



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2015**

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

WEDNESDAY 10 JUNE, AFTERNOON

**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 focused

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

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

Mozart Symphony No. 40 in G minor, K550, first movement, bars 1–72¹

- | | |
|-----------------------------------------------------------------|-----|
| (a) sonata form | [1] |
| (b) exposition | [1] |
| (c) up to [4] available as follows: | |
| • appoggiatura | |
| • descending/falling sequence | |
| • anacrusis | |
| • descending/falling second/semitone | |
| • ascending/rising sixth | |
| • repetition of 3 note motif | [4] |
| (d) (i) diminished seventh [1] | |
| major [1] | [2] |
| (ii) dominant pedal | [1] |
| (e) up to [3] available as follows: | |
| • oboe and bassoon chords/homophonic/suspensions | |
| • change of harmony | |
| • modulates to relative major/B \flat | |
| • ascending/rising sequence | |
| • no accompaniment at opening | [3] |
| (f) G minor | [1] |
| B \flat (major) | [1] |
| F (major) | [1] |
| (g) B \flat minor [1] second inversion [1] | [2] |
| E \flat 7 [1] root position [1] | [2] |
| B \flat [1] second inversion [1] | [2] |
| (h) unison/octaves | [1] |
| (i) (i) Classical | [1] |
| (ii) up to [4] available as follows: | |
| • homophonic texture | |
| • predominance/prominence/dependence/reliance on strings | |
| (mainly) use of double woodwind | |
| • cello and double bass play the same part | |
| • use of natural harmonics/open notes in horns | |
| • violins/strings present the opening theme/subject/main melody | |
| • (use of) natural horns/valveless horns | [4] |

Section A

AVAILABLE
MARKS

27

27

Section B

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

- 2 (a) Comment on the following types of chamber music by Mozart.
Refer to specific examples to illustrate your answer.

trios (8 marks)**quintets** (13 marks)

Trios

- His output includes: 7 Piano Trios including the Clarinet Trio in E \flat (Kegelstatt), K498, String Trios.
- Piano dominates in earlier piano trios, e.g. in the first piano trio in B flat, K254, the violin part in the first movement accompanies and doubles the piano; the cello doubles the bassline throughout.
- The violin and cello become more independent in the second piano trio K496 in G.
- The piano is often used to decorate versions of the melody with ornaments, e.g. in the 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.
- He usually used a three movement structure of fast-slow-fast for the piano trios.
- He used as many as six movements, e.g. Trio/Divertimento for Violin, Viola and Cello in E flat, K563.
- Clarinet Trio in E \flat (Kegelstatt), K498 is scored for clarinet, viola and piano, three movements (Mt 1 Andante, Mt 2 Minuet and Trio, Mt 3 Rondo) and features dialogue between the instruments.

Quintets

- Output includes: Clarinet Quintet, K581, Quintet for piano and winds, K452, Horn Quintet K407, 6 String Quintets K174, K515, K516, K406 (an arrangement of the wind Serenade K388), K593, K614), Quintet for glass harmonica, flute, oboe, viola and cello K 617.
- He experimented with new instrumental combinations such as Clarinet Quintet (clarinet and string quartet), K581, Quintet for piano and winds (piano, oboe, clarinet, horn and bassoon), K452, Horn Quintet (uses two violas) K407, Quintet for glass harmonica, flute, oboe, viola and cello K617.
- String quartet functions as a close-knit unit within the ensemble.
- 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.
- He uses piano in contrast to and to balance with four wind instruments, e.g. Quintet for Piano and Winds, K452 (oboe, clarinet, horn, bassoon and piano). The four wind instruments are treated equally but it is the piano which has the dominant role and balances the whole ensemble. Movement three uses sonata-rondo form with each instrument in turn having the theme; all instruments play a quasi-cadenza, commencing with syncopated, imitative entries and ending with trills which lead into the coda.
- The piano is often used to introduce new themes and movements, e.g. in the Quintet for Piano and Winds K452, the piano introduces the first subject and graceful second subject of first movement. It is also used to present the rondo theme of the third movement.

- Predominant texture of melody and accompaniment, e.g. Clarinet Quintet, K581, second movement.
- Some antiphonal writing, e.g. Quintet for Piano and Wind (K452), the first movement opens with an antiphonal passage between the piano and the wind instruments
- He preferred two violas instead of two cellos in his string quintets giving the opportunity for more contrapuntal texture in the middle register.
- 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 other transitory keys he arrives in E flat minor.
- Typical four movement structure, e.g the Clarinet Quintet in A, K581. Unusually movement three has two trios; the first trio is for strings alone while the second trio is a clarinet solo over strings.

Content	[21]	
Structure and presentation of ideas	[3]	
Quality of written communication	[3]	27

- (b) Choose **three** of the following composers. Comment on **one** string quartet by each composer chosen:

Haydn

Mozart

Beethoven

Schubert

Answers should refer to some of the features of each work chosen, e.g.

Haydn's String Quartet in C, Op. 76, No. 3 'The Emperor'

First Movement

- Sonata form and use of monothematic principle.
- Motivic development is used in movement 1; the first five notes in first violin are developed throughout the first subject and first movement.
- This motif is stated on the viola in the transition and is passed on to the second violin. This is accompanied by a dotted, ascending, scalar countersubject on the second violin, which is imitated by the first violin, viola and cello in turn. The dotted figure continues in extended form in the first violin accompanied by a tonic pedal.
- The second subject starts with the opening of first subject (five note motif) on the viola in the dominant key; this is treated imitatively. The second subject modulates to the more distant keys of G minor and E flat major.
- In the recapitulation the beginning of the second subject is omitted and instead we hear a decoration of the first subject over a dominant pedal.

Second Movement

- Theme and variation form in G major based on a hymn tune he composed in honour of the Emperor Franz II.
- The theme is presented on the first violin.
- Each instrument is given equal importance as regards the melodic interest, e.g. each variation features a different instrument playing the melody (variation 1 is the second violin, variation 2 is the cello, variation 3 is the viola and variation 4 is the first violin).
- Reduction of texture: the first variation is a duet between the two violins. The viola and cello are silent.
- The chromatic nature of the cello line: in the third phrase of variation 3 and all parts are chromatic towards the end of the movement.
- Use of high register in all four instruments for the fourth phrase (climax) of the fourth variation.

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Third Movement

- Minuet and trio with the minuet in C major and the trio in A minor.
- The binary B section of the minuet develops the first three notes of the A section using imitation, inversion and sequence.
- The middle section of the trio is a development of the outer sections. The third phrase changes to the key of A major.

Fourth Movement

- Sonata form.
- The finale is in C minor instead of the expected tonic key. It doesn't return to the tonic until the second subject of the recapitulation.
- Use of multiple stopping at the beginning of the movement.

Mozart: 'Dissonance' Quartet No. 19 in C, K465

First Movement:

- Sonata form.
- 22-bar *adagio* introduction leading to the C major *allegro*.
- Use of dissonance: starts with Cs in the cello; the viola joins in with A flat moving to G; second violin on E flat; and the first violin on A.
- Development of motifs: the opening bars are developed through modulation, rhythmic extension and imitation.
- Use of chromatic scales to outline fourths and fifths.

Second Movement:

- An *andante* in F major with many repetitions of the melody.
- Use of a four note motif throughout, often in overlapping dialogue between the cello and first violin. It is heard on the second violin and cello in the coda.
- Use of part crossing.
- The melody gradually spans over two octaves.

Third Movement:

- Minuet and trio.
- The minuet is a chromatic melody which is passed through the instruments as a solo or in pairs and is answered by a unison section.
- The C minor trio uses wide melodic leaps with a regular quaver accompaniment on the second violin and viola.

Fourth Movement:

- The opening theme is characterised by the quaver rhythm which provides the momentum.
- The movement moves to an unprepared E flat for the second subject; this reappears in A flat and as a canon in D flat just before the coda. There is a false recapitulation in the remote key of E flat major.

Beethoven: String Quartet in G Op. 18, No. 2

First Movement

- Sonata form in G major.
- The first subject contains three two-bar motifs which occur separately throughout the work.
- The transition starts with unison crotchets followed by a semiquaver figure. The three crotchets are repeated in E minor on the lowest three instruments followed by the semiquaver figure in D major and then D minor on the violins.
- An inverted dominant pedal in the first violin prepares us for the second subject in the dominant, D major.
- The beginning of the second subject contains chromatic harmony.
- The opening bars of the coda are based on imitation of the third motif from the first subject group. Beethoven's codas often feature further motivic development.

Second Movement

- Ternary form in C major.
- It opens with the first violin playing a *cantabile* melody with unusual phrasing 3+3+2+2.
- The middle section is a scherzo-like *allegro* in F major.

Third Movement

- A scherzo and trio in G major.
- The B section of the scherzo features a scale over a tonic pedal in B major.
- The trio is in C major; the first section features a rising figure with trills and the middle section features octave leaps and triplets.

Fourth Movement

- Sonata form in G major.
- The first four bars of the first subject are played by the cello alone. There is an unusual number of modulations within the first subject: D major by bar 8; E minor; and C major.
- The second subject starts with the two violins alone.
- The codetta starts with imitation between the second violin, viola and first violin of the first two bars of the first subject. This is followed by inversion and diminution.
- The development starts abruptly with the first subject in E flat major.

Schubert: String Quartet No. 14 in D minor 'Death and the Maiden'

First Movement

- Sonata form in D minor.
- The first movement establishes the recurring triplet motif and the sudden dramatic shifts from *fortissimo* to *pianissimo* which are important throughout the quartet. The movement begins with a unison, *fortissimo* D followed by a triplet figure. Three bars later there is a sudden change to *pianissimo*.
- The second subject is a lyrical theme in F major with the triplets underneath.
- The second subject theme never resolves, ending each time with a false cadence until it finally dissolves into a passage of semiquavers on the first violin, which are combined contrapuntally with the second subject.

Second Movement

- Theme and five variations based on one of Schubert's lieder called '*Der Tod und das Mädchen*' (Death and the Maiden).
- The theme resembles a 'death march' in G minor' ending on a tierce de Picardie (G major chord).
- Variation 1: the melody is played on the second violin and viola in repeated triplet quavers with a descant on the first violin, which features appoggiaturas.
- Variation 2: the theme is paraphrased on the cello with the first violin playing demisemiquavers.
- Variation 3: the theme now in a high register is on the first violin in quavers followed by a two semiquaver rhythm accompanied in a *sturm und drang* character by a *fortissimo* figure changing suddenly to piano.
- Variation 4: the viola has the melody now in G major accompanied by triplets on the violin.
- Variation 5: the melody, back in G minor is now on the second violin accompanied by a semiquaver arpeggio figure in triplets on the first violin and a triplet tonic pedal on the cello. The dynamics grow from *pianissimo* to *fortissimo* leading into the final statement of the theme in G major.

Third Movement

- A scherzo featuring syncopated rhythms which occur in the opening bars.
- The outer scherzo sections in 3/4 time are in D minor with a contrasting trio section in D major featuring a descant on the first violins when this melody is repeated.

Fourth Movement

- A tarantella (6/8 metre) in rondo-sonata form, in D minor.
- The movement opens with the rondo theme in unison and also features triplets. The rondo theme recurs in disguised form.
- The first episode has a triplet accompaniment in the first violin.
- The second episode features chromatic triplets.
- The coda begins in D major but suddenly returns to D minor for the conclusion.

Content	[21]	
Structure and presentation of ideas	[3]	
Quality of written communication	[3]	27

AVAILABLE MARKS
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Question 3: Piano Music

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MARKS

(a) Choose and comment on **two** programmatic piano collections by Schumann

Schumann: *Carnaval*, Op. 9

- Consists of 21 pieces/sections each with its own literary title, many of which are named after friends, colleagues, pseudonyms and imaginary characters, e.g. Paganini, Clara Wieck (his future wife), Florestan, Eusebius, Harlequin, Columbine, etc.
- The general theme is of a masked carnival ball, a preoccupation of Schumann's.
- Uses a musical cipher ASCH, his own name in German notation.
- The individual sections are in binary form.
- The principal tonality is the key of A flat major with other closely related keys used E flat, B flat, G minor, C minor, F minor and D flat.
- The opening section *Préambule* uses a mazurka and waltz rhythm with tempi changes defining the short sections of this opening movement.
- In No. 5 the poetic character of Eusebius is depicted through septuplets, quintuplets and triplets *sotto voce*.
- In No. 6 *Florestan* is depicted by bold chromaticism, tempi changes, sforzando notes and wide leaps to the upper register of the piano.
- Movement No.12 titled *Chopin* is written in the style of a nocturne with a singing right hand melody over a broken arpeggiated left hand spanning more than two octaves.
- No. 16 *Paganini* is a portrait of the great violin virtuoso and the cross-rhythm broken chords give the effect of double stopping on the violin with difficult octave leaps.
- The final movement No. 20 '*The March of the Davidsbündler against the Philistines*' hints at the dance theme over a dominant pedal before it is heard in the bass part. (The Grandfather's dance).

Schumann: *Papillons* Op. 2

- Inspired by Jean Paul Richter's novel '*The Clownish Years/Die Flegeljahre*'.
- A set of 12 short, dance-like pieces which are a series of sketches for a carnival meant to be played through one after the other overall key of D with short introduction
- In simple sectional forms in which he uses three or four short sections, each generally repeated with some reprise of earlier material, often with introductions and codas.
- Use of ternary form, e.g. *Papillon No. 3* in which the middle section is in the relative major key of A major and the return of the A section features a canon between the right and left hands.
- All but No. 2 are in triple time with a natural dance rhythm like a waltz or polonaise (No. 5).
- The theme from No. 1 is used again in the finale showing a cyclic element.
- Three longer pieces finish the collection and No.10 has two introductions and is notable for its use of harmony – diminished sevenths and flattened sixths added to dominant harmonies.
- The finale begins with an old German folk-tune 'the Grandfather's dance' (Grossvatertanz) traditionally played at the end of a ball. It is 8 bars long, repeated for effect and after four bars of 2/4 time the 3/4 dance continues but is then interrupted by the theme from No. 1, then combined with the Grandfather's tune in the left hand.
- 6 repeated notes at the end of the finale imitate the chiming of a clock signifying the end of the carnival.
- Ends with a sustained dominant 7th chord, reducing by one note each time to depict the guests leaving

Davidsbündlertänze (Dances of the League of David), Op. 6

- A group of eighteen pieces for solo piano.
- Schumann named them after the imaginary *Davidsbündler*, Schumann's imaginary League who fought against musical Philistines, i.e. music critics and conservatives who opposed the new progressive style.
- The pieces are not true dances, but are characteristic pieces, musical dialogues about contemporary music between Schumann's characters Florestan and Eusebius. These are portrayals of facets of Schumann's own personality.
- Each piece is ascribed to one or both of them. Their names follow the first piece and the appropriate initial or initials follow each of the others except the sixteenth (which leads directly into the seventeenth, the ascription for which applies to both).
- The collection opens with a motto ('motto von C. W.') which is a reference to the opening of Clara's Mazurka op. 6 no. 5 from *soirées Musicales*. It is immediately repeated in the relative minor and by inversion of the falling second. It is used again in other movements through the collection:
 - No. 2 *Innig* (Florestan): the motto is extended into a five note falling motif in B minor.
 - No. 3 *Etwas hahnebüchen* (Eusebius): opens with the five note extension of the motto, which reappears in the bass in bar 8.
 - No. 9 *Lebhaft*, a dotted version of the motto which is transformed into a waltz.
- References to other works by Schumann:
 - No. 3 *Etwas hahnebüchen* (Eusebius): in the second section ('schneller'), he refers to the opening of *Papillons* with an altered rhythm. Bar 55 quotes the main refrain of 'Promenade' from *Carnaval* (this also appears in no. 4 *Ungeduldig* (Florestan) in the bass, no. 5 *Einfach* (Eusebius) in D, no. 7 *Nicht Schnell, Mit äusserst starker* (Eusebius) in G minor and it is used in the melody of no. 11 *Einfach* (Eusebius) in B minor.

Other programmatic collections by Schumann include:

- *Phantasiestücke* (Fantasy Pieces), Op. 12
- *Kinderszenen* (*Scenes From Childhood*) Op. 15
- *Kreisleriana* Op. 16
- *Novelletten*, Op. 21
- *Nachtstücke* (Night Pieces), Op. 23
- *Faschingsschwank aus Wien* (Carnival fun from Vienna), Op. 26

Content	[21]	
Structure and presentation of ideas	[3]	
Quality of written communication	[3]	27

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- (b) Comment on how solo piano music (1825–1890) reflected the technical development of the instrument. Refer to specific examples to illustrate your answer.

The piano underwent considerable development and refinement during this time due to technical innovations by piano manufacturers.

- The usual range of the instrument increased from about six octaves (in the 1820s) to seven, or seven and a third by the 1860s. In general, the tone of a piano varied considerably more widely between its registers than does that of a modern piano. Contrasts between the powerful bass and the brilliant upper range are exploited in many pieces of the period. This allowed for increasingly expressive and subtle effects.
- A bigger sound and fuller tone produced by the use of iron frames, rather than wooden frames, becoming the norm. This allowed for heavier strings, strung at a higher tension, producing a fuller tone and potentially louder volume
- Wider dynamic range and louder volume, e.g. contrasts of *fortissimo* and *pianissimo* in Schumann's *Toccata in C major, Op. 7*.
- Overstringing increased the sustaining power of the instrument and one of the most important developments in the sound of the Romantic piano was a new emphasis on the sustaining pedal in the work of Chopin who supplied very detailed and precise instructions for pedalling in his piano music, e.g. his first *Étude Op. 10*; Liszt meticulously indicated the use of both the right and left pedals.
- Development of virtuosic techniques, e.g. fast playing in octaves (e.g. Liszt's second 'Paganini' study), scales in thirds (e.g. Liszt's sixth 'Paganini' study), wide leaps (e.g. Liszt's *Au bord d'une source*) and glissandos (e.g. Liszt's tenth Hungarian Rhapsody).
- Creation of idiomatic piano textures, e.g. Chopin's nocturnes with their legato aria-like, ornamental right hand part supported by a rhythmically stable left hand based on wide spread broken chords, e.g. Op. 27, No. 2 in D flat major.
- Refinements were made to the action of the piano, allowing greater control on the part of the performer in techniques such as repeated notes: use of rapid repeated notes (double escapement action invented by Erard), e.g. 'La Campanella' by Liszt and the *Tarantella* from Liszt's *Venezia e Napoli*.

Content	[21]
Structure and presentation of ideas	[3]
Quality of written communication	[3]

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MARKS

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- 4 (a) Outline the musical characteristics of musicals by Bernstein. Refer to specific examples to illustrate your answer.

AVAILABLE
MARKS

Answers may refer to musicals such as:

- *On the Town* (1944)
- *Wonderful Town* (1953)
- *West Side Story* (1957)
- *1600 Pennsylvania Avenue* (1976)

1. Range of styles influenced by contemporary/popular styles such as jazz, Latin American and others

Jazz:

- In *On the Town* “Come with me” is a raucous dialogue between Chip and Hildy; his music makes boogie-woogie references and hers is influenced by blues.
- “Lonely Town” is the most typical Broadway song in *On the Town*, with a bluesy melody and an AABA form.
- “Carnegie Hall Pavane (Do-do-re-do)” begins in a stiff, classical style but becomes a parody in the style of the Andrews Sisters.
- “One hundred easy ways” from *Wonderful Town* is influenced by swing with use of blues notes.
- “Wrong note rag” from *Wonderful Town* pairs ragtime with shifting metres.

Broadway:

- “A quiet girl” from *Wonderful Town* is a fairly conventional Broadway-style song with an AABC chorus.

Other:

- “Ohio”, a duet from *Wonderful Town* in a Western swing style, in 12/8 with vocal harmonies in parallel sixths.
- “My Darlin’ Eileen”, using six part harmony, with an Irish-style solo tenor part and an orchestral interlude pastiching a jig, with the melody on piccolo.

2. Use of recurring motifs and intervals create thematic integration especially in *West Side Story*, e.g.

- The tritone, which is associated with the hate-filled gangs, e.g. both harmonically and melodically in the Prologue, harmonically in “Something’s coming” and melodically in “Maria” and later developed through melodic inversion.
- The major/minor chord, e.g. at the start of the Prologue and throughout the “Jet Song”.
- The hemiola, e.g. the 3/4 melody and 6/8 accompaniment of the “Jet song” and the alternating 3/4 and 6/8 bars in “America”.
- The tritone, major/minor chord and hemiola all recur in the “Tonight” Quintet and the main themes from previous songs are used and many are layered against each other in complex counterpoint.
- The flattened/minor seventh, e.g. “Something’s coming” and the “Jet song”.
- Similar musical material in the Prologue and the “Jet Song” with a minimal break between them for musical continuity.

3. Harmony and tonality

- Essentially tonal.
- Dissonance with striking use of the tritone in *West Side Story*, e.g. both melodically and harmonically in the Prologue.
- The major/minor third chord heard in *West Side Story* at the start of the Prologue and in the “Jet Song”.

- The use of a tonal centre such as C in *West Side Story*. Keys on the sharp side are used for the expressions of the lovers and the flat keys are related to themes of violence and hate.
 - Polytonality in *West Side Story*, in the “Tonight” Quintet, the keys of C and A are pitted against each other.
4. Complex rhythms such as the hemiola in *West Side Story*, e.g. the “Jet Song” and “America”.
5. Integrated dance and drama to an unprecedented extent.
- *On the Town* contains six important dance numbers which advance the plot; these reference the musical styles of contemporary dance, e.g. “The great lover displays himself” is a dream ballet in swing style, “Lonely Town: Pas de Deux” in a style reminiscent of Copland and “Times Square 1944” which is based on the song “New York, New York”.
 - There are 12 choreographed pieces in *West Side Story*, all with significant dramatic purpose.
 - Latin dance styles in *West Side Story*, e.g. “Mambo”, “Cha-cha” and “Cool”.
6. Orchestral Scoring:
- A very large percussion section, featuring instruments such as cowbells, castanets and slide whistle in *On the Town* and vibraphone and bongos in *West Side Story*.
 - Jazz instruments in the orchestra of *West Side Story*, such as saxophones, electric guitar and large percussion.
7. Structure
- Extended musical scenes by linking numbers with music continuing during conversation, such as that from “Mambo” through to the Balcony Scene of *West Side Story*.
 - In *West Side Story* the musical begins with the Prologue which accompanies silent action on the stage, instead of the usual medley overture.
8. More contemporary and adventurous elements added by Bernstein include:
- Canon, e.g. in the chorus of “New York, New York” from *On the Town*
 - Irregular phrase lengths, e.g. 3+3+2 divisions within phrases in the chorus of “Luck to be me” from “On the Town”.

or

- (b) Comment on solo numbers from a range of musicals composed from 1900 to the present day.

Answers may refer to numbers such as:

‘I got rhythm’, sung by Kate Fothergill in *Girl Crazy*

- Sung to entertain the customers in a saloon
- The chorus of this number has a distinctive four-note opening motif, which forms the basis of its whole structure, making it particularly catchy and integrated
- The strong, memorable rhythm (appropriately), syncopation and fast tempo make the music optimistic and attractive
- The sustained high note is very exciting
- Effective key changes in the B section
- There are strong jazz influences throughout, including a 32-bar (with two-bar extension) AABA popular song form, jazz-influenced harmonies with sevenths and extended chords, and jazzy scoring, including muted brass and percussion solos

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'Blow, Gabriel, blow', sung by Reno Sweeney in *Anything Goes*

- Main function is to entertain; also reveals and underlines elements of Reno's character
- Use of trumpet and other brass instruments matches the subject matter of the lyrics and Reno's "brassy" character
- Rhythmically intricate and sophisticated, with considerable syncopation and use of triplets ("climbing higher and higher")
- Harmonically fairly straightforward
- 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*

- A soliloquy in which Jud describes his dreams and intentions; the song adds depth to his character and makes him a credible human being rather than a pantomime-style villain
- The minor key is striking: the only one used for a song in this show
- The song is characterised by the opening discordant crotchet ostinato on woodwind: these sound tense and lonely and build up a sense of unease
- Jud's vocal melody is recitative-like, using a limited number of notes, and the accompanying chords are functionally ambiguous
- After Jud sings "And I'm better 'n that smart aleck cowhand", the melody breaks out of its straitjacket and moves freely to dramatically higher notes, showing that he intends to liberate himself from his straitened circumstances
- His final note a C sharp, forms a discord with the B minor chord which supports it, confirming the unease established at the start; this is underlined by a timpani roll
- Silent pauses and changes of speed and dynamics highlight his fluctuating emotions
- The song includes effective touches of scoring, such as tense string tremolos, harp arpeggios and glissandi in the more hopeful passages, and dramatic cymbals on the last chord

'I Cain't Say No', sung by Ado Annie in *Oklahoma*

- A song introducing Annie's character as she explains how she struggles to rein in her instincts and behave in a way that is viewed as appropriate
- The opening verse underlines Annie's indecisive temperament by alternating bars of 4/4 crotchets with 2/4 quavers, and by contrasting unison and homophonic textures.
- The main idea of the chorus is high-spirited, beginning with syncopation in the melody and the crisp sound of a snare drum on the off beats
- The accompaniment to the B section adds a raunchy touch, with a swooning chromatic line, violin acciaccaturas and splashes of woodwind colour
- A colourful harp glissando leads into the final section, which uses some chromatic harmony to increase the effectiveness of the climactic final perfect cadence
- Effective tonic/dominant pizzicato bass

'Soliloquy', sung by Billy Bigelow in *Carousel*

- 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, with straightforward melody, harmony and rhythm, and "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, delicate glockenspiel passages 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
- Effective use of timpani

‘Miss Adelaide’s Lament’, sung by Adelaide in *Guys and Dolls*

- 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)
- Whimsical interplay and conversation between soloist and orchestral instruments, e.g. sighing violins at “la grippe”
- Lavish orchestral scoring as she describes the trip she expected to lead to her engagement
- Big finish from the band followed by “extra” lighter notes to accommodate her final sneezes

‘Epiphany’, sung by Sweeney Todd in *Sweeney Todd*

- In this song, Todd reveals his plan to kill the Judge, his personal determination and his vengeful attitude to all of humanity
- This number has a central position in the structure of the musical, just before the end of Act I: this reflects its central position in the dramatic action, as the moment in which Todd makes his decision to take revenge in murder
- 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

‘I’m Not That Girl’, sung by Elphaba in *Wicked*

- A poignant song in which Elphaba processes complex feelings about rejection
- A basic 4/4 metre contains carefully placed 6/4 moments (e.g. “hearts leap in a giddy whirl: he could be that boy”), seeming to give her time to process her painful feelings about not being wanted
- The diatonic A sections allow for simple and direct expression of her pain
- More chromatic writing in the B sections (“ev’ry so often...”) illustrates her wish to escape into fantasy
- The final chord is an inversion of the dominant, with a very low melodic note, showing that she is still full of potential and determination

- Much of the accompaniment is simple and delicate, with an effective four-chord repeated pattern, frequent use of high pitches and expressive fretless bass allowing Elphaba to communicate the emotions mentioned above in an intimate way

Content	[21]	
Structure and presentation of ideas	[3]	
Quality of written communication	[3]	27

Section B

27

Total

54

AVAILABLE MARKS
27
54