

Teacher Resource Bank

GCE Music

MUSC1 Exemplar Essays



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These essays are taken from the June 2009 examination series and are reproduced exactly as written by the candidates.

Commentary

In order to fulfil the requirements of the mark scheme in the top band, band 4, candidates will need to be able to demonstrate that they have a detailed and comprehensive knowledge and understanding of the music in their answer. The mark bands are given on the next page.

Answers at this level will make a wide range of salient points, supported by detailed musical examples/references to the score. Candidates will be able to write in a mature style, with correct spelling, grammar and punctuation, and present well-structured arguments which give a detailed and informative answer to the question. Answers will exhibit a fluent use of appropriate musical vocabulary.

This is clear in the essays of the candidates who achieved full marks. Their responses may go beyond that needed to access band 4 and it is clearly evident that they focus on answering the questions in a mature style, with a detailed and comprehensive knowledge and understanding of the music. Not every point is made, but there is a wide range, covering most of the significant features. Statements and discussions are presented in a clear, logical manner, supported by judicious reference to the score. It is worth reminding candidates that, in the Mozart questions, where they have access to an unmarked score, it is not necessary to copy out musical examples. Precious time is often wasted in this way, when bar numbers would have sufficed.

This degree of understanding, and the ability to convey it in a clear, informative manner is evident in all of the essays which have achieved marks of 16 – 20; the variation in the amount of detail or discussion in the candidates' answers is reflected in the precise mark.

By comparison, candidates F, P and Q wrote essays which did not access band 4. In the case of candidate F there is clearly an understanding of and relevant response to the question. A range of points are made, and these are supported by references to the music. The mark of 14 places it towards the top of band 3; it may be particularly helpful to compare this with:

- (i) Candidate E's essay, which answers the same question (7) but with greater depth and discussion, and
- (ii) Candidate G's essay, which was awarded 20 marks for an answer to the other question on the same area of study.

These illustrate (i) the difference between the levels of response expected for bands 3 and 4, and (ii) different styles of response which display the characteristics of a band 4 essay.

Candidate Q has been awarded marks towards the top of band 2. There is good discussion of the social aspects of the pieces, so that the points made are relevant. In this sense, the essay exhibits features of band 3. However, statements are made with little depth of discussion and are supported by few musical examples. There is **some** knowledge of specialist musical vocabulary. These are features which suggest that the essay belongs in band 2.

As a general guide, the descriptive elements found in the bullet points in the mark scheme may be useful in gauging where a response may be graded according to the mark bands. In band 4 these are: 'detailed', 'clearly answers the question', 'fluent', 'convincing', while in other bands the descriptors used indicate less detailed and perceptive responses. When marking an essay, these descriptors are used in making initial judgements, leading into a mark band, which are then refined when considering how the different features discussed correspond to the mark scheme.

MARK BANDS FOR SECTIONS B AND C

Band 4 (16–20)

- Comprehensive knowledge and understanding.
- Content clearly answers the question set.
- A range of points made are supported by detailed musical examples/references to the score.
- A fluent use of appropriate specialist vocabulary.
- Detailed comments on the contextual aspects of the music studied, where appropriate.
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in the spelling, grammar and punctuation.

Band 3 (11–15)

- Sound knowledge and understanding.
- Content shows a relevant response to the question.
- A range of points made are supported by some musical examples/references to the score.
- An appropriate use of specialist vocabulary.
- An awareness of the contextual aspects of the music studied, where appropriate.
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation.

Band 2 (6–10)

- Some knowledge and understanding.
- Some points are relevant to the question.
- Some points are supported by musical examples/references to the score.
- Some evidence of the use of specialist vocabulary.
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation.

Band 1 (0–5)

- Limited knowledge and understanding.
- The answer may not address the question.
- Points made are general and unfocused with little reference to the music/ score.
- Limited use of specialist vocabulary.
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

Question 5

Set work – Mozart: *Symphony No. 41 in C, K.551*, 1st and 3rd movements

Describe the ways in which the composer makes use of form and tonality in the first movement of this symphony.

Candidate A

Mozart's symphony number 41 is based on sonata form.

A traditional sonata form movement consists of 3 main sections.

Firstly an exposition, in which the tonic key is established and themes are introduced.

Usually a first subject, a transition passage to the dominant, a second subject in the dominant key and finally a codetta reinforcing the dominant key.

Mozart does make use of this form.

The movement opens with an assertive unison tutti fanfare in which brass + timpani hammer out the tonic (C major) 3 times while the rest of the orchestra reinforce the tonic key by rising triplet semiquavers from the dominant to tonic. (Bar 1 – 2, motif a.)

This is followed by a more sophisticated phrase played only by the string section, with a violin 1 melody composed of a dotted crotchet and quaver rhythm, decorated with expressive dissonances. (Bars 3 – 4, motif b.)

The third idea to be heard is a fanfare like passage containing a dotted rhythm for woodwind, extrovert double and triple stops for 1st violins and a scurrying downward demisemiquaver for violin 2 and viola.

This passage, bars 9 – 23, reinforce the tonic key of c major because for bar 15 only tonic dominant harmony is used, leading to an unharmonised dominant chord at bar 23.

This leads into the transition, bars 24 – 55, which is slightly lengthier than expected.

At bar 24, Mozart composes a varied reprise of the opening in which the former contrast of motifs a and b is diluted.

This is due to a countermelody which floats above the motifs, bridging the former silence between them. This section bar 24 – 37 is also piano, not forte. Mozart establishes the tonality of G major (dominant) at bar 37 with a varied repeat of the beginning of the transition, bar 24.

Here a dominant pedal (G) can be heard across 5 octaves while Mozart develops motif b in sequence. To introduce the second subject, at bar 56, in the key of G major, Mozart uses a 7 bar passage of dominant preparation for this, bars 49 – 55, of which refers to bar 9 – 14 of the first subject, composed of a series of cadential figures.

The second subject begins at bar 56, with a completely new melodic idea as expected, an ascending chromatic motif played by the 1st violins.

A chromatic link played at bar 61 sees a varied repeat of the previous phrase now doubled an octave lower by bassoons.

Mozart uses a chord of Vd^7 at bar 67 to trigger a four bar extension, of cadential figures, ending with 3 crotchet chords of V^7 at bar 79.

The general pauses used by Mozart are quite unusual and lead to unexpected ideas.

At bar 81 Mozart plunges into C minor for two bars before moving chromatically to a chord of C major of which is chord IV in G major, in the weightiest perfect cadence heard yet.

Mozart re-establishes the G major tonality at bar 89 of which is a more energetic version of bar 39 of the transition.

At bar 99, the tutti breaks off leaving violin 1 to play an unaccompanied arpeggiation of chord V⁷.

Another general pause at bar 101 leads into the closing theme, of which is an addition to 'expected sonata form.' A completely new melodic idea containing staccato + legato phrasing, starting with a long anacrusis.

At bar 111, the codetta as expected appears reinforcing the key of G major through a series of cadential figures. Bars 117 – 120 refer to bars 15 – 16 but in the key of G major not C major.

The next section of sonata form is known as the development in which themes are transformed + distant keys are introduced.

Mozart immediately jumps into the key of E^b major at bar 123 with a transposed restatement of the closing theme, with slight rescoring.

The first thematic development occurs at bars 133 – 153 in which Mozart turns the simple cadential figure of bar 108 (closing theme) into one of the most harmonically complex and energetic section.

Lively dialogue between upper and lower strings of bar 108 motif is treated in rising sequence from E^b major, through F minor, to G minor at bar 138.

From 139, Mozart develops the motif further forming a falling two-beat melodic sequence underpinned by a circle of 5ths progression reaching C minor at bar 143 – 144.

Immediately, as the counterpoint continues he rises rapidly through perfect 5ths. An imperfect cadence of A minor at bar 152 – 153, using an Italian 6th is then repeated in decorated form by strings + woodwind as the texture thins.

The music moves chromatically, bars 157 – 160 from chord V⁷ of A minor to V⁷ of F major.

At bar 161 Mozart introduces a further development section of the opening bars, but in F major.

To get back to C major another circle of 5ths progression is used at bars 171 – 175, before another passage of dominant preparation from bar 179.

This is approached by another augmented 6th chord (German) in bar 179 in which the A^b and F[#] move chromatically outwards to a G.

An internal 6 bar dominant pedal for horns appears before descending scales of C major leading into the recapitulation.

The final section, of sonata form is the recapitulation in which the exposition is repeated however adapted to stay centred on the tonic.

Therefore the transition, second subject etc. which were in G major are altered to stay in C major.

The major difference, in this movement is the coda which is an expanded version of the original codetta, now 15 bars long, the additional 5 bars being a series of perfect cadences in C major to really reinforce it.

Due to this form, brass + timpani can play a more continuous role in the recapitulation due to the tonic key allowing more notes to be played on the restricted instruments of the time.

Mark: 20

Candidate B

The first movement of the 'Jupiter' symphony by Mozart is written in Sonata Form. This is a typical form for the first movement of a symphony and has three distinct sections; the exposition (b. b 1 – 121), the development (b. b. 122 – 188) and the recapitulation (b. b 189 – 319).

The individual sections each serve their own purposes within the overall sonata form. The exposition has four sections within itself.

There are; the 1st subject (b. b. 1 – 23), a transition (b. b 24 – 55), the 2nd subject (b. b. 56 – 100) and the codetta or Opera Buffa Theme (b. b 101 – 120)

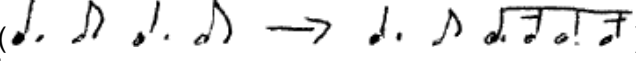
I will refer to the codetta as the Opera Buffa Theme as this was taken from an aria Mozart wrote for a friend.

The structure of Sonata Form allows Mozart to keep a rigid tonality in the exposition and then develop through many different keys in the development section.

The 1st subject stays in the tonic of C major with out modulating, and there is a tonic pedal through bars 9 – 16. The transition modulates to the dominant major through a cycle of 5^{ths} at bars 30 – 35, which also demonstrates the second half of the 1st subject fragmented and treated to a falling sequence. The dominant is emphasised by a G major pedal in bars 39 – 46.

The second subject is more chromatic and in bar 78 Mozart moves away from the perfect cadence we expect and we get a pivot cord of vii^b or iib. This leads us to a tutti entry at bar 81 in the key of C minor. This is the only significant section of the 'Jupiter' which is in a minor key.

This shock modulation then takes us to C major in bar 83, F major in bar 84 which falls to a diminished 7th, then in bar 85 we get a C major cord again which is now cord IV of G major and then I^c V I into G major. This is the first perfect cadence into the dominant.

At bar 90 we have the fragmentation and motivic development of bar 3. This is then rhythmically diminished (). The exposition then ends in the major.

The development is the most harmonically developed section of the Sonata Form, starting with a perfect cadence in to E^b maj at b. 121.

Though the most interesting tonality changes occur from bars 133 – 151. At bar 133 we are in the localised key of E^b maj (V⁷ I V⁷b I), then we move through F min (V⁷d i V⁷b i) and G min (V⁷d i V⁷b i). This lands on bar 138 where there is a cycle of fifths, which continues until b. 143 where the harmonic rhythm of the fifths increases to two chords per bar. Then at b. 147 we get localised G minor, then D minor and finally A minor. This is the most harmonically and tonally developed the 1st movement gets, as at bar 152 there is an Italian Augmented 6th chord.

At bar 161 there is a false start of the recapitulation in F major rather than C major but Mozart has modulated back to major keys. Also at bar 178 there is an German Augmented 6th chord.

When the recapitulation starts at bar 189 the keys and tonality remain the same as in the exposition apart from the transposition which does not modulate to the dominant and starts in C minor instead of C major.

So Mozart, uses the form of Sonata Form to create a balanced round movement. Through this he explores keys and different tonalities to create an individual 1st movement which ends strongly in C major.

Mark: 20

Question 6

Set work – Mozart: *Symphony No. 41 in C, K.551*, 1st and 3rd movements

Describe the ways in which Mozart uses melody and texture in the third movement of this symphony.

Candidate C

Mozart is concerned with developing his ideas not just in the development section of the Sonata 1st movement, but throughout the entire symphony and this is very clear in his use of melody and texture in the 3rd 'Menuetto' movement.

Firstly, melody is a significant aspect of the third movement and this is shown immediately in bars 1 – 3 as the 1st violins play the descending chromatic pattern which is the basis for much of the entire movement. Using the first section up to bar 16, it can be seen that Mozart uses this pattern to develop the melody. An antecedent in bars 1 – 4 where the first violins are accompanied lightly by the brass, timpani and other strings ends with an imperfect cadence in bar 4 and the melodic pattern is then developed in bars 5 – 8 as it is played a step higher, going up in sequence with heavier accompaniment in bars 7 – 8. However, the use of this chromatic melodic pattern does not end there as the forte, tutti section in bars 9 – 16 uses it with a new development; in bars 9 – 10¹ the phrase is identical but in the rest of bar 10 instead of continuing to descend it jumps to the C (the melody has switched from the violins to the bassoons) and back to the A again in staccato quavers. However, the violins continue the descending chromaticism in this bar with chromatic thirds, also played with staccato quavers.

The use of this melodic motif continues in the 2nd section of the minuet (bars 17 onwards) with the woodwind playing a heavily chromaticised motif in bars 17 to 24, most prominently by the oboes. Mozart uses contrary motion here as the flute ascends up to a D in bar 24 whereas the bassoons continue the trend of descending.

Nearer the end of the minuet, this important chromatic, melodic line which is used so heavily in the minuet is developed further, again by the woodwind in bars 44 – 51 where the symphony develops its most heavily chromaticised phrasing yet. The oboe begins the descent, then the bassoon starts in bar 45 and the flutes also play in bars 49 – 50. This light texture however is soon replaced by the tutti forte, rhymed ending of the minuet where material is re-used from earlier. One intriguing use of melody comes in the Trio where the phrase in bars 61 is a perfect cadence and the melodic part of the phrase is played in the 2nd two bars. This creates some variation in the use of melody and the chromaticism is continued in the Trio, such as in the minor section starting at bar 68.

Texture is also used heavily in both the Minuet and the Trio. For example, the Trio begins with a very light texture played just by the woodwind and the horns. However, the melodic section of the phrase is played by the strings and oboe and this switching between instruments is very idiomatic of Mozart's writing, such as the lively dialogue in the Development section of the 1st movement.

The texture in the movement is full of contrast and this is shown in the Trio as the 1st 8 bars has a very light texture which is played piano. However, the next 8 bars is played by the full orchestra apart from the timpani which has the wrong tuning for this minor key. This contrast in texture continues throughout the Trio as the circle-of-5^{ths} progression in bars 76 – 81 is played by the strings but then switches to the woodwind and horns, then back to the strings in bars 82 – 83 to ensure that the movement finishes in C major.

Texture is also a large part of the Minuet as although it is largely tutti, some sections such as the heavily chromatic section in bars 44 – 50 are heavy in counterpoint, which is also shown with the contrary motion in bars 20 – 23. At the end of the 1st section in bar 16 there is 2 beats silence which varies the texture further and at the beginning of the movement there is changes in texture every 2 bars between the playing of the chromatic melody that is so integral to the piece.

To conclude, it can be said that melody and texture are both an extremely large part of the 3rd movement of the symphony and Mozart uses them to bring form to the piece, but also to introduce a lot of development and contrast, which makes the piece so intriguing.

Mark: 20

Candidate D

In the third movement of this symphony by Mozart, he begins it with a very thin texture with only violin 1 and 2 playing in bars 1 – 2. In these 2 bars, violin 1 plays the chromatic “m” motif, a chromatically descending phrase that leads into bars 3 and 4 (see 1). At bars 3 and 4, however, the texture is thickened at the imperfect cadence (as it is the end of the antecedent phrase) by the French horns and trumpets – the horns double with the melody at this point.

At b5, the piece returns again to a two-part texture, the melody (“m”) this time being a sequence up a tone from bar 1. At b 7 – 8 again there is a thicker texture as at b 3 – 4 – this time the horns double the melody at a perfect cadence.

At b9, Mozart creates the “n” motif which is played in the violins and harmonised by the bassoon and is derived from “m” in its chromaticisms and descending melody – this is a two bar phrase (see 2). At bar 9 – 12 there is a hugely thicker texture, as it is tutti.

B13 – 16, however is largely more homophonic than anything up to here, the woodwind, brass and bass playing ♭ chords while the violin 2 and viola play oscillating ♯’s and at b14 – 15 the melody in violin 1 is two simple descending arpeggios taking the piece into a perfect cadence in G maj at b16.

At b17, the head of motif “m” is used in canonic antiphonal imitation and sequence between the two oboe parts, the violins and later the bassoon and viola in chromatic contrary motion to this. This creates a very contrapuntal texture while the horns play a driving I inner pedal in G major.

At b24, Mozart introduces the “fanfare” melody, a two bar phrase which is based on a downwards C maj arpeggio and is played first in strings and horns (b24 – 25) and then in woodwind and brass and timps (26 – 27) (see 3). This creates a texture of unison, though the melody is in octaves.

This leads into b28 where the “m” motif is played by upper woodwind and violin 1 but with a varied ending at b30 – 31 – a ♭ followed by a trill and rising staccato ♯’s. This is

played in canonic antiphonal imitation as it is developed by moving in sequence up a tone each time – the canon is between the upper woodwind and violins at b28 – 29 and between the viola and bass at b30 – 31. This also creates a very polyphonic, contrapuntal texture.

At b43, in octaves, the upper woodwind and violins played the “x” motif (see 4) which is found in the trio at b62 – this is played in a texture of melody over homophonic chords. At b44 – 51, the head of the “m” chromatic motif is played in antiphony and a stretto between oboe, flute and bassoon creating a thin but contrapuntal texture.

In the trio we hear the “x” motif at b62 in octaves over a thin texture of chords in the lower strings and violin 2, and this is followed by “q”, a new motif of descending ♭’s. At b60 – 67 there are 3 textures, the flute, fg and cor – the ob and vln 1, – and the lower strings and vln 2.

At b68 however there is a huge contrast of textures – here it is homophonic chords. Finally, at b75 – 79, the strings play a transitory sequence back to b80 – this is a very thin texture here, used to give a calmer mood after the loud homophonic chords of b68 – 74.

The image shows four staves of handwritten musical notation, each with a circled number (1, 2, 3, 4) to its left. Staff 1 is labeled "M" and shows a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, with bar numbers 1, 2, and 3 above it. Staff 2 is labeled "N" and "chromatic", showing a descending chromatic scale: F5, E5, D5, C5, B4, A4, G4. Staff 3 is labeled "PanPare" and shows a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, with bar numbers 9 and 10 above it. Staff 4 is labeled "x" and shows a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5. Each staff ends with a checkmark.

Mark: 20

Question 7**Area of Study 2a Choral Music in the Baroque Period**

**How did Baroque composers convey the meaning of the text in their music?
Refer to at least two different pieces of music in your answer.**

Candidate E

There are many ways in which Baroque composers conveyed the meaning of the text. As music composed by composers such as Bach, Handel and Monteverdi was often religious music, it was important that the music fitted the libretto so that the meaning and significance of the bible scriptures could be conveyed to the congregation.

Composers often used tonality and harmony to convey the meaning of the text. For example, in choruses such as Handel's Hallelujah and Glory to God, both of which are in the oratorio the Messiah, the tonality is D major and although this immediately evokes an emotion of joy because it is major, since they were in D major, the baroque trumpets were able to play and be prominent which is vital for movements with such celebratory libretto such as 'Lord God omnipotent' and 'good will to men'. In fact, the entire of Monteverdi's Versiculus Responsorium, the first movement of his Vespers is played and sung on a D major chord following the opening chant.

However, tonality and harmony can also be used to convey God's anger, mourning or even a mood of solemnity. A prime example of this is the 2nd movement of Vivaldi's Gloria, 'Et in terra pax'. The movement is in B minor but the words are very sombre, speaking of 'Peace on earth'. However, 'Thou Shalt Break Them', an aria from Handel's Messiah uses the minor key to reflect God's power.

Texture of baroque pieces was also used by composers to convey the meaning of the text. Handel's Glory to God is again a significant example as it begins piano with 'and peace on earth'. This is sung in unison which could represent the world united in peace. However, the 'good will' section is not homophonic, it is extremely contrapuntal which equally could represent the spreading of this 'good will to all men'. The alternation at bar 35 really emphasises the importance of these words within the movement. At the end, the texture emptying to an almost inaudible duet between two string instruments returns the mood to that of solemnity.

Another example of texture being used to convey the meaning of the text is 'Behold, my saviour now is taken', an aria + chorus from the oratorio St. Matthew's Passion by Bach. The first section of the piece includes an alto and soprano duet accompanied by strings and basso continuo and the contrapuntal textures of the two voices beginning at different times contrasted with the homophonic section 'Moon and stars' reflects the solemn mood of the libretto. However, there is also a sense of anxiety and anticipation which is shown to be valid when the forte chorus section begins. This section is extremely contrapuntal which reflects God's anger and power in the independence of the melodic lines. The Neapolitan chord at bar 134 with the F naturals and also the tierce de picardie on the final word 'blood' enhances this anxiety and feeling of God's wrath.

Rhythm is also used by composers to illustrate the meaning of the libretto and an example of this is 'Thou Shalt Break Them' from the Messiah. There is a shaking semiquaver motif in the accompaniment that evokes the image of 'like a potter's vessel'

and the compound 6th intervals in the bass line and heavy, disjunct melody emphasises upon this motif portraying God's power. Another use of rhythm is in Handel's Hallelujah from the Messiah as the dotted crotchets followed by quavers and motifs of two semiquavers followed by two quavers on the word 'Hallelujah' is idiomatic of celebratory fanfares.

Finally, the ranges of voices used in baroque religious music help to convey the significance of the text because some pieces convey the wrath of God and his power such as 'Thou Shalt Break Them' which uses a tenor solo with large intervals, whereas pieces such as 'Behold, my saviour now is taken' use voices with higher ranges such as altos and sopranos to reflect a mood of solemnity. However, both pieces use melismas on words such as 'potter's' which can either increase the anxiety of the piece or which can add to suspensions to give a mood of peace.

Baroque composers used many techniques to convey the meaning of the text such as tonality, texture and rhythm because it was incredibly important to comprehend the full significance of the libretto.

Mark: 20

Candidate F

Baroque choral music was very often written for a specific purpose. For example, 'Glory to God' from Handel's 'Messiah' was clearly written to reflect a celebratory mood, and this is achieved in a variety of ways.

As with a number of celebratory Baroque choruses, 'Glory to God' is in the key of D major. Aside from giving a joyful, major tone to the piece, a tone of celebration is achieved by the trumpet fanfares, a technique also widely used in Handel's 'Hallelujah' chorus. This is made possible by the fact that Baroque trumpets were traditionally in D major, making fanfares much easier and far more effective.

Also, 'Glory to God' features significant dotted rhythms, which highlight the important words of the text, such as 'glory'.

Handel also highlights these words by using a high tessitura, which maintains a raised, joyful tone associated with the words of the text.

The words 'good will towards men ...' feature a contrapuntal, fugal texture. As this differs from the mainly homophonic texture heard previously in the piece, these words are also highlighted, as their meaning is reflected in the texture used.

However, Baroque composers often had to convey much more negative words. In Handel's aria 'He was Despised', the first section features long, flowing, melismatic phrases which are expanded on when the music changes to a minor key, reflecting the tone of despair by highlighting words such as 'sorrow' and 'grief'.

The contrasting middle section features driving, dotted rhythms throughout, which clearly emphasises and reflects the meaning of the words, effectively painting a picture for the audience with the music.

On the other hand, the slightly more joyful parts of the aria are highlighted by the instrumentation used. For example, the opening features imitation of the vocal melody from the string accompaniment, which emphasises the major tone.

By making significant use of rhythm, texture and tonality, Baroque composers, such as Handel, were able to effectively reflect the words of the text by using these techniques to highlight particular passages, as shown in the two pieces from Handel's 'Messiah'.

Mark: 14

Question 8

Area of Study 2a Choral Music in the Baroque Period

Choose two contrasting choruses from the music that you have studied and write informatively about each.

Candidate G

Handel's 'Dixit Dominus' (first movement) and Purcell's 'Hear my prayer O Lord' are very different choruses, although equally striking. 'Dixit Dominus' was written in 1707 while the young composer was in Rome for the first time, and shows the influence of Italian music, such as that of Vivaldi, and the Roman Catholic tradition – the text is in Latin – despite Handel being a protestant composer. The youthful exuberance of the first chorus perhaps shows a composer determined to make an impression on his listeners. In contrast, 'Hear my prayer, O Lord', is part of the Church of England musical tradition, with a text in the vernacular, but was also written in a deliberately antiquated style, looking back to the Renaissance. It is a full anthem.

'Dixit Dominus' begins with a virtuosic ritornello using imitation between first and second violins. It uses a very unusual five-part choir and string section (two soprano and viola sections) to add to the sense of grandeur. The first vocal entry is perhaps unexpectedly a monophonic alto line, but soon erupts into four and then five part homophony, with a strikingly syllabic setting of the words, using the naturally percussive "dixit dixit". Handel also uses stretto entries and antiphonal exchanges between choir and orchestra.

Between the chorus sections is a solo first for soprano and then alto, which uses a long melisma on "sede a dextris meis" in a strikingly instrumental vocal line which forms a duet with first violin and is based on a circle of 5^{ths}. The second section of text – "donec ponam inimicos" returns to the tonic G minor – and is heard first in rhythmic augmentation and then as a shorter more motivic version, which is overlaid with a slow moving line reminiscent of a cantus firmus, used to structure earlier liturgical music, which appears throughout the piece in different vocal lines. The second half of the new textual idea – "scabellum pedum tuorum" – is developed as a 5 part fugue with the strings doubling the vocal lines, and later as a double fugue; Handel reveals his talent through an extraordinary number of different techniques. The final flourish of three "dixit"s bring the chorus full circle, and it ends with a repeat (not exact) of the opening ritornello.

'Hear my prayer O Lord' is utterly contrasting. Purcell uses an 8 part a capella choir where each line moves independently – pure Renaissance polyphony. The chorus is based on two themes: the first (I) is a simple repeated note with a minor third leap (Hear my prayer O Lord) while the second (II) is based on a false relation, originally B^b – Bⁿ, which provides the work with its expressiveness. The themes are used in inversion and he develops II with a descending quaver motif which is then used throughout the piece. Although the polyphony is very complex the 8 parts do not sing at once until bar 24, although Purcell's skill is evident in the lack of homophony between parts until the final two bars. The suspensions and build up of false relations on "crying" produce an intensely expressive work, which illustrates the text, which was deeply important to Protestant music, although here Purcell has chosen a very short piece of text. The penultimate chord is a bleak C minor, although on the final beat the alto I line moves from an E^b to a C, making the last chord without a third and thus without a tonality – Purcell leaves the listener with a sense of ambiguity.

Therefore Purcell's antiquated polyphony is in extreme contrast to Handel's virtuosic exuberance in 'Dixit Dominus', and the choruses produce very different emotional reactions.

Mark: 20

Candidate H

The famous Hallelujah Chorus from Handel's 'Messiah' begins with a three bar introduction for strings and continuo. The choir then enters and sings in homophony the word 'Hallelujah' ten times, firstly alternating between chords I and IV of D major (the key of the chorus) and then between chords I and V. Handel prevents the listener from losing interest by altering the rhythmic accents of the motif and by having the violins play brief motifs related to the Hallelujah motif in the choir's pauses for breath.

The next phrase ('For the Lord God omnipotent reigneth') is a rising scale from dominant (A) to tonic (D) and back down, sung in unison by the choir and answered by repetitions of the original 'Hallelujah' motif with accompaniment from trumpets and timpani. This phrase is then repeated, now with the melody rising from tonic to subdominant and then back down to the tonic again. This melodic figure is then put into four-part counterpoint and surrounded by the 'Hallelujah' motif, a section which ends with two plagal cadences.

A new phrase ('The kingdom of this world...') is then added, sung to a descending homophonic scale in a low register. This is then gloriously answered by a similar idea in a higher register and with trumpets and timpani set to the words 'The kingdom of our Lord'. The next phrase 'And he shall reign forever' is treated fugally until the sopranos and altos interrupt the fugue with unison proclamations of 'King of Kings' and 'Lord of Lords' on the dominant while the rest of the choir answers with 'Hallelujah' and 'forever' set to chords I and V. The sopranos then take up this line ('King of Kings, Lord of Lords') and using a rising sequence from D to G, doubled by trumpet and with everyone else answering with the 'Hallelujah' motif. When the sopranos reach the G, Handel intensifies the climax by delaying the entry of the rest of the choir, creating additional excitement.

This is followed by another fugal treatment of 'And he shall reign forever', interrupted this time by tenors and basses singing 'King of Kings' on the D above middle C. The whole choir then takes up this chant and repeat it above a D major chord and hurrying semiquavers from the violins. The piece ends with repetitions of the 'Hallelujah' motif on chords I and IV again before a final glorious plagal cadence.

A contrasting chorus is 'Lasset uns denn nicht zerteilen' from Bach's 'St John Passion'. The piece is a continuous fugue depicting the Roman soldiers arguing about who should receive Jesus' robe. The four-bar fugal subject consists of a repetition of the starting note, a syncopated arpeggio, a short scalar passage and then a semiquaver sequence. This is first heard in the tonic key of C major with the parts entering bass, tenor, alto and soprano with the bass and alto on the tonic and the other two parts on the dominant. The parts then re-enter in A minor in the same order and then return to C major, re-entering in this key in the order tenor, soprano, alto, bass. The music then modulates through A minor to E minor for a perfect cadence in this key.

This cadence overlaps with the parts re-entering over a circle of fifths progression. The progression continues round to C major after which the parts re-enter in F in falling fifths and in the order soprano, alto, tenor, bass. The fugue reaches G minor and then modulates to D minor for a perfect cadence in this key. The parts then re-enter over another circle of fifths progression in ascending order. The upper three

parts come into homophony for the final four bars, perhaps showing agreement in the argument. The basses only join the homophonic setting at the final cadence. The cello has been playing an Alberti bass line in semiquavers throughout the movement, adding to the frantic mood. It is the only independent instrument part in the movement – other instruments simply double the melody.

Mark: 19

Question 9

Area of Study 2b Music Theatre: a study of the Musical from 1940 to 1980

Write an essay describing how composers have used music to help to portray different characters. Refer to suitable passages from the Musicals that you have studied.

Candidate J

Composers of musicals use their music to some extent to portray different characters. One very good example of this is Leonard Bernstein's ensemble "Tonight" from his hit *West Side Story*.

When Riff and Bernard, the two gang leaders, begin singing, it is in a low tessitura, which gives their voices somewhat of a sinister / sneering quality showing the harsh life they lead and their violent intentions. In their vocal parts, Bernstein also places accents on certain words such as "jazz" to give them a harsh and angry sound, again relating to the characters' feelings and intentions. Furthermore, syncopation is used in places to give the music a hard edge, such as on the words "fair fight" and also, the line "Well they began it!" is sung antiphonally, as if the gangs were face to face. This demonstrates the hatred each character has in them against the other, as well as the conflict in general between the two gangs – Jets and Sharks.

When Anita sings her part, it is introduced by a sexy saxophone chord, which the player plays portamento. This shows the sexy and flirtatious side to her character. Also, her part is almost swing in feel, and the hi-hat accompanying her plays a definite swing rhythm, again making her character seem sexy. There is also South American percussion playing in the background while she sings, and this demonstrates her Puerto Rican origin.

Other composers sometimes use aspects of their music to show a character's origin or where they have come from. One example of this is in the title song of the famous Rodgers and Hammerstein musical – *Oklahoma!*

The introduction to this raising production number consists of a typical Rodgers and Hammerstein oom-cha accompaniment to the melody. This accompaniment seems to represent a horse trot and this relates to the jobs of the characters and their lives in the countryside as cowmen and farmers.

Rodgers and Hammerstein also show other aspects of character in a number of other songs throughout *Oklahoma!* such as "I Cain't Say No!" – a solo sung by the character Ado Annie. Here, they use alternating 2 and 4 time signatures in the opening of the song to demonstrate the conflict between the two sides of the conscience – the flirtatious and the restrained. The accompaniment of the flute, which plays along to Ado Annie's melody at the start of the song, is demonstrative of the more innocent side of her nature, whereas the cheeky acciaccaturas in the string parts in the line "I know I oughta

give his face a smack” contrast this and are more related to the cheeky, even promiscuous side of the character.

Contrasts are made notably by another composer, but in this instance, between 2 characters, rather than between 2 sides of a single character’s conscience. The composer is Frank Loesser, and the situation, the duet in *Guys and Dolls* “I’ll Know” sung by the 2 main characters – Sarah and Sky. The first example of this, is that when Sky begins singing, the tempo marked is *faster*, which shows perhaps the more lively or daredevil lifestyle that he leads in contrast to the mission worker, Sarah. In the opening section, Sky also repeats a crotchet rhythm sung earlier by Sarah and this shows how he is making fun of her upright and moralistic sentiments concerning men and the ideal partner (for this is the subject matter of the song).

Returning to *West Side Story*, Bernstein portrays his characters in his other songs in various way, such as in Tony’s romantic solo “Maria.” Here, his constant repetition of the word shows Tony’s obsession with it, and Bernstein places the word over a variety of different rhythms and intervals, to show how Tony is musing over it and trying the sound out in his mind in a number of ways. During this dramatic solo piece, Bernstein also uses some Puerto Rican rhythms, which suggests the inevitable coming together of the two characters and his recurring use of the tritone interval ties together the music of the whole show, bringing together the sense of romance for these two characters with a feeling of foreboding and tragedy.

Mark: 18

Candidate K

“My Name”, a song in “*Oliver*,” is sung by the villain character of Bill Sykes. Bill Sykes has arrived at the bar and is using this song to scare away customers. The song shows his violent and aggressive personality as well as the almost evil behaviour he can have when he is angry. The key is in D minor, traditionally the “demonic” key which the composer has used to portray Bill Sykes.

The two bar introduction also has heavy quaver D min chords which along with the wordpainting at b3 on the word “strong” (with the strong chords) also shows his driving and controlling behaviour. At b4 there is a tritone in the orchestra and antiphony of a perfect 5th down in the brass antiphonal to “hear it”. At b8 on “blacker than they smear it,” there is wordpainting as the harmony is on a diminished 7th chord. All these elements portray this evil character. At b10 on the words “my name” there is wordpainting as there is minor 3rd interval and an imperfect cadence which shows that his name is no good. At b19, the melody which was heard at b3 on “strong men” is now inverted and taken up a minor 7th while there is an umpah striding bass and a chromatic counter figure in the orchestra. This counter figure especially gives a spooky element to the song and portrays Bill Sykes’ evil character. At b21 – 22 the voice is monotone on “the man who dares” which shows that he is emphasising his point and that he is serious about his evil actions – added to this is a diminished arpeggio in the bass, giving another evil element to the song.

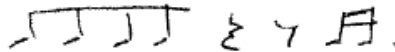
“America” from “*West Side Story*” starts with a solo from the character of Rosalia. Rosalia is explaining to the other shark girls how and why she misses their home-land of Puerto Rico, making her point that she would rather live there than in America. The composer uses the song to really portray this minor character of the musical, to show how much she misses her homeland.

The song starts with the use of an additive ostinato rhythm, using the “Habanera” (cuban dance) rhythm of beats 3+3+2 followed by a bar of 2+2+2+2 – this is combined with ♩ and ♪ triplets which together introduces Rosalia’s thinking of Puerto-Rico. When Rosalia sings at b7, she starts quietly, showing how at first she is thoughtful, calm, and a little worried of what the other girls will think of her explanation. At b9 on “lovely” there is a beautiful rising 4th followed by an exotic B[♯] which shows how she feels Puerto-Rico is both “lovely” and exotic. The falling fourths at b10 on “tropical” also show this. At b18 on the word “Always” she sings forte showing how she starts to grow in confidence and defiance – compared to her calmness at the start.

“Where is love?” from “Oliver” is sung by Oliver when he has been sent to sleep for the night in a room full of coffins – which makes him visibly uncomfortable. Oliver, as well as being afraid when he sings this song is an orphan and the composer uses “Where is love?” to portray how Oliver misses his mother and to show how this character is quite a lonely boy.

The song starts on a melisma on “Where,” four rising notes that show Oliver’s possible hope in finding love – this melisma is echoed in antiphonal imitation in the orchestra at b2. Also at b2 on the word “love” there is a perfect cadence which is word painting and shows how much Oliver needs the goodness and beauty of love. At b3 on “Does it fall from skies above?” the melody rises – it is a major 3rd above b1 shows Oliver’s increasing hope. However, at b6 and 7 on the words “willow tree” and “dreaming” there are 4th falls downwards, showing how Oliver is actually losing hope of finding love. This song is mostly sung with piano dynamics and a thin texture in orchestra and a slow tempo which all portrays Oliver’s meek, quiet, yet lonely and sad personality and character.

At b29, the melody is similar to bar 1 – 8, yet the rhythm here is fragmented with quaver and crotchet rests such as:



This shows how sad Oliver is at this point in the story as he is beaming tearful, longing for someone to love him.

To conclude then, the composers of these three songs have used elements of music such as dynamics, harmony, melody, etc to portray different characters.

Mark: 18

Question 10**Area of Study 2b Music Theatre: a study of the Musical from 1940 to 1980**

Choose two contrasting dance passages from the Musicals that you have studied and show how rhythm and metre, instruments and texture have been used to convey the mood and distinctive dance features.

Candidate L

1. America – West Side Story.
2. Maria & Tony's dance – West Side Story.

In the song 'America', there is a mix of dancing and singing, which is reflected in the music. It is performed by the Puerto Ricans, and as such is greatly influenced by Cuban and 'tropical' dance styles.

This is a very energetic dance, orchestrated mainly for brass, wind and percussion, and based around the huapango rhythm and cuban son clave. It is written in an alternating time signature of $\frac{6}{8} - \frac{3}{4}$, which leads to a hemiola effect as accents appear to fall on different beats of the bar. In actual fact, quaver beats remain constant, but the accented notes alternate, as is the case with the 2 – 3 son clave. The instrumentation is strongly influenced by the cuban 'carnival' style – in this type of music, the percussion section plays a key role, and brass instruments are utilised to not only hammer out the harmonic progression, but to play extrovert, improvisational melodies.

The mood of the piece is conveyed by the fast tempo and major key, and the dance moves reflect this exuberance; high leaps and stamps coincide with the strongly accented rhythms. Towards the end of the piece, as the dance becomes more intense, the rhythm is occasionally altered, and the alternating $\frac{6}{8} - \frac{3}{4}$ pattern is disrupted. This corresponds to the increasingly 'showy' choreography, and reflects the extrovert and argumentative lyrics.

The melody is largely based on repetition, allowing for a call and response pattern within sections of the orchestra, as reflected in the vocal line. It is orchestrated chordally, creating a rich texture in the choruses – however, in the verses, the vocal line is more prominent so the bass line has greater importance.

In the dance between Maria and Tony at the gym, a much more sedate and sophisticated tone is used, with a slower tempo, and sparse orchestration. This reflects the mood of the song, as this point marks a tentative 'new beginning' for the two main characters. It is scored for bass clarinet, clarinet, flutes and strings, with occasional use of tuned percussion. This texture is much less dense than that of 'America', which is reflected in the somewhat hesitant sounding rhythm, staccato quavers and use of silence and finger clicks. The effect of this is to convey the tentative mood, and reflect the 'beautiful' qualities of the lead characters, contrasting with the brash rhythms and orchestration of the earlier dances. Because the texture is so open, each melodic line has far greater importance, and the delicate flute part with gentle acciaccaturas has great prominence. The slow tempo is mirrored by the dance moves, which are almost stately as the characters are standing virtually still. This allows for vital eye contact to be maintained, which is significant to the plot. Finger clicks in the orchestrally silent beats show how every movement and sound is important to the music, as it is to the characters.

Interestingly, at the end of the piece, the tritone motif is heard in the strings, and the french horns play a motif from the 'promenade' dance, which sounds almost ominous in

the background, perhaps indicating a sense of urgency and hinting at the trouble to come.

Mark: 17

Question 11

Area of Study 2c British Popular Music from 1960 to the present day

Choose two contrasting songs by different groups/artists and write an essay commenting on how voices and instruments have been used in each.

Candidate M

Oasis are a band originating in the 1990's a period following music genres such as heavy metal and lots of synth based music during the 1980's. They felt that the best style of music from the recent history of British pop was crafted by bands such as the Beatles in the 1960's. The song 'Don't look Back in Anger' by oasis has very clear characteristics which almost mimic those of the Beatles.

The instrumentation is very simple and became stereotypical instrumentation used by bands of Oasis' genre, 'Brit pop'. The instrumentation includes acoustic guitar, electric guitar, bass guitar, drum kit and vocals.

The acoustic guitar plays the rhythm part, sticking to root position triads and playing simple rhythm and strumming patterns. The electric guitar plays the lead guitar part and mostly plays short, arpeggiated phrases followed by a solo section. The drum kit plays a simple $\frac{4}{4}$ rhythm and the vocal has the main melodic part. This is characteristic of the Britpop style, having simple melody dominated homophony texture with the vocalist singing the main melody throughout verse / choruses.

A song that contrasts greatly with this song is from the 2000's period of music. The song is called 'Mercury' by the band Bloc Party. Although Bloc Party's debut material was very heavily guitar based rock, this song shows development into a more electronic, technology based style. There is use of synthesizers as well as a drum machine and certain parts of the vocal line have been looped using technology.

The vocal line still has the main melody as in Oasis, but is much less 'melodic' in the sense that a lot of the vocals consist of shouting and screaming noises. The voice also has much different production to the Oasis song, including pitch shifting on the word 'retrograde' in the chorus. The chorus vocals are also cut-up and spliced together to create mechanical loops. The use of synthesizers is very apparent, with sine waves and other synthesized sounds throughout the song which could not be created with the instruments used by 90's Britpop bands such as Oasis.

The drum part has been created using technology too, giving it a different sound to a normal rock drumkit and making it sound more like the drum sounds used in genres such as grime and drum and bass. The drums have been treated in a similar way to certain sections of the vocal line, having been cut up and put back together to create an obviously electronic feel.

Electric guitar has been used as in 'Don't look Back in Anger' but has a lot of different effects on it so that it doesn't sound so much like a guitar. It also does not play a lead part as it does in Oasis and more contributes to the overall synthesized sound of the track, with lots of different textures and 'noises' throughout the song.

Mark: 16

Candidate N

In the song "On my radio" by "The Selecter" instruments have been chosen to provide the dance like quality which is so reminiscent in Ska / 2 tone music. From the beginning we hear the bass guitar providing a regular pulsing bass line, the electric guitar used to provide off beat syncopated chords, Also the hammond organ features prominently by playing the instrumental solo and the dark, ominous, descending chromatic / scale. Whereas In Elton John's "Sacrifice" there is a much simpler approach to instrumentation, bass guitar to provide a stable bass line and accentuate the numerous perfect cadences featured in the song, 3 keyboards feature in the song, with the string pad being most prevalent. The string pad provides little sense of rhythmic attack in the 4th bar of the intro, it's ethereal, dreamy quality suits the type of love song it is. This is contrasting to the pulsing beat in "On my radio."

In "On my radio" Pauline Black has the lead vocals and in the refrain the intervals sung between the male and female registers are very disjunct, creating little sense of tonality compared with the light, cheerful moods in the verses. Antiphony also features in the refrain with a "call and response" motif on the lyrics: "It's just the same old show On my radio."

In "Sacrifice" the use of voices is obviously most apparent with Elton John. The majority of the vocal lines in the verses have an arch shape and in the chorus a distinct rising semitone contour. Also the lyrics: "But it's no sacrifice...No sacrifice eeee...no sacrifice at all." Features a sequence moving up then down. When Elton John sings the sustained word "Sacrifice" in the chorus, he employs mellisma by moving onto different pitches whilst having a descending contour, this along with string pad contribute to the dreamy quality the song has.

As said the hammon organ in "on my radio" features very prominently, and is an unusual selection for the solo instrument in the instrumental. In the instrumental the hammond organ plays much more diatonic melody Compared with previous sections. However the flattened blues notes still occur to add variation and colour. In the end of "On my radio" The Pauline black sings repeated lyrics with the male registers singing a modified version of the chorus. These two parts overlap creating a form of counterpoint and polyphony known as the "Collision" at the end of a pop song.

Mark: 17


Question 12**Area of Study 2c British Popular Music from 1960 to the present day**

Popular music became increasingly used for social comment during this period. Choose two contrasting songs and write in detail about how the music is used to reflect the meaning of the words.

Candidate P

“It’s a sin” By “The pet shop boys” is about how everything people do can be seen as bad – ‘a sin’ from a religious point of view. It is influenced by the lead singers up bringing in a catholic school. Throughout there are samples of thunder – something associated with divine wrath, to reflect all the sins the singer has committed, as though he is being struck down for them. The singing is very speech like, making it as though the singer is praying. At the line “Father forgive me” the chords used change to something unexpected, to contrast with the rest of the song, as in this part he is asking for forgiveness, whereas in the rest he is describing how everything he has done is wrong. At the end, after the vocals have finished, there are samples of a mass being chanted, reflecting the religious basis of this song. Instead of finishing on a cadence as you may expect, it stops suddenly with thunder, to represent once more being struck down for sins.

In the song ‘A day in the life’ the tone of the song changes often, constantly reflecting the words. For example as he sings about going into a dream, the key changes and he starts singing ‘ah’ instead, to add to a more dream like quality. After one of the points in which the orchestra ascends and crescendoes, creating tension, an alarm clock goes off just before the line “woke up, got out of bed”, as though this is what woke him up. With the opening words “I read the news today, oh boy” and the rest of this verse, it is minor, reflecting the pretty sad lyrics about someone being killed in a car crash. Whenever the words ‘I’d love to turn you on’ are sung, there is what could be described as a

trill  used in both the voice and orchestra before the ascending figure in the orchestra, as though this fact is causing tension.

Mark: 13**Candidate Q**

The two songs I have chosen to write about are Pink Floyd’s Another Brick in the Wall and The Jam’s A Town Called Mallice.

Another Brick in the Wall is a song written in the 1970’s by the progressive rock group Pink Floyd. The song is about the problems of schooling and the mistreatment of children. The song is based around riffs and ostinatos, used to show the repetitiveness of school and lessons. The entry of the childrens choir in the chorus was a brave and bold move by Pink Floyd and must have been seen as unacceptable by older listeners, but this song was the ‘voice’ for young people. Their thoughts and feelings were finally being put across into the mainstream, and even better, being listened to. The popularity of the band led to them being able to do this. The instrumentation is simple to keep the

focus on the lyrics and what is being said. The guitar solo is primarily based around a Blues scale, also music that deals with injustice

A Town called Mallice is a song by a band called the Jam in the 1980's. The Jam were a band influenced heavily by Mod music and culture and also aspects of early punk. The song was written in the time of Margaret Thatchers Britain. Her actions led to huge unemployment, and this song a picture of how hard the times were. The opening riff based around D major could easily have come from a Motown or Northern soul record (this shows the clear Mod influence) however when we get into the verse the mood changes. To accompany the dark lyrics the music is a minor chord sequence of F# minor and E minor. This goes with the lyrics' message perfectly, enemplyment and low moral. The music the then jumps to an A to then resolve on a D for the chorus. An optomistic chorus of rebelling against what is going on. Trying to build moral within the unemployed and downtrodden British public. This song is a direct rebellion, getting heard the only way they can.

Mark: 8