and references to musical, social, cultural or historical contexts as appropriate.                                                              |

### **Structure and Presentation of Ideas**

Marks should be awarded according to the mark bands stated below.

#### **Marks**

- [1] There is a limited attempt to relate the content of the answer to the context of the question. The answer will contain a significant number of irrelevant details and/or lack a coherent structure.
- [2] There is some attempt to relate the content of the answer to the context of the question. Ideas and/or arguments are expressed clearly. The answer may not be wholly satisfactory in terms of structure and/or presentation.
- [3] There will be evidence of a thoughtful approach and of the candidate's ability to comment perceptively on the music. Comments, ideas and arguments will be well-organised, well-structured and well-presented.

### **Quality of Written Communication**

Marks should be awarded according to the mark bands stated below.

#### **Marks**

- [1] There is limited attention paid to spelling, punctuation and/or grammar.
- [2] Spelling, punctuation and grammar are mostly correct and there is an attempt to use an appropriate musical vocabulary.
- [3] Spelling, punctuation and grammar are of a consistently high standard and an appropriate musical vocabulary is used.

## Section A

AVAILABLE  
MARKS

Answers in italics are not creditworthy as stand alone answers.  
Where applicable, answers without words in bold are not creditworthy.

## 1 Compulsory Area of Study: Music for Orchestra, 1700–1900

## Dvorák: Symphony No. 9 in E minor, Op. 95, second movement, bars 54–100

- (a) Ternary (no credit for ABA) [1]
- (b) (From the) New World [1]
- (c) Romantic [1]
- (d) Bar 54 C# minor [1]  
Bar 90 C# (major) (no credit for enharmonic equivalent) [1]
- (e) Bar 60 beat 1 B (major) [1]  
Bar 61 beat 1 D (major) [1]  
Bar 62 beat 1 F# minor [1] seventh/7 [1] [2]  
(deduct  $\frac{1}{2}$  for additional incorrect information)
- (f) up to [2] available as follows:
- In violin 1  $\frac{1}{2}$  imitated  $\frac{1}{2}$  on second beat of the bar/at a distance of one beat  $\frac{1}{2}$  by flute  $\frac{1}{2}$  and oboe  $\frac{1}{2}$  in unison  $\frac{1}{2}$  inverted  $\frac{1}{2}$
  - augmentation [1]
  - repetition  $\frac{1}{2}$  [2]
- (g) up to [3] available as follows:
- higher pitch/up a third  $\frac{1}{2}$  added acciaccatura [1] in *flute/oboe*  $\frac{1}{2}$
  - changes key/modulates  $\frac{1}{2}$  to D major [1]
  - *higher pitch*/up a tone  $\frac{1}{2}$  in *violin 1*  $\frac{1}{2}$  [3]
- (h) up to [4] available as follows:
- violin 1 plays melody  $\frac{1}{2}$  sul G/on the G string  $\frac{1}{2}$
  - clarinet 1 plays in (parallel) thirds [1] *with melody*  $\frac{1}{2}$
  - clarinet 2 harmonises  $\frac{1}{2}$
  - pizzicato  $\frac{1}{2}$  *violin 2*  $\frac{1}{2}$  double stopping  $\frac{1}{2}$  on off beat  $\frac{1}{2}$
  - tremolo  $\frac{1}{2}$  in *cellos*  $\frac{1}{2}$  and *viola*  $\frac{1}{2}$
  - continuous quavers  $\frac{1}{2}$  in *bassline/cello*  $\frac{1}{2}$  [4]
- (i) up to [3] available as follows:
- held/sustained  $\frac{1}{2}$  drone/(open) fifth/tonic and dominant  $\frac{1}{2}$  in *strings cello/viola/violin 2*  $\frac{1}{2}$
  - trills  $\frac{1}{2}$  and mordents  $\frac{1}{2}$  sextuplets/triplets  $\frac{1}{2}$  in *woodwind/flute/oboe/clarinet*  $\frac{1}{2}$  [3]

(j) (i) up to [3] available as follows:

- theme/first subject from the first movement [1]
- opening theme of the movement [1]
- (version of) second subject [ $\frac{1}{2}$ ] of movement 1 [ $\frac{1}{2}$ ]

[3]

(ii) up to [3] as follows:

- use of tutti/full orchestra [1]
- timpani [ $\frac{1}{2}$ ] roll [ $\frac{1}{2}$ ]
- interrupted cadence
- crescendo [ $\frac{1}{2}$ ] to ff dynamics [ $\frac{1}{2}$ ]
- repetition [ $\frac{1}{2}$ ] of dominant [ $\frac{1}{2}$ ], details of any motif given [ $\frac{1}{2}$ ]
- fragmentation [1]
- rising [ $\frac{1}{2}$ ] octaves [ $\frac{1}{2}$ ]

[3]

**Section A**

**AVAILABLE  
MARKS**

27

**27**

## Section B

AVAILABLE  
MARKSAnswer **one** question on your chosen Area of Study.

- 2 (a) Comment on the contribution of **two** of the following composers to the trio.

**Haydn****Mozart****Beethoven****Schubert**

Answers should refer to two of the following:

**Haydn**

## String Trios

- Haydn's string trios had grown out of the Baroque trio sonata
- Early string trios consisted of two violins and a cello (he composed 21 string trios using this combination)
- Later string trios were more commonly scored for violin, viola and cello. Haydn was the first composer to use this combination (he composed 31 string trios using this combination).
- Dominated by the first violin, structured in three movements, patterned in various ways
- Baryton trios consisted of a baryton, violin and cello (a baryton is a relative of the viola d'amore with extra strings behind the neck which provides extra effects when plucked with the left hand).
- The Baryton trios were intimate and modest in scale and were composed in three movements

## Piano Trios

- Instrumentation was a combination of piano, violin and cello.
- Haydn's early piano trios are considered minor works (nos. 1–17)
- The later piano trios starting in the mid 1750s reflect the composer's full maturity (nos. 18–45) with dialogue between violin and piano; imaginative formal and tonal schemes.
- The piano dominates the trio piano, e.g. Piano Trio in E major, op. 28. The first movement has a sustained melodic line in the right hand of the keyboard, accompanied by a staccato bassline reinforced by pizzicato doubling on the strings. Movement two has a long solo passage for the keyboard with strings doubling the keyboard in unison.
- The violin does not always play the melody and when it does it is often doubled by the piano
- The cello part is very much subordinate, usually just doubling the bassline of the piano
- The finale of his Piano Trio No. 39 in G major Hob. XV/25 sometimes nicknamed 'Gypsy' or 'Gypsy Rondo trio' because of its rondo finale in Hungarian style
- They are among the most harmonically adventurous of his works, often reaching into remote keys via enharmonic modulations

**Mozart**

## String Trios

- Used as many as 6 movements, e.g. Divertimento in E $\flat$ , K563, which is a trio for Violin, Viola and Cello

## Piano Trios

- Scored for piano, cello and violin
- The piano dominated in the early piano trios, but later he applied the conversational principle with the piano, giving each of the instruments more independent roles
- independent string parts; more complex and interesting role for the cello (K502, K542)

**Clarinet Trio**

- Piano, clarinet and viola
- The piano is often used to decorate versions of the melody with ornaments, e.g. Kegelstatt Trio in E $\flat$  K498 (third movement), the clarinet introduces the 8 bar cantabile melody which is then taken up as a variation by the piano, using turns and trills

**Beethoven****Piano Trios**

- He wrote 8 piano trios
- Piano, violin and cello
- Op. 1 trios, all in four movements
- Op. 70 trios, contrasting joy and despair; 'Archduke' Trio, with broad melodies and some dance rhythms
- Piano emerges as one half of the tonal body with the two stringed instruments providing the other half, e.g. Piano Trio No. 7 'Archduke' in B $\flat$  Op. 97. Here we also see the piano's capabilities, range and techniques greatly expanded from the works of previous composers.
- There is innovative focus on the power of the motif to generate thematic material. This is particularly prevalent in Piano Trio op 1. The scherzos often begin with a one bar motif from which most of the thematic material is derived
- His Piano Trio op.1 no. 3 includes virtuosic melodies

**String Trios**

- He wrote 5+ string trios.
- String trios: Op. 9 trios; after composing his first string quartet, Beethoven composed no further string trios

**Trios with wind**

- Op. 11 for clarinet, cello and piano

**Schubert****Piano Trios**

- Two substantial piano trios, structured in four movements; fluid, varied textures, with some virtuosic writing
- A large amount of the piano writing in the B $\flat$  major trio (Op. 99, D. 898) and to a lesser degree the E $\flat$  major trio (Op. 100, D. 929) is in octaves.
- The first movement of the B $\flat$  major trio is in sonata form. One unusual feature is that the return of the first subject in the recapitulation is in G $\flat$  major and then D $\flat$  major and does not reach the tonic key until the piano takes it up
- The second movement opens with a slow moving melody which was typical of Schubert. The middle section is extensively decorated.
- The E $\flat$  major trio opens with a motto which appears in various forms throughout the movement
- The opening theme of the slow movement is said to be a Swedish Air played first on the cello. This theme is used again in the finale.
- The third movement, a scherzo, is mainly in canon or close imitation between the piano and strings
- In the second section of the finale the violin and cello in turn play a strumming effect

AVAILABLE  
MARKS

## String Trios

- Schubert wrote two string trios, both in Bb major.
- The first of these (D. 471) is incomplete, consisting of a first movement and a fragmentary *Andante*.
- The second trio (D. 581) includes a prominent part for the viola, which has the melody throughout the Trio of the Minuet

Content (up to a maximum of [11] available for either composer chosen) [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

AVAILABLE  
MARKS

27

or

- (b) Select a programme of **three** chamber pieces by Mozart and highlight ways in which each piece is typical of his musical style.

Answers should refer to three pieces in relation to the following:

### Instrumentation

- equal treatment of instruments within later work.
- proliferation of string quartets in his chamber music output.
- allows the piano to dominate in early piano trios, but later he was first to apply the conversational principle to chamber music with piano, giving each of the instruments more independent roles. Combined piano with string trio to form piano quartet (K478 and K493) – piano still has dominant role and often set in contrast to the strings.
- uses concerto-like style of contrast and technical demand – e.g. Quintet for Piano and Winds K452 (third movement) has virtuosic display of accompanying broken chords, elaborate obligatos, unison playing to create emphatic endings and a written-out cadenza-like section toward the end.
- piano often used to introduce new themes and movements, e.g. Piano Quartet in G Minor, K478 second movement (modified sonata form) first subject stated by piano. Quintet for Piano and Winds K452 – piano used to introduce first subject and graceful second subject of first movement. Also used to present rondo theme of third movement with tacet accompaniment from the winds.
- piano often used to decorate versions of the melody with ornaments, e.g. Kegelstatt Trio in E♭ K498 (third movement) – the clarinet introduces the 8 bar cantabile melody which is then taken up as a variation by the piano, using turns and trills.
- experimented with new instrumental combinations, e.g. clarinet trio (K498) and quintet (K581), flute quartets (K285, 285a, 285b, 298), oboe quartet (K370), horn quintet (K407), Quintet for Piano and Winds (K452).
- preferred two violas (as opposed to two cellos) in his string quintets giving the opportunity for more contrapuntal texture in the middle register.

### Structure

- usually three movement structure of fast-slow-fast for piano trios, piano quartets and quartets with wind.
- typically used rondo or sonata-rondo for finale of three-movement works.
- used as many as 6 movements, e.g. Trio for Violin, Viola and Cello in E♭, K563.
- for string quartets, followed the standard Classical pattern of four movements but the conventional slow second movement and the third minuet movement were often interchanged.

- first movement: sonata form, frequently introduced episodes into the development creating thematic multiplicity.
- second movement: ternary form, sometimes minuet and trio, e.g. String Quartet in G (K387).
- movement three: minuet and trio or elaborate and decorative slow movement in modified sonata form, e.g. K464.
- the slow movement of these works, found as either the second or third movements, is highlighted as the “emotional centre” of each quartet. They feature rich cantabile melodic writing with thematic multiplicity and embellishment that displays a departure from the Haydnesque mode.
- movement four: sonata form, fugue or variation form, e.g. Clarinet Quintet (K581).

### Tonality

- uses adventurous tonal schemes, e.g. String Quintet No. 2 in G minor, K516. In the first movement he ends the exposition on the dominant seventh, but then slips into  $A\flat$  major for the development section. After passing through other transitory keys he arrives in  $E\flat$  minor.
- use of chromaticism, e.g. Quartet No. 16 in  $E\flat$ , K428 – the first movement is highly chromatic, the bridge theme in the exposition being one of several examples, the end of the exposition being another.
- use of dissonance, e.g. Quartet No. 19 in C, K465, of the “Haydn” Quartets nicknamed “Dissonance” in C Major starts with Cs in the cello followed by  $A\flat$ –G in the viola, second violin on  $E\flat$ , first violin on A.

Examples of possible works are as follows:

### Clarinet Trio in $E\flat$ (Kegelstatt), K498

- Combination of instruments is clarinet, viola and piano
- The work is in three movements only: an *andante* in sonata form, a minuet and trio, and a rondo (*Allegretto*).
- Movement 1 features an ornamental turn which appears several times during the first subject and becomes important during the rest of the movement.
- The clarinet plays the second subject and is later joined by the piano in a decorated version while the viola accompanies.
- Use of imitation in the recapitulation between the piano, clarinet and viola.
- Clarinet plays the melody as before and leads to the bridge passage.
- Clarinet accompanies the viola for the second subject.
- The clarinet takes up most of the interest in the minuet and trio.
- In the trio section individual ideas are presented for all instruments, the clarinet plays *legato* crotchets.

### String Quartet in D minor, K421

- Movement one is in sonata form. The first subject is in two sections and ends with a prolonged dominant chord.
- Imitation is used in the transition section: a figure stated on the cello is imitated by the viola. A second figure featuring an octave leap also stated on the cello is imitated by all the instruments in turn.
- The development section features a fugato on all instruments.
- Movement two is an *Andante* in the relative major.
- Movement three is the usual minuet and trio in the tonic key. The minuet features a series of sevenths resolving onto one another and establishing the key of B flat. An augmented sixth chord follows this resolving onto the dominant of the tonic key. The first violin has the theme in the trio with a *pizzicato* accompaniment.

- Movement four is in variation form (four variations and a coda) with a binary theme. The variations include continuous semiquavers on the first violin, syncopated rhythms, a duet between the viola and violin 1 and a tonic major version.

#### **Clarinet Quintet in A major, K581**

- Combination of instruments is clarinet, two violins, viola and cello.
- It is composed in four movements
- Movement one is in sonata form
- Movement two is in sonata form with a six-bar transition in place of a central development section, and is made up of two contrasting subject groups: the first is mostly a long-breathed clarinet melody over muted strings, the second comprises several upward runs of scales in the first violin, alternating with brief phrases of the clarinet melody. These scales are given to the clarinet in the recapitulation and in the last few bars of the movement they become more chromatic, turn into triplet arpeggios and are passed between the strings under the closing clarinet phrases.
- Movement three has two trios: the first trio is for strings alone; the second trio is a clarinet solo over strings.
- The finale has five variations of a binary form theme repeated in two halves. The clarinet joins in for only a few bars of the theme. Of particular note is the accompaniment of semiquaver virtuosity to the fourth variation – given to the clarinet only in the first repeated half, and to the first violin and clarinet in the second half.

Content (up to a maximum of [7] available for each work chosen)	[21]	
Structure and presentation of ideas	[3]	
Quality of written communication	[3]	27

AVAILABLE  
MARKS

- 3 (a) Select a programme of **three** solo piano pieces by Liszt and highlight ways in which each piece is typical of his musical style

AVAILABLE  
MARKS

Answers should refer to three pieces which illustrate Liszt's musical style:

The piece chosen should highlight some of the following characteristics:

- virtuosic writing and techniques such as wide leaps and stretches, glissando, rapid consecutive tenths, rapid descending octaves, chromatically descending figurations in both hands, contrapuntal effects, arpeggiated and scalic passages
- cadenza and recitative solo passages
- vibrato/tremolando figurations
- monothematicism and transformation of themes where one or more short ideas are subjected to various techniques of alteration such as change of mode, rhythm, metre, tempo, ornamentation, accompaniment
- scales in thirds, sixths and octaves and use of parallel intervals, e.g. 3rds/6ths/octaves
- dense chordal or octave passages
- use of repeated notes
- fast, colourful changes of register and use of the entire range of the piano
- Transcendental Technique in which Liszt, aided by the pedal, makes the piano sound like an orchestra, exploring the timbral resources of the developed instrument.
- chromatic harmony such as diminished/augmented chords
- Hungarian gypsy features such as the use of the gypsy scale/whole tone scale, use of the tritone, melodies in parallel thirds, imitation of the sound of the cimbalon
- the influence of Romantic writers and artists and evocation of natural scenes or works of art.

An example is as follows: Transcendental Étude No. 4 in D minor *Mazeppa*

- Inspired by Victor Hugo's poem *Mazeppa* based on a Seventeenth Century hero.
- Opens with spread chords in both hands spanning the interval of 10th.
- This is followed by a virtuosic, scale-like cadenza passage with both hands in octaves.
- The main theme is a slow-moving melody in octaves accompanied by scale-like parallel thirds (this represents the galloping of the horses).
- This first theme is presented using a three hand effect illustrating Liszt's Transcendental effect.
- This is followed by chromatic scales in parallel 6ths and a thundering double octave link into the repeat of the opening theme.
- The second theme 'il canto marcato' which is presented in the left hand in the middle range of the piano is also accompanied by thirds (right hand spanning the upper range of the keyboard) while the left plays the spread chords from the opening (another example of the three hand effect).
- The second part of this section features note repetition in the right hand accompaniment.
- The first theme returns as a variation of the original at a much faster tempo 'Allegro Deciso', presenting a further virtuosic challenge for the performer.
- Accompanied by rapid chordal figuration up and down the whole range of keyboard.
- The coda includes a recitative-like passage.

Content (up to a maximum of [7] available for each work chosen) [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

27

or

- (b) Comment on form and structure in the following pieces for solo piano, 1825–1890. Illustrate your answer by referring to specific musical examples.

**Sonatas** [11]**Scherzos** [5]**Ballades** [5]

Answers should refer to the following:

**Sonatas**

- Chopin – All three sonatas are based on the traditional forms of the sonata cycle, although he treated some aspects of the forms in unorthodox ways.
  - The first movements are in sonata form, with repeated expositions. In the recapitulation sections he reverses the expected order of the themes, with the second theme appearing before the first.
  - His second movements (rather than third) use traditional minuet or scherzo forms
  - The slow third movements are in ternary form
  - Two of the sonatas finish with rondo movements, but the last movement of Op. 35, unusually, is a short, fast, étude-style piece.
- Schumann – His two sonatas used the four-movement plan typical of Beethoven and Schubert.
  - The first movements are in sonata-form
  - The slow movements and scherzos in ternary or variation form.
  - Finales are in sonata or rondo form
  - The *Concert sans orchestre*, in F# minor (Op. 14, 1836), has a slow introduction in the first movement, and presents one main theme rather than two.
- Liszt – The structure of his Sonata in B minor can be seen as one long, continuous movement, or as four linked movements, forming the sections of a large-scale sonata form. Within each of the four broader sections are many shorter contrasting sections, some recurring.
  - It is a work where he used thematic transformation as a technique, e.g. B minor Sonata has four themes with all themes derived from the first

**Scherzos (Chopin)**

- Chopin's four scherzos are all based on the traditional scherzo-trio-scherzo structure, with some variation in his use of introductions, codas and repeated sections.
- The large scale of the scherzos is a result of Chopin's use of several contrasting themes within each, e.g. the B flat minor Scherzo (Op. 31) is based on three themes: an upbeat triplet run followed by chords, a brilliant figure accompanied by chords, and a lyrical phrase accompanied by broken chords.
- In each case, the trio section contrasts with its scherzo, as was customary. The trios are generally slower, more subdued and more lyrical.
  - Scherzo No. 1 in B minor, Op. 20 the slower section is in B major with the melody in the middle register, surrounded by accompaniment in both the left and upper right hands and Chopin quotes here from an old Polish Christmas song
  - In Scherzo No. 2 in B $\flat$  minor, Op. 31 Chopin draws on thematic material from the main scherzo creating the effect of a development section
  - In Scherzo No. 3 in C# minor the middle section is characterised by a chorale-like subject, interspersed with delicate falling arpeggios

AVAILABLE  
MARKS

- In Scherzo No. 4 in E Major the trio is in C# minor based on a Polish folk song

AVAILABLE MARKS

### Ballades (Chopin)

- All four Ballades are one movement works based on the principle of using one main theme in varied form, corresponding to the idea of the strophic form of the poetic ballad with elements of sonata form.
  - In the Ballade No. 4 in Ab major, Op. 47 the main theme is presented in contrasting lyrical and heroic styles and is also transformed into a secondary theme and then back to its original form.
  - Ballade No. 3 in A-flat major, Op. 47 is the only one of the four ballades not to have a *Presto con fuoco* section.
  - In Ballade No. 4 in F minor, Op. 52 the first theme undergoes four cumulative transformations/variations with decorations, counter-melodies, counterpoint, and a nocturne-like fioritura. The development of the second theme and its intertwining with the first heightens the complexity of the musical structure and builds tension as Chopin effectively combines the use of both sonata and variation form.
- Relationship of a third between the two themes with a contrast in tonality. The themes are reprised in reverse order and in the original keys for Ballades No. 1 and 2.
  - In Ballade No. 1 in G minor, Op. 23 the first theme is in G minor and the second is in E flat major. In the reprise theme 2 is transformed into a fortissimo impassioned statement.
  - In Ballade No. 2 in F major, Op. 38 the first theme is a *Siciliano* melody in F major and the second is a bravura figuration in A minor. The two themes are also contrasted in terms of rhythm, texture and register.
  - In Ballade No. 3 in A<sup>b</sup> maj, Op. 47 the first theme is in A flat major and the second is in F minor. The second theme is reprised in C# minor.

- 4 (a) Identify important achievements made by the Gershwin brothers in the composition of musicals. Refer to specific examples to illustrate your answer.

AVAILABLE  
MARKS

Answers may refer to:

Their substantial body of work, with musicals including:

- *Lady, Be Good* (1924)
- *Tell Me More* (1925)
- *Oh, Kay!* (1926)
- *Funny Face* (1927)
- *Rosalie* (1928)
- *Treasure Girl* (1928)
- *Show Girl* (1929)
- *Strike up the Band* (1930)
- *Girl Crazy* (1930)
- *Of Thee I Sing* (1931)
- *Pardon My English* (1933)
- *Let 'em Eat Cake* (1933)
- *Porgy and Bess* (1935)

Important achievements include:

- the developing style of their work, moving from the relatively lightweight earlier musical comedies to more structurally sophisticated and integrated later works such as *Porgy and Bess* (1935)
- integrated works in which the songs advance the action
- they tackled controversial issues such as war in *Strike up the Band* and racism, drugs and murder in *Porgy and Bess*
- influence of jazz and black American music in the
  - Use of blue notes,
    - e.g. *Porgy and Bess* in which the opening scene is an evocative picture of a sultry evening on Catfish Row. An on stage pianist is playing a slow Blues and in the song 'Summertime' Gershwin writes a simple modal melody built around the descending minor 3rd that is characteristic of the Blues.
    - there are strong blues thirds on 'sigh' and 'song' in "I got rhythm" from *Girl Crazy*
  - Use of swing rhythm, e.g. 'Summertime'
  - Use of portamento, e.g. 'Summertime'.
  - Big band instrumentation
  - Use of syncopation
  - Use of 16 bar blues chord sequence in 'Summertime'
- Harmonic style strongly influenced by late 1920s jazz, e.g. "I got rhythm" from *Girl Crazy*
- Use of stylised spirituals, e.g. *Porgy and Bess* 'Oh I can't sit down' which features the syncopated loneliness rhythm prominently at the end of phrases; and six-part vocal textures in 'Oh Doctor Jesus' reference to the Pentecostal Church; use of pentatonic melodies
- Influence of the Romantic style. e.g. '*Summertime*' is accompanied by lush strings and rich chromatic harmonies including augmented triads, added 6ths 7th, 9th and 13th chords to depict the mother's love and experience.
- Influence of popular song, e.g. "I got rhythm" from *Girl Crazy* in which the chorus is in 32-bar (with an extension to 34 bars) popular song form with 'middle eight' based on a circle of fifths and "The man I love", AABA from *Lady, Be Good!* and "Embraceable you" from *Girl Crazy* ABAC form

- Operatic style and continuous use of recitative in *Porgy and Bess*
- The strength of their individual songs such as ‘I Got Rhythm’ from *Girl Crazy* and ‘Summertime’ from *Porgy and Bess*.
- Use of musical motives for characters and ideas and development of motifs and melodies to communicate character’s changing circumstances and relationships and dramatic action, e.g.
  - “I got rhythm” from *Girl Crazy* in which much of the melodic content is developed from the initial four-note motif (“I got rhythm”), which is repeated, inverted, used in sequence, used on a monotone etc.
- *In Porgy and Bess*,
  - Porgy has a leitmotif containing a flattened third, and two related “loneliness” motifs; Gershwin’s changing use of the minor third interval from Porgy’s first “loneliness” motif
  - Sportin’ Life’s leitmotif contains a prominent tritone filled in chromatically as in ‘It Ain’t Necessarily So’
  - Crown’s theme is energetically syncopated
  - Bess is the only one of the six main characters that has no distinctive theme as she musically adapts to the man she is with – Crown, Porgy or Sportin’ Life, as if her fickle character is not capable of musical identity but instead must identify with his.
- building shows round the personalities and abilities of main performers, e.g. *Girl Crazy* the female belt voice of Ethel Merman and Ginger Rogers.
- Ira Gerswhin’s lyrics
  - Sophisticated, urban quality
  - Clever rhymes
  - Witty, influenced by W. S. Gilbert
  - Use of colloquial language

Content [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

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or

- (b) Choose and comment on songs, from a range of musicals, which effectively portray aspects of the characters who sing them.

Answers may comment on songs such as:

“Blow, Gabriel, blow”, sung by Reno Sweeney in *Anything Goes* by Cole Porter

- Use of trumpet and other brass instruments matches lyrical content and “brassiness” of character
- Rhythmically intricate and sophisticated, with considerable syncopation and use of triplets (“climbing higher and higher”): she is attractive, loud and charismatic, while also somewhat “out of step” with society’s conventions
- Harmonically fairly straightforward, as is Reno at heart
- Contains dance interludes, led by Reno
- Written for a strong belt voice (the character was originated by Ethel Merman).

“Lonely room”, sung by Jud Fry in *Oklahoma*, Rodgers and Hammerstein

- Minor key used to show Jud’s villainous nature and separateness from the rest of the community

- Use of a discordant ostinato and some ambiguous harmonies build up a sense of unease
- Jud’s vocal line, moving from a recitative-like section of limited range to a higher-soaring section, shows the straitened circumstances from which he intends to liberate himself
- Discordant ending confirms the listener’s unease, despite the humanising elements of the song which reveal Jud as pitiable

“Soliloquy”, sung by Billy Bigelow in *Carousel*, Rodgers and Hammerstein

- A substantial solo, and an actual soliloquy, structured as two contrasting sections, connected with recitative-style passages, which reveal two clear sides to Billy’s personality and conflict between them
- In “My boy Bill” he describes his imaginary son, and in doing so seems to be describing himself. The melody, harmony and rhythm are all straightforward, and there are “obvious” orchestral touches such as trumpet fanfares
- In “My little girl” he is describing someone other than himself, and in doing so reveals an unexpected softness and sentimentality. The musical style is more subtle and sophisticated, with augmented triads and chromatic melodic elements, sentimental string lines, and dotted rhythms which seem to refer to the character of Julie, the child’s mother
- Dramatic ending with chordal brass and rising melodic line with repeated high notes, as Billy reverts to his usual aggressive public style

“Miss Adelaide’s Lament”, sung by Adelaide in *Guys and Dolls*, Frank Loesser

- Contrasting rhythms used for Adelaide’s reading from her medical book (mainly straight quavers and crotchets) and her personal interpretation of these (mainly triplet crotchets, identifying her as one of the “dolls” in the story and also as a character somewhat out of step with the expectations of society)

“Epiphany”, sung by Sweeney Todd in *Sweeney Todd*, Sondheim

- In this song, Todd reveals his plan to kill the Judge, his determination and his vengeful attitude to all of humanity
- The musical’s “obsession” motif (D-C-E flat-F) is presented as fast string semiquavers in the introduction, making immediately plain this element of Todd’s character
- Lengthy pedal notes, sometimes made more forceful with brass scoring, enhance the tension
- Todd is given a dramatic range of vocal styles to communicate his fluctuating emotions: recitative-like, low-pitched lines (“There’s a hole in the world...”), higher, more lyrical lines (“They all deserve to die”, “And I’ll never see Johanna”) and spoken, increasingly maniacal passages (“You, sir, too, sir, welcome to the grave!”)
- The more aggressive melodies are supported with highly dissonant harmonies, while the lyrical lines are harmonised and scored in almost Romantic fashion, emphasising further their contrasting moods
- His final, highly ironic “joy” hits the song’s highest note and is supported by its most dissonant chord type

Content [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

**Section B**

**Total**

AVAILABLE  
MARKS

27

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