



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2016**

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

THURSDAY 16 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

1 Compulsory area of study: Music for Orchestra, 1700–1900.

Beethoven: Violin Concerto in D, Op. 61, third movement Bars 111–162

- (a) sonata rondo/rondo [1]
- (b) homophonic [1]
- (c) up to [4] available as follows:
- rising sequence
 - imitation
 - modulation/change of key
 - repetition
 - fragmentation [4]
- (d) Bar 113 D (major) [1]
 Bar 127 G minor [1]
 Bar 133–34 D minor [1]
 Bar 143 Bb (major) [1]
- (e) (i) tonic pedal [1]
- (ii) up to [5] available as follows:
- melody taken by the bassoon [1]
 - *solo* violin decorates/countermelody [1] *with rising/falling/semiquaver arpeggios* [1]
 - lower strings/cellos and double basses play pizzicato [1]
 - upper strings/violins and violas on the weak beats/off beat
 - oom cha cha [1] [5]
- (f) up to [2] available as follows:
- turn [1]
 - rising sequence [1] [2]
- (g) (i)
- | | chord [1] | position/inversion [1] |
|----------------------|-----------|------------------------|
| Bar 157 ¹ | G minor | second inversion |
| Bar 159 | A7 | root position |
| Bar 160 | G minor | first inversion |
- [6]
- (h) (i) Classical [1]
- (ii) up to [2] available as follows:
- predominance/prominence/dependence/reliance on strings
 - homophonic texture
 - dialogue between orchestral sections/instruments
 - horn and trumpet parts are restricted to notes of the harmonic series
 - (mainly) use of double woodwind
 - cello and double bass play same part [2]

AVAILABLE
MARKS

27

Section A

27

Section B

Answer **one** question on your chosen Area of Study.

AVAILABLE
MARKS

- 2 (a) Choose and comment on **three** pieces of chamber music by Haydn.
Examples chosen may include the following:

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.
- The development modulates widely and treats the opening motif in imitation and diminution.
- 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.

Third Movement

- Minuet and trio with the minuet in C major and the trio in A minor.
- The B section of the minuet develops the first three notes of the A section using imitation, inversion and sequence.
- The second section of the trio is a development of the first section during which the theme appears in 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.

String Quartet in D, Op. 64, No. 5 'The Lark'

First Movement

- Sonata form
- The first subject has three ideas: the first is a staccato theme on the second violin, viola and cello which continues as the accompaniment; the second is a soaring theme on the first violin which opens with four repeated notes followed by the leap of a sixth giving it the nickname 'the lark'; the third is a three bar figure featuring an acciaccatura and dotted rhythm.
- The second subject, which is in the expected dominant key, features a syncopated theme followed by a staccato, triplet descending scale.
- The development section opens with a complete version of the first subject from the first violin and eventually in octaves in the subdominant, G major. It passes through E minor and F# minor and features six bars of the triplet figure in unison octaves ascending and descending.
- The first 8 bars of the first subject, the opening of the second subject and the bridge passage are omitted in the recapitulation. After a pause there is a second more condensed recapitulation.

Second Movement

- Slow movement in the dominant key can be interpreted as in ternary form although the B section does not have new and contrasting theme.
- The development of the opening melody is in the tonic minor followed by a decorated version in the tonic major.

Third Movement

- Minuet and trio in the tonic
- The minuetto is in binary form and the A section ends in the dominant.
- The trio is in the tonic minor (D minor) and modulates to its relative major at the end of the first section. Midway through the second section the cello plays the opening of the violin part from the first section and the first violin plays an altered version of the viola part ending in D minor.

Fourth Movement

- The finale features continuous semiquavers.
- The first section is in the tonic and returns at the end of the movement followed by the coda.
- The second section is a fugato in the tonic minor featuring a new theme on the first violin over continuous semiquavers on the second violin. The second violin, cello and viola enter with the theme in turn over the continuous semiquavers.
- D major restatement of semiquaver material.

String Quartet in C, Op. 74, No. 1

First Movement

- In sonata form but with only one theme rather than two contrasting themes.
- There is a two bar introduction consisting of a perfect cadence in the tonic key, followed by the 8 bar first subject.
- The transition opens with imitative entries in quavers starting with the first violin followed by the second violin and viola in thirds and then the cello.
- The second subject is in the expected dominant key but starts as a restatement of the first four bars of the first subject before moving on to new material which consists of quavers and semiquavers.

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MARKS

- The development starts with the first subject passing through E flat major and B flat major and it is later heard in A minor.
- The recapitulation includes a short fugato based on a decorated version of the first subject.
- The first three bars of the second subject are altered.

Second Movement

- Sonata form, G major, 3/8
- The transition moves to E minor before modulating to the dominant
- In the development the first subject is heard in E flat, A minor and G major
- The recapitulation features a more decorated version of the first subject
- The long coda features the first subject in imitation starting with the cello then the viola, then the second violin and finally the first violin. This is repeated decorated with lower auxiliary notes. The two phrases conclude with a perfect cadence, emphasised with pauses in the unexpected key of C# minor before returning to the tonic at the end of the movement.

Third Movement

- Minuet and trio in C major
- The minuet is in binary form and ends with a passage incorporating a sustained dominant pedal followed by a repeated tonic pedal.
- The trio is in the unexpected key of A major

Fourth Movement

- Sonata form in C major based on one theme
- The second subject melody opens the same as the first subject but in the dominant key. The theme is now played on the second violin while the first violin plays a semiquaver countermelody
- The codetta contains a double pedal.
- The development consists of a fugato using the theme and the semiquaver countermelody.
- The recapitulation states a shortened version of the first subject and a longer version of the second subject.

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

- (b) Comment on the main characteristics of the following movements found in chamber music between 1750 and 1830. Illustrate your answer by referring to specific works.

first movements

minuet and trios

First movements (up to 11 marks available)

- The first movements are generally in sonata form and consist of an exposition, development and recapitulation
- Many works include a slow introduction, e.g. Mozart's Piano and Wind Quintet, K452 starts with quite a long largo introduction, also Schubert's Octet in F major D. 803.
- The exposition consists of two subjects; the first in the tonic key with a transition section modulating to the dominant for the second subject, e.g. Haydn's String Quartet/Divertimento Op. 1 No. 1 the first subject is in B flat major and the second is in F major.
- In minor key works the second subject is in the relative major, e.g. Haydn's String Quartet Op. 17 No. 4 the first subject is in the tonic C

minor (although it is restated, reharmonised in E flat major) and the second is in E flat major.

- The development section explores the themes from the exposition and explores a range of tonalities, often 'distant' keys, e.g. development section of Haydn Op. 74 No. 1 moves to E flat major. Mozart sometimes introduces episodic material.
- Haydn often uses dramatic devices to delay the recapitulation such as in his String Quartet Op. 17 No. 4 he uses silence followed by a brief canonic section followed by a 'false' statement of the opening material in E flat major.
- In the recapitulation both themes are stated in the tonic. In Haydn's String Quartet Op. 1 No. 1 shortened versions of the two subjects are used.
- A coda was often used to round off the movement.
- Monothematicism is used in later chamber music where the whole movement stems from a single motive, e.g. Haydn's String Quartet Op. 33 No. 2 the main musical material in the first movement is derived from the first two bars, a three note motive initially heard on the first violin.

Minuets and Trios (up to 10 marks available)

- Third movements are usually in minuet and trio form; usually a ternary Minuet section followed by a shorter ternary trio. Minuets and trios are generally in rounded binary form.

Minuet

- Written in the dance style of triple time.
- Use of a da capo in the Minuet (normally without repeats), e.g. Haydn's String Quartet in C Op. 76 No. 3, Beethoven's String Quartet, E \flat Op. 127, Mozart's String Quartet, E \flat K428, Schubert's String Quartet, D No. 46.
- Some Minuet and Trio movements employ strict canon, e.g. Haydn's String Quartet, Op. 76 No. 2 in D minor.
- Faster tempo in later works, e.g. Presto in Haydn's Op. 77 No. 2.

Trio

- Most trios are in the same key as the minuet or in closely related keys such as the tonic minor or the relative major.
- Examples of tertiary or unrelated key relationships, e.g. Haydn's later String Quartets have striking tonal contrasts such as in String Quartet in F Op. 77 No. 2 in which the minuet is in F major and the trio is in D \flat .
- A typical trio has a lyrical melody played by the first violin, with inner instrumental lines playing a quaver accompaniment pattern and the cello providing a harmonic framework, e.g. the trio in Mozart's String Quartet, K458.
- Usually lightly scored with a lighter texture than the minuet, e.g. the trio in Beethoven's Sextet, in E \flat major Op. 71 is scored for woodwind.

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

- 3 (a) Comment on the main characteristics of Liszt's solo piano music. Illustrate your answer by referring to specific works.

Liszt's piano repertoire included études, rhapsodies, character pieces, arrangements, a sonata and programmatic pieces such as *Années de Pèlerinage*.

Piano Style

Piano writing was very virtuosic, using specific virtuosic techniques such as:

- rapid descending octaves, e.g. second Paganini study
- large leaps
- chromatically descending figurations in both hands
- contrapuntal effects
- use of full range of the piano
- arpeggiated and scalic passages, present in almost all of Liszt's works
- improvisatory/cadenza-like passages, e.g. *Ricordanza*
- Transcendental technique in which Liszt, aided by the pedal, makes the piano sound like an orchestra, exploring the timbral resources of the developed instrument. Examples include: *Mazeppa* showing a three-handed effect; transcription of the overture to *Tannhäuser* illustrating the effect achieved by pianistic means: descending string passage written in octaves followed by single notes, the pianist can pass his hand over the thumb; the bass is filled out with repeated chords
- rapid chordal figuration

Melody, Harmony and Tonality

- moves away from Romantic harmonies
- more use of chromaticism
- use of diminished/augmented chords
- use of rapid note reiteration, e.g. *la campanella*
- use of parallel intervals, e.g. 3rds/6ths/octaves, e.g. *Mazeppa* uses 3rds, Paganini Study No. 2 uses octaves
- nationalistic features such as use of the tritone, whole-tone scale, gypsy scale, imitation of sound of cimbalom, e.g. Hungarian Rhapsodies, *Années de Pèlerinage*
- melodies often shrouded in virtuosic passage work, e.g. B minor Sonata
- replaced the circle of fifths with the circle of thirds, e.g. C sharp major followed by E minor in Sonnet 104 of Petrarch in the Italian *Années de Pèlerinage*; D minor followed by F sharp major in the exposition of *Dante* Sonata from the Italian *Années de Pèlerinage*
- Exploration of the whole-tone scale and dissonance, e.g. *Bagatelle sans tonalité*.

Form/Structure

- a move away from formal structures, e.g. the B minor Sonata which is a one movement work with three distinct sections
- used thematic transformation as a technique, e.g. B minor Sonata has three themes with the second and third themes derived from the first
- monothematic works in which a single theme is developed through changes in mode, tempo, etc.
- use of ternary form structure, e.g. études
- Rhapsodies in two or more contrasting sections, influenced by *verbunkos* gypsy — dance and *czardas*; slow *lassu* and dramatic *friss* or *friska*.

Character Pieces

- were influenced by scenes of nature, Michelangelo, Petrarch, recreates thunderstorms, singing birds, water running, works of art or religious themes

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Arrangements/Transcriptions

Liszt's series of transcriptions are simple and straightforward, in keeping with the spirit of the music, e.g.

- *L'idée fixe*, a short piece based on the main theme of Berlioz's *Symphonie Fantastique*
- he transcribed Beethoven's symphonies Nos. 5–7
- he transcribed six Polish songs by Chopin
- his arrangements of five original Hungarian folksongs
- his arrangements of Paganini's violin studies

However, others use the original material as the starting point for a free paraphrase, e.g. *Reminiscences de Don Juan*.

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

- (b) Comment on the characteristics of the following genres of solo piano music between 1825 to 1890. Illustrate your answer by referring to specific works.
- | | | |
|-----------|--------|------------|
| nocturnes | études | rhapsodies |
|-----------|--------|------------|

(up to [7] available for each)

nocturnes

- influenced by those of the Irish composer John Field who established the nocturne as a piece in which an ornamental, aria-like style melody is accompanied by widespread arpeggios, played with the sustaining pedal
- Influence of Rossini and Donizetti is seen in the aria style melodies, coloratura runs and writing in thirds and sixths.
- Chopin's are quite varied in style and form and many begin in the manner of Field's model
- The texture usually consists of a right hand melody accompanied by block chords or arpeggios in the left hand and often includes an inner melody, e.g. the coda of Chopin's Nocturne in D flat major.
- the melody is usually ornamented by grace notes, coloratura runs and elaborate ornamental figures (*fioritura*)
- the melody is often presented in parallel thirds, sixths and at the climaxes in octaves exhibit regular balanced phrasing organised in a simple repetitive scheme
- some of Chopin's nocturnes preserve the same character all the way through like Field's model; the majority depart from this by introducing a contrasting middle section in a new key that uses different thematic material and a different style of writing and often includes a transitional passage and coda; e.g. in Chopin's Nocturne in F sharp, Op. 15 No. 2 the middle section is "doppio movimento" (twice the speed, "sotto voce" in an undertone), features a syncopated chordal bass and a right hand quintuplet figure with a dotted melody above it.
- Frequent use of the turn or the inverted turn followed by wide leaps in the right hand melody.
- Any occurrence of virtuosity is subservient to the melody.
- use of chromaticism.

études

- designed primarily to improve a pianist's technical ability such as:
 - right hand arpeggios spanning the range of the piano, e.g. Chopin Étude Op. 10 No. 1
 - chromatic hand passages e.g. Chopin Étude, Op. 10 No. 2

- scales, and scales in thirds and sixths, e.g. Liszt's Transcendental Étude No. 4
- syncopations
- octaves, e.g. Liszt's Paganini Study, No. 2
- left hand melody and wide left hand leaps, e.g. Schumann's *Études Symphoniques* Op. 13
- cantabile lyrical playing, e.g. Liszt's Transcendental Étude No. 3 *Paysage*
- echo effects
- glissandi, e.g. Liszt's Paganini Study, No. 5
- may resemble virtuoso character pieces, e.g. Chopin's études; Schumann's first set of studies were based on Paganini's *Caprices* Op. 3 for solo violin
- some études are in ternary form structure in which the central section is similar to the outer sections in style and mood but modulates into distant keys
- central sections are often based on the same material but transformed – known as thematic transformation
- Liszt revised his études during his performing career and this demonstrates the progress he made in his own technique, e.g. *Mazeppa* began as a study in thirds but evolved into a piece where a slow octave melody is accompanied by fast chordal figuration across the whole range of the keyboard
- Liszt's Transcendental Technique in which Liszt makes the piano sound like an orchestra
- rapid chordal figurations
- fast moving semiquavers
- recitative-like passages

rhapsodies

- Liszt wrote 19 Hungarian Rhapsodies and 1 Spanish Rhapsody
- Three of these have descriptive titles: *Héroïde-élégiaque* (Rhapsody No. 5), *Le Carnaval de Pest* (Rhapsody no. 9) and *Marche de Rákóczi* (Rhapsody No. 15).
- These were virtuosic, bravura display pieces.
- He based these on what he believed to be Hungarian gypsy melodies. Although the music he used was in fact composed for salon entertainment, it does include many features of Hungarian folk music.
- The structure is often loose and influenced by the *verbunkos*, a gypsy dance in two or more contrasting sections and the *czardas*: the opening section (*lassú*) is usually slow and melancholy and the final section (*friss* or *friska*) is generally dramatic and brilliant, e.g. Rhapsody No. 13 in which the opening slow section presents two different melodies in a rhapsodic manner and develops two motives from the second melody over a chromatically moving bassline.
- He often uses the gypsy scale, using the augmented fourth, the minor sixth and the major seventh.
- He often imitates on the piano the sound of the cimbalom, e.g. the opening *lento a capriccio* of Rhapsody No. 11 in A minor and Rhapsody No. 12 in C# minor.
- Use of rhapsodic effects such as phrases commencing with very long, slow moving notes with sudden rapid ornamental figures, e.g. Rhapsody No. 8 in C# minor which opens in free rhythm without a time signature. This also occurs in the Rhapsody in D minor and Rhapsody No. 2 in C# minor.
- Use of recitative-like phrases and short cadenzas.

- Presentation of the melody in parallel thirds, e.g. Rhapsody No. 1 in C# minor.
- Use of drone bass

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

- 4 (a) Comment on songs from musicals which portray the personalities of the characters who sing them. Illustrate your answer by referring to specific works from a range of musicals.

Answers may refer to characters such as:

Reno Sweeney, from *Anything Goes*

- Her music is rhythmically intricate and often syncopated, reflecting a bold, brassy personality somewhat out of step with the expectations of conventional society.
- Triplets are especially characteristic of her music (e.g. “I get a kick out of you”, which features many triplets, both crotchets and minims; “Blow, Gabriel, blow”, where she sings crotchet triplets when she is “climbing higher and higher”).
- Other characters in the musical are influenced by Reno’s rhythmic style, e.g. Hope, singing triplets in “The gypsy in me”, and Billy, who takes on Reno’s syncopations in his duet with her, “You’re the top”.

Characteristic song: “Blow, Gabriel, blow”

- The use of trumpet and other brass instruments matches the lyrical content and Reno’s “brassiness” of character.
- The rhythms are 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.
- The harmonies are fairly straightforward, as is Reno at heart.
- The song contains dance interludes, led by Reno.
- It was written for a strong belt voice (the character was originated by Ethel Merman).

Porgy, from *Porgy and Bess*

- Gershwin portrays him by means of a number of related leitmotifs:
- A five-note leitmotif (BBEGE), with a striking flattened third, accompanied by parallel chromatic chords; it features a short-long, Lombard rhythm;
- A “loneliness” theme of a falling minor third interval;
- A second “loneliness” theme of a major second and a prominent syncopated (short-long, Lombard) rhythm

Characteristic songs

- In the “Buzzard Song” (later deleted from the score) Porgy sings the minor third ideas of his first loneliness theme, but the major second motif of the second theme is contracted to a harsher-sounding minor second to show his loneliness intensifying.
- In his duet with Bess, “Bess, you is my Woman Now”, the first loneliness theme is used in the introduction, but Porgy himself does not sing it. Instead, it appears in Bess’s melodic line, demonstrating that she has absorbed his loneliness.

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MARKS

- In “Oh, I Can’t Sit Down”, Gershwin includes both the minor third idea and the syncopated idea. During this song, Bess is invited to join the community picnic, which will sow the seeds of her eventual desertion of Porgy and therefore make him lonely once more.

Jud Fry, from *Oklahoma*

- Jud is an outsider and a misfit within the context of the musical; he is the villain of the drama, determined to separate the heroine from the hero, but his solo “Lonely room” portrays him in a human rather than stereotypical way.

Characteristic song: “Lonely room”

- A minor key is used (the only one in the musical) to show Jud’s villainous nature and separateness from the rest of the community.
- Rodgers uses a discordant ostinato and some ambiguous harmonies to build up a sense of unease.
- Jud’s vocal line moves from a recitative-like section of limited range to a higher-soaring section, shows the straitened circumstances from which he intends to liberate himself.
- The discordant ending confirms the listener’s unease, despite the humanising elements of the song which reveal Jud as pitiable.

Billy Bigelow, from *Carousel*

- Billy is arrogant, over-confident and brusque, but he has a tender side, which is revealed only occasionally.
- In the “Bench Scene”, his first confession of weakness and dependency is given only by the music and not by his own words: it is subconscious rather than conscious.
- In the reprise of “If I loved you”, Billy’s entry in mid-song, on a strong B flat minor chord, demonstrates the sincerity he eventually achieves.

Characteristic song: “Soliloquy”

- 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

Sweeney Todd, from *Sweeney Todd*

- Throughout the musical, Sweeney Todd/Benjamin Barker is motivated by revenge for the Judge’s actions against his wife and daughter.
- Sondheim’s four-note “obsession” motif (D-C-E flat-F) is therefore a key to his character, and is presented in various versions, e.g. as the musical climax of “The Ballad of Sweeney Todd”, when Todd rises from the grave, and after “so lost and, oh, so beautiful” in “There was a barber”.

- In Sweeney’s duet with the Judge, “Pretty women”, the Judge takes Todd’s sprightly melody at face value, but the metres, generally 5/8 but erratic and frequently changing, convey a sense that all is not as it should be.

Characteristic song: “Epiphany”

- 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	[3]
Quality of Written Communication	[3]

or

- (b) Choose **three** musicals composed during the period 1919 to 1942. Comment on the main musical characteristics of each work chosen.

Examples may include:

Showboat (1927, Kern/Hammerstein)

- One of the first more integrated musicals, with three-dimensional characters and serious subject matter
- Use of musical leitmotifs to integrate music and drama and make links between the past and the present
- Interval of a fourth to represent the river and nature
- A family of river-linked motifs (e.g. “Cotton blossom”, “Ol’ Man River”) based on fourths, divided into a tone and a minor third
- Themes transformed musically to match dramatic action, e.g. “Can’t help lovin’ that man”, presented as a lyrical solo, a faster ensemble, and a ragtime tune
- Expressive use of musical elements to convey dramatic action, such as in the scene of Ravenal and Magnolia’s first meeting e.g. Make Believe
- Use of the banjo in the orchestra references popular music
- Mild elements of syncopation, such as in “Ol’ Man River”, structured in 32-bar AA¹BA² form
- Includes a range of dance numbers, some based on contemporary popular styles
- Black musical style, e.g. Work song, Ol’ Man River, Ragtime, use of Blues notes

AVAILABLE
MARKS

Girl Crazy (1930, Gershwin/Gershwin)

- A musical comedy based around effective songs and on the abilities of its first main performers
 - E.g. Ethel Merman, making her Broadway debut as Kate, singing “Sam and Delilah”, “I got rhythm” and “Boy! What love has done to me”, showcasing her powerful belt voice and ability to sustain a note
- Strong songs in contemporary popular style, e.g. “I got rhythm”
 - AABA popular song form, with jazz-influenced harmonies and blues thirds in the melody
 - Based around a distinctive four-note rhythmic motif
 - Verse functions as an introduction to the more important chorus, a common trend in contemporary musicals
- The band includes three saxophones, a brass section of six, drum kit and guitar (along with a harmonica and three ocarinas for Western colour)

Anything Goes (1934, Porter)

- A musical comedy structured around a series of effective songs, rather than an integrated work
- Parodies a range of styles, such as a sea shanty, e.g. "There'll always be a Lady Fair", a hymn "Public Enemy No.1" and an Australian folk song, "Like a Blue Bird"
- Communicates character effectively
 - E.g. Reno Sweeney (also first played by Ethel Merman), whose music is rhythmically intricate, with syncopation and triplets, but harmonically straightforward “I get a kick out of you” is largely triplet-based
 - Hope’s music acquires some triplets as her personality becomes more like Reno’s, e.g. “Gypsy in me”
 - Billy’s music is influenced by Reno’s when he is with her, e.g. “You’re the top”
- The band includes six saxophones, a strong brass section, large drum kit and many other percussion instruments
- Jazz influences are apparent throughout, e.g. in scoring, syncopation and use of seventh chords
- Striking tap dance numbers include “Anything goes” and “Blow, Gabriel, blow”
- Includes a List song "You are the Top"

Porgy and Bess (1934, Gershwin/Gershwin)

- A more integrated musical; may also be categorised as an opera
- Influenced by jazz and black American music
 - Use of blue notes, e.g. in “Bess, you is my woman now”
 - Much use of syncopation
 - Polyrhythmic drumming (“I ain’t got no shame”) pastiches styles heard by Gershwin on Folly Island
 - Six-part vocal textures in “Oh Doctor Jesus” reference the style of the Pentecostal church
 - Blues portamento, swing quavers, e.g. Summertime use of pentatonic scale
- Romantic styles e.g. Summertime with chromatic harmony and added 7th, 9ths and 13th; lush strings
- Musical leitmotifs represent characters and ideas, e.g.:
 - Porgy has a leitmotif containing a flattened third, and two related “loneliness” motifs
 - Sportin’ Life’s leitmotif contains a prominent tritone and chromaticism to portray the happy dust
 - Crown’s theme is energetically syncopated

AVAILABLE
MARKS

- Bess has no motif but adapts to the man she is with
- Motifs are developed to reflect the dramatic action, e.g. changing use of the minor third interval from Porgy’s first “loneliness” motif
- The band has no saxophones, but does include both drum kit and xylophone
- through composed

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

Section B

27

Total

54

AVAILABLE MARKS
27
54