

**Published Mark Schemes for  
GCE AS Music**

**January 2010**



**NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)  
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)**

**MARK SCHEMES (2010)**

**Foreword**

***Introduction***

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

***The Purpose of Mark Schemes***

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.



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Specification



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
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**Music**

**Assessment Unit AS 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU121]**

**MONDAY 11 JANUARY, MORNING**

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**MARK  
SCHEME**

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1 Karl Jenkins, *The Armed Man; Sanctus*, Figure F–H

(a) minor/modal [1]

(b) [1] each for **two** of the following melodic features:

- descending [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
- stepwise movement/conjunct
- chromatic
- repetition
- use of appoggiatura
- inversion
- anacrusic phrasing

[2]

(c) perfect [1]

(d) homophonic [1]

(e) [1] each for **four** of the following:

- use of full orchestra/tutti, punctuating [ $\frac{1}{2}$ ] chords [ $\frac{1}{2}$ ]
- cymbal [ $\frac{1}{2}$ ] crash on first beat of the bar [ $\frac{1}{2}$ ]
- timpani [ $\frac{1}{2}$ ] roll [ $\frac{1}{2}$ ]
- bass drum [ $\frac{1}{2}$ ]
- trumpet [ $\frac{1}{2}$ ] fanfare – like idea [ $\frac{1}{2}$ ] at end of vocal phrase [ $\frac{1}{2}$ ]
- strings/violins double [ $\frac{1}{2}$ ] choral lines [ $\frac{1}{2}$ ]

[4]

(f) (i) Twentieth century [1]

(ii) [1] for **one** of the following:

- tonal shifts/sudden key change
- chromaticism in the melody line
- dissonance
- syncopation

[1]

11



**2 Beethoven, Concerto for Violin and Orchestra in D major, Op. 61, Mt. 3 bars 254–290**

**(a)** up to [2] as follows:

- rising [ $\frac{1}{2}$ ] and falling [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] arpeggios [ $\frac{1}{2}$ ]  
(no credit for 'virtuosic')
- ornamentation [ $\frac{1}{2}$ ]/trills (1), wide pitch range [ $\frac{1}{2}$ ] [2]

**(b)** 1 for each of the following:

- imitation [ $\frac{1}{2}$ ] between the cellos [ $\frac{1}{2}$ ] and violins [ $\frac{1}{2}$ ]
- entries in the lower strings/d. bass/cello [ $\frac{1}{2}$ ], flute [ $\frac{1}{2}$ ], bassoon [ $\frac{1}{2}$ ], oboe [ $\frac{1}{2}$ ], clarinet [ $\frac{1}{2}$ ]
- rising [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
- modulates/changes key
- outlines seventh chords [4]

**(c)** up to [3] as follows:

- chromatic [ $\frac{1}{2}$ ] bass [ $\frac{1}{2}$ ]
- seventh chords
- diminished chords
- final chord/ends [ $\frac{1}{2}$ ] with a second inversion [ $\frac{1}{2}$ ] tonic [ $\frac{1}{2}$ ]
- rising [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
- modulation [3]

**(d)** rondo/sonata rondo [1]

**(e)** cadenza [1]

**(f)** solo concerto [1]

12

**3 Haydn, Symphony No. 94, 'Surprise', Mt. 2, Variation 2 bars 49–56 and Variation 4 bars 107 – 114**

**(a)** C minor/tonic minor [1]

**(b)** Eb major [1]

**(c)** up to [3] available as follows:

- opening phrase of the melody/bars 1–4 [ $\frac{1}{2}$ ] in unison octave [ $\frac{1}{2}$ ] loud [ $\frac{1}{2}$ ]
- woodwind [ $\frac{1}{2}$ ] and strings [ $\frac{1}{2}$ ]
- second phrase of the melody/bars 5–8 [ $\frac{1}{2}$ ] played softly [ $\frac{1}{2}$ ] in violins [ $\frac{1}{2}$ ] [3]
- staccato

**(d)** woodwind [1] and brass [1] [2]

**(e)** up to [3] available as follows:

- staccato [ $\frac{1}{2}$ ] violin [ $\frac{1}{2}$ ] sextuplets/triplets [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] arpeggios [ $\frac{1}{2}$ ] scalar/stepwise [ $\frac{1}{2}$ ]
- string [ $\frac{1}{2}$ ] off beat/syncopated [ $\frac{1}{2}$ ] multiple stopping [ $\frac{1}{2}$ ] chords [ $\frac{1}{2}$ ] [3]
- timpani [ $\frac{1}{2}$ ] quavers [ $\frac{1}{2}$ ] on tonic [ $\frac{1}{2}$ ] and dominant [ $\frac{1}{2}$ ]

**(f)** second movement [1]

11

**4 Vivaldi, The Four Seasons, 'Autumn' concerto no. 3, Mt. 1 bars 1–53**

(a) solo concerto [1]

(b) ritornello [1]

(c) up to [4] as follows:

- terraced dynamics
- harpsichord [ $\frac{1}{2}$ ] continuo [ $\frac{1}{2}$ ] basso continuo [ $\frac{1}{2}$ ] (maximum of 1 mark)
- use of repetition
- use of scales, arpeggios/broken chords
- use of sequence
- use of trills/ornamentation
- emphasis on tonic and dominant
- dependence on strings [4]

(d) up to [4] as follows:

- repetition [ $\frac{1}{2}$ ] of rising [ $\frac{1}{2}$ ] and falling [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] arpeggios
- descending [ $\frac{1}{2}$ ] demisemiquaver [ $\frac{1}{2}$ ] scales [ $\frac{1}{2}$ ]  
and octaves/octave leaps [ $\frac{1}{2}$ ]
- falling [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
- triplets
- trills [1]/ornamentation [ $\frac{1}{2}$ ]
- virtuosic
- use of wide ranging pitch [4]

10

**5 Henry Cowell, American Melting Pot, Mt. VII, Celtic American, Square Dance**

- (a) rhythm (iii) [1]
- (b) snare/side drum [1]
- (c) flute, oboe, clarinet [3]
- (d) pizzicato/plucked [1]
- (e) ostinato counter melody [2]
- (f) (i) Twentieth century [1]
- (ii) [1] for **one** of the following:
- soloistic use of instruments
  - jig-like/Irish feel to the piece
  - use of the percussion/snare drum
  - syncopation/Scotch snap at the end of the extract
  - use of muted trumpet [1]

**Total**

**AVAILABLE  
MARKS**

10

**54**

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January 2010**

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**Music**

**Assessment Unit AS 2: Part 1**

*assessing*

Test of Aural Perception

**[AU121]**

**MONDAY 11 JANUARY, MORNING**

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**TRANSCRIPT**

**1 Now look at Question 1.**

*Pause 1 minute*

Here is the music for Question 1. You will hear an extract from a piece of vocal music. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

*Pause 1 minute*

Here is the extract for the second time.

*Pause 1 minute*

Here is the extract for the third time.

*Pause 1 minute*

Here is the extract for the fourth and last time.

*Pause 1 minute*

**2 Now look at Question 2.**

*Pause 1 minute*

Here is the music for Question 2. You will hear an extract from one of your set works. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

*Pause 1 minute*

Here is the extract for the second time.

*Pause 1 minute*

Here is the extract for the third time.

*Pause 1 minute*

Here is the extract for the fourth and last time.

*Pause 1 minute*

**3 Now look at Question 3.**

*Pause 40 seconds*

Here is the music for Question 3. You will hear **two** extracts from one of your set works. You will hear extract A **four** times followed by extract B **four** times, with pauses between hearings.

Here is extract A for the first time.

*Pause 40 seconds*

Here is extract A for the second time.

*Pause 40 seconds*

Here is extract A for the third time.

*Pause 40 seconds*

Here is extract A for the fourth and last time.

*Pause 1 minute*

Here is extract B for the first time.

*Pause 40 seconds*

Here is extract B for the second time.

*Pause 40 seconds*

Here is extract B for the third time.

*Pause 40 seconds*

Here is extract B for the fourth and last time.

*Pause 1 minute*

**4 Now look at Question 4.**

*Pause 1 minute*

Here is the music for Question 4. You will hear an extract from a piece of orchestral music. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

*Pause 1 minute*

Here is the extract for the second time.

*Pause 1 minute*

Here is the extract for the third time.

*Pause 1 minute*

Here is the extract for the fourth and last time.

*Pause 1 minute*

**5 Now look at Question 5.**

*Pause 1 minute*

Here is the music for Question 5. You will hear an extract from a piece of orchestral music. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

*Pause 1 minute*

Here is the extract for the second time.

*Pause 1 minute*

Here is the extract for the third time.

*Pause 1 minute*

Here is the extract for the fourth and last time, after which you will be allowed five minutes to check your answers before the examination ends.

*Pause 5 minutes*

**This is the end of the recording.**



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## **Music**

**Assessment Unit AS 2: Part 2**

*assessing*

Written Examination

**[AU122]**

**MONDAY 11 JANUARY, AFTERNOON**

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**MARK  
SCHEME**

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

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

### Criterion 1 – content focussed

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

### Criterion 2 – structure and presentation of ideas

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

### Criterion 3 – quality of written communication

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

## MARKING PROCESS

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

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

#### Marks

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

## **Structure and Presentation of Ideas**

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

### **Marks**

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

## **Quality of Written Communication**

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

### **Marks**

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

**Section A**

**AVAILABLE  
MARKS**

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

**Beethoven: Violin Concerto in D, Op. 61, third movement bars 1-20 and bars 43-73**

- 1 (a)** Rondo, sonata rondo [1]
- (b)** Classical period [1]
- (c)** Up to a maximum of [4] as follows:
- repetition  $[\frac{1}{2}]$  of rising  $[\frac{1}{2}]$  arpeggio/triad  $[\frac{1}{2}]$  of D Major  $[\frac{1}{2}]$
  - falling  $[\frac{1}{2}]$  sequence  $[\frac{1}{2}]$
  - stepwise  $[\frac{1}{2}]$  movement
  - trill  $[\frac{1}{2}]$
  - balanced  $[\frac{1}{2}]$  four bar  $[\frac{1}{2}]$  phrases  $[\frac{1}{2}]$
  - use of tonic  $[\frac{1}{2}]$  and dominant  $[\frac{1}{2}]$ /implied chords  $[\frac{1}{2}]$  [4]
- (d)** Dominant/A (major)/chord V [1] seventh/7 [1] (A major 7 not acceptable)[2]
- (e)** • two  $[\frac{1}{2}]$  octaves  $[\frac{1}{2}]$  higher  $[\frac{1}{2}]$   
 • violins  $[\frac{1}{2}]$   
 • in thirds  $[\frac{1}{2}]$   
 • absence of cello/bass-line [2]
- (f)** up to a maximum of [9] available – [1] for example,  $[\frac{1}{2}]$  for bar reference:
- rising  $[\frac{1}{2}]$  semiquaver  $[\frac{1}{2}]$  scales  $[\frac{1}{2}]$  Bar 49
  - descending  $[\frac{1}{2}]$  semiquaver  $[\frac{1}{2}]$  arpeggio  $[\frac{1}{2}]$  Bar 58
  - double stopping Bars 60–62, 64–73
  - pedal effect/2 part writing Bars 51–56, 64–67
  - use of higher register/high notes Bars 46–48
  - chromatic writing Bars 64–67
  - oscillating  $[\frac{1}{2}]$  semiquavers  $[\frac{1}{2}]$  Bars 51–56
  - bariolage Bars 68–73 [9]
- NB: No credit for 'rising/descending' in wrong context
- (g)** A minor perfect cadence [2]
- (h)** Tonic/A major/chord I [2] and dominant/E major/chord V [2] [4]
- (i)** Tonic [1] pedal [1] [2]

**Section A**

27

**27**

## Section B

AVAILABLE  
MARKS

Answer **one** question on your chosen area of study

### Optional area of study: Chamber Music, 1750–1830

- 2 (a) Outline the main characteristics of Haydn's string quartets. Illustrate your answer by referring to specific musical examples.

Answers should refer to a number of the following characteristics:

#### Form

- Establishment of standard 4-movement form
  - Move away from 5 movements in his earliest works (which had more in common with divertimento/serenade)
    - o e.g. op. 1 and 2 both have five movements (and include two minuets)
  - Form of Op. 9 quartets became standard for Haydn and also for other Classical composers
    - o 1st movement: Sonata Form: Allegro in tonic key
    - o 2nd movement: slow in subdominant key
    - o 3rd movement: Minuet and Trio in tonic key
    - o 4th movement: Sonata-Rondo Form in tonic key
- Use of theme and variations in the slow movement
  - e.g. Op. 50, no. 4 (from the Prussian quartets) 2nd movement Andante is a set of double variations. 2 themes (one major and one minor) are used alternately
  - e.g. Op. 55, no. 2, 1st movement is a set of double variations alternating major and minor and also has a coda
  - e.g. Op. 76, no. 3 is a simple theme and four variations. The theme remains basically unchanged throughout the whole movement. (theme is Gott erhalte Franz, den Kaiser)
- later quartets have
  - fast scherzi (which replaced 3rd movement minuets), e.g. Op. 33
  - minor key finales
- Integration of movements into a whole

#### Texture/timbre

- Move away from use of keyboard continuo part typical of earlier chamber music
- Early quartets are basically for solo violin and three-part accompaniment and are more homophonic in texture
- All 4 instruments treated equally/as individuals, rather than the early Classical emphasis on melody and accompaniment.
  - e.g. Op. 17
  - e.g. Op. 20, no. 2 where the cello begins to be used both as a melodic and a solo instrument
  - e.g. Opus 76, no. 3 in the second movement (variations) where the various instruments state the theme
- Typically, finales are simple in texture with regular phrasing/harmonic changes

- Growing importance on counterpoint
  - e.g. Op. 20 quartets, three of the finales are called “fuga” and are really counterpoint in 2, 3, or 4 parts
  - e.g. Op.76, no.2 – the violins play in parallel octaves above the viola and cello (in parallel octaves) who follow one bar behind the violins

#### Mood

- Musical energy in Haydn’s string quartets
  - e.g. Op. 9, no. 4, the final Presto in 6/8
  - e.g. Op.76, no. 3, the finale marked Presto.
- Haydn’s Galant style (copied in turn by Mozart)
- Conversational nature of Haydn’s writing
  - e.g. musical dialogue between instruments is evident in Op. 20 quartets
- Sense of wit/humour
  - e.g. false tonal opening in Op.33, no.1
  - e.g. a pause followed by a sudden forte at the end of the rondo in Op.33, no.2
  - e.g. single note cello figure in Op.50, no.1. written for the King of Prussia who was a cellist
- Greater emotional range in his string quartets is established from Op. 20 onwards

#### Melody

- Concise motivic development
  - e.g. Op. 50, no.1, the exposition of the first movement is based on a repeated note in the cello and a six-note figure in the violin
  - e.g. Op. 76, no.3, the first 30 seconds of the first movement contain all of the melodic material that will be developed over the course of the whole movement (and is also used throughout the whole quartet).
- Unexpected use of a new theme to create contrast
  - e.g. Op. 76, no. 3, a Hungarian dance-like tune is introduced by the violin in the middle of the first movement. It is accompanied by a drone in the viola and cello.

#### Harmony/tonal relationships

- exploitation of tonic/tonic minor relationship
  - e.g. Op. 76, no.2 the last movement begins in D minor and ends in D major
  - e.g. minuet and trio in Op. 76, no. 2 is in D minor/D major
  - e.g. minuet and trio in Op. 76, no. 5 is in D major/D minor
- some quartets have more adventurous tonal relationships between movements/between minuets and trios
  - e.g. op. 71 and 74
  - op. 76, no. 6 in Eb is unusual with an opening set of variations followed by a fugal slow movement in the distant key of B major. The finale is in sonata form.

- use of dissonance
  - e.g. false tonal opening in Op.33, no.1
  - e.g. three jarring chords at the beginning of the finale of Op.76, no. 3

#### Dedication/purpose of composition

- Some quartets were written specially for individuals
  - e.g. op. 58 was composed for Friedrich Wilhelm II of Prussia
  - op 54, 55 and 64 were composed for violinist Johann Tost and feature virtuosic writing and use of high positions [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

27

#### Or

- (b)** Comment on classical chamber music composed for five or more players. Refer to specific works to illustrate your answer.

Answers should refer to a number of the following:

#### Roles of instruments

- freedom in instrumental roles
  - e.g. Beethoven Op. 20 Septet in Eb - bassoon rarely plays the bass line; cello is free to take a tenor part and occasionally plays in the treble clef
- More independence given to wind instruments
  - e.g. Mozart Serenade in Bb (K361) where the only stringed instrument is the double bass. Even it can be replaced by the contrabassoon.
  - e.g. Beethoven Op. 20 Septet in Eb where single woodwind instruments are used rather than pairs
- String quartet has an accompanying role (concertante style)
  - e.g. Mozart Clarinet Quintet, 2nd movement uses muted strings
- Composer gives a very specific purpose to one instrument for a section of the music
  - e.g. Mozart Serenade in Bb (K361) romance – adagio in Eb major. The allegretto section features a constant pulse created by the bassoons

#### Relationships between instruments

- In the larger ensembles, instruments are in unison/double in tutti passages
  - e.g. Mozart Serenade in Bb (for twelve wind instruments and double bass) (K361). The clarinets and oboes play in unison in the finale.
- String quartet has an accompanying role in concertante style works such as
  - e.g. Mozart Clarinet Quintet, 2nd movement uses muted strings

#### Timbre

- Composers write more idiomatically for wind instruments
  - e.g. Mozart Piano and Wind Quintet (K452)
- Solo instruments used
  - e.g. Mozart Clarinet Quintet where clarinet demonstrates virtuosity

- Weight added to ensemble by use of additional instruments/different combinations of instruments:
  - e.g. Beethoven Op. 20 Septet has only one violin but has a double bass added
  - e.g. Mozart Serenade in Bb is scored for a total of 13 instruments (with the only stringed instrument being the double bass)

Texture

- Predominant use of melody and accompaniment
  - e.g. Mozart Clarinet Quintet, second movement
- Some antiphonal writing
  - e.g. Mozart Piano and Wind Quintet (K452), the first movement opens with an antiphonal passage between the piano and the wind instruments

Form/Structure

- 4-movement form was standard
- Some of these works for five or more players used different numbers of movements:
  - e.g. Mozart Serenade in Bb (K361) has seven movements
  - e.g. Beethoven Op 16 Piano and wind quintet has three movements
  - e.g. Beethoven Op.20 Septet in Eb has six movements
  - e.g. Schubert Octet in F (D803) has six movements
  - e.g. Schubert “Trout” Quintet in A major (D667) has five movements
- Frequent use of variation form movement in works:
  - e.g. Mozart Clarinet Quintet in A major (K581), 4th movement which allows for demonstration of virtuosity in the clarinet part. The theme itself is very simple and is made up of four four-bar phrases – some of it is stated by the strings and some by the clarinet.
  - e.g. Mozart Serenade in Bb (K361) 6th movement is theme and variations. The andante theme is in Bb major and there is a set of six variations. The theme is presented primarily by solo clarinet. The variations use various rhythmic motives and often feature solo instruments. All of the variations are in Bb major with the exception of the fourth which is in the tonic minor. All of the variations are in duple metre with the exception of the last which is in triple metre.
  - e.g. Beethoven Op.20 Septet in Eb, 4th movement is a set of variations on a popular Rhineland song *Ach Schiffer, lieber Schiffer*.
  - e.g. Schubert “Trout” Quintet in A major (D667) Andantino – Allegretto in D major is the variation form fourth movement based on his own song *die Forelle*. The rising sextuplet figure from the song’s accompaniment is used as a unifying feature throughout the quintet. It is usually introduced by the piano and is usually ascending. The variations all concentrate on melodic decoration and/or changes of mood (rather than changing the melodic material into anything new).
  - e.g. Schubert Octet in F, the fourth movement Andante and seven variations have a theme made up of three eight-bar phrases (the first two are identical). The variations are full of contrast and allow all the instruments to show their capabilities. [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

27





**Optional area of study: Music for Solo Piano, 1825–1890**

**AVAILABLE  
MARKS**

- 3 (a)** Identify nationalistic features in Chopin’s solo piano music. Illustrate your answer by referring to specific musical examples.

Answers should refer to a number of the following features:

- Polish dances such as mazurkas and polonaises
- Characteristic features of the mazurka include:
  - based on the model of Polish folk songs and dances;
  - not particularly virtuosic;
  - usually based on short repeated sections (often 2 or 4) (e.g. Mazurka in A minor op.68, no. 2);
  - ternary form is frequently used (e.g. Mazurka in G minor, op. 24, no. 1) though the length of sections is not always even (e.g. Mazurka in A minor op. 67, no. 4 has a short 16 bar middle section, flanked by 32 bars)
  - triple time metre;
  - use rhythms such as: 
  - major and minor tonalities along with modality (e.g. Mazurka in C op. 24, no. 2 uses the Lydian mode in some passages);
  - melodies may use augmented 4ths and 7ths or leaps of a 3rd (e.g. Mazurka in G minor, op.24, no. 1 );
  - drone basses (e.g. middle section of Mazurka in F major, op.68, no. 3)
  - abrupt changes of mood (e.g. Mazurka in C sharp minor, op.50, no. 3)
- Characteristic features of the polonaise include:
  - more virtuosic than the mazurka (e.g. Polonaise in A major op. 40, no. 1);
  - wider range of structures - often large scale variant of ternary form (e.g. Polonaise in A major op. 40, no. 1 uses double ternary form ABA CDC ABA);
  - moderate tempo (e.g. Polonaise in A flat major op. 53);
  - triple time metre;
  - accompaniment rhythm (  ) used;
  - dramatic accents used (e.g. Polonaise in C sharp minor op.26, no. 1), often emphasising the first or second beats of the bar;
  - often wide leaps used in conjunction with accents (e.g. Polonaise in C sharp minor op. 26, no. 1, Polonaise in A op. 40, no. 1)
  - major and minor tonalities along with modality (e.g. Polonaise in C sharp minor op. 26, no. 1 has sections in C sharp minor and D flat major);

Structure and presentation of ideas [3]

Quality of written communication [3]

27

Or

AVAILABLE  
MARKS

- (b) Identify virtuosic writing in the solo piano music of all of the following composers. Illustrate your answer by referring to specific musical examples.

Chopin

R. Schumann

Liszt

Marks will be divided equally between the three composers.

Answers should refer to a number of the following:

Chopin

- Virtuosic writing within his two sets of études (op. 10 and op. 25) and three Nouvelles études
- Virtuosic writing within non-étude works (e.g. op. 15, no. 2 Nocturne in F sharp major)
- Technical challenges presented in his virtuosic works include:
  - arpeggios (e.g. op. 10, no. 1)
  - octaves (e.g. op. 25, no. 10)
  - scales (found in most études to varying degrees),
  - chromatic passages (e.g. op. 10 no. 2),
  - scales in thirds (op. 25, no. 6) and sixths (op. 25, no. 8),
  - leggiero broken chord playing (e.g. op. 25, no. 1),
  - chords accompanied by rapid figuration (e.g. op. 10, no. 5),
  - syncopation (e.g. middle section op. 15, no. 2 Nocturne in F sharp major)
  - other rhythmic difficulties (e.g. cross-rhythms – no. 1 from 'Three Nouvelles études' has triplet crotchets in right hand against quavers in the left hand, Nocturne in F sharp major op. 15, no. 2),
  - left-hand melody (e.g. op. 25, no. 11),
  - cantabile playing (e.g. op. 10, no. 3),
  - focus on 'weak' fingers (4 and 5) (e.g. op. 10, no. 2)
  - cross-rhythms (e.g. no. 1 from 'Three Nouvelles Études' has triplet crotchets in the right hand against quavers in the left hand)

Robert Schumann

- Symphonic Études op. 13 (influenced by Paganini)
- Non-étude works (e.g. Sonata in F sharp minor op. 11, no. 1 last movement, Toccata in C major, 'Paganini' from Carnaval op. 9)  
Technical challenges presented in virtuosic passages include:
  - rapid staccato (e.g. Symphonic Etudes op. 13, no. 9),
  - counterpoint (e.g. Symphonic Etudes op. 13, no. 10),
  - rapid chords (e.g. Sonata in F sharp minor op. 11, no. 1 last movement),
  - wide leaps for left hand (e.g. Symphonic Etudes op. 13),
  - full range of piano explored giving an orchestral sound (e.g. Symphonic Étude op. 10, no. 3),
  - cross-rhythms (e.g. Toccata in C major),
  - syncopation (Toccata in C major),
  - octave writing (e.g. Toccata in C major),
  - rapid chromatic writing (e.g. Sonata in F sharp minor op. 11, no. 1 last movement),
  - brilliant use of upper register of piano (Symphonic Études op. 13, no. 5)

## Liszt

- Liszt was the virtuoso pianist of the era and much of his music was phenomenally difficult to perform
- Études - e.g. 'Paganini' and 'Twelve Transcendental'
- Many of Liszt's works - e.g. Rhapsodies, Annees de Pelerinage (e.g. Deuxieme Annee last movement), arrangements etc.
- Technical challenges presented in virtuosic passages include:
  - scales in 3rds, 6ths, 8ves, 10ths or full chords (Transcendental Études),
  - rapid consecutive 10ths (e.g. 'Harmonies du soir' from Transcendental Études),
  - focus on 3rds (e.g. 'Mazeppa' from Transcendental Études),
  - wide range of keyboard used (e.g. Hungarian Rhapsody no. 1),
  - huge chords used in succession (e.g. Sonata in B minor),
  - double octaves (e.g. Second 'Paganini' Étude),
  - scales (e.g. Sonata in B minor),
  - arpeggios (e.g. 'Vision' from Transcendental Études),
  - chromaticism (e.g. 'Feux follets' from Transcendental Études),
  - wide leaps (e.g. 'Harmonies du soir' from Transcendental Études),
  - cross-rhythms (e.g. 'Wilde Jage' from Transcendental Études),
  - rapid harmonic shifts (e.g. 'Wilde Jage' from Transcendental Études),
  - very fast passages (e.g. 'Wilde Jage' from Transcendental Études),
  - dramatic use of dynamics (particularly sf, ff passages) (e.g. 'Wilde Jage' from Transcendental Études),
  - an inner melody with accompaniment figurations running above and below the texture (producing a full 'orchestral' feel) (e.g. 'Mazeppa' from Transcendental Études),
  - tests of endurance (e.g. Sonata in B minor would take at least 30 minutes to perform),
  - elaborate cadenzas (e.g. Ricordanza from Transcendental Études),
  - tremolando figurations,
  - glissando passages (e.g. Fifth 'Paganini' Étude),
  - recitative-style writing ('Après une lecture du Dante' from Italie Annees de Pelerinage),
  - fugal passages (e.g. Sonata in B minor)
  - crossing of hands [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

AVAILABLE  
MARKS

27

## Optional Area of Study: The Musical, 1900 to today

AVAILABLE  
MARKS

- 4 (a) Comment on the use of ensembles (e.g. duets, trios etc.) in musicals composed during the period 1900 to today. Illustrate your answer by referring to specific musical examples.

Answers should refer to ensembles which:

Communicate emotion, e.g.:

- “Bess, you is my Woman Now”, from *Porgy and Bess*: blue notes and chromatic harmony emphasize important words (such as “woman”); Porgy’s “loneliness” theme, a falling minor third, is used in the introduction; Bess later sings this theme, demonstrating that she has taken away Porgy’s loneliness
- Billy and Julie’s “If I Loved You”, from *Carousel*: in this ‘almost love song’, they never sing together, but the fact that they share the same music makes it clear that they do love each other; the strong modulation to B flat minor at “Longin’ to tell you” is particularly striking
- In “Pretty Women”, from *Sweeney Todd*, the judge and Todd sing contrapuntally, communicating their thoughts simultaneously; the sprightly melody contrasts with the uneven, changing metre to illustrate the differing intentions of the two characters

Set the scene, e.g.:

- “Fugue for Tinhorns” sets the scene close to the start of *Guys and Dolls*: the verbal and musical sophistication to which the gamblers pretend is shown by their use of a canon

Advance the action, e.g.:

- Ravenal and Magnolia’s first meeting in *Show Boat*: the music demonstrates Ravenal’s aimlessness, his attraction to Magnolia and speechlessness on meeting her, their mutual love, as they join in a waltz-style duet, a moment of sober reflection, with a key change to the minor, and a final modulation a semitone upwards, with a last line sung together, showing that their love is now real and has a hopeful future

Reflect on the action, e.g.:

- “Tonight”, from *West Side Story*, in which the principal characters reflect on the action to come: each character has a solo in the first half (except Maria, who later sings the same music as Tony) so that the words and melodies can be heard clearly. Then Bernstein gradually combines their parts until all five are singing simultaneously, producing a complex contrapuntal texture

Are conversational, e.g.:

- Julie and Carrie’s extended conversation in the first number after the prologue of *Carousel*: a range of styles is used, including spoken dialogue, sung dialogue, recitative-like lines and solo song  
“Come up to My Place”, from *On the Town*, is a raucous dialogue between Chip and Hildy, with boogie-woogie references in his music and blues features in hers

Tell the story, e.g.:

- “At the Ballet”, from *A Chorus Line*, provides opportunities for three characters to explain how they started dancing to escape from unhappy home lives; harmonic style and melodic phrasing are used to communicate the emotions and events of the past: for example,

Sheila's insistent melodic A clashes with the prevailing G minor harmony as she describes the tensions of her upbringing [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

**Or**

**(b)** Outline the development of the musical during the period 1960 to the present day. Illustrate your answer by referring to specific musical examples.

Answers should refer to:

Types of musical, e.g.:

- 'Megamusicals', e.g. works by Andrew Lloyd Webber and Boublil and Schönberg
- The 'concept musical', e.g. *Chicago* and *A Chorus Line*
- Film musicals, e.g. *The Lion King*

Musical style

- Influences from rock and pop, for example:
  - Rock singing styles (*Rent*)
  - Rock-influenced instrumental ensembles (*Godspell*)
  - Rock groove used as basis for songs (*Wicked*, *Rent*)
  - Pop song structures
  - Pop/rock harmonies (*Hair*)
  - Melodies influenced by pop styles
- Influences from musical styles to suit the subject matter (e.g. 1950s pop in *Grease*, Eastern sounds in *Miss Saigon*)

Scoring

- For some musicals, a classic 'Broadway' orchestra, with big-band-style scoring supported by drum kit and bass
- Greater flexibility of scoring, such as the use of rock-style ensembles (e.g. *The Rocky Horror Show*, *Little Shop of Horrors*) made possible by more sophisticated on-stage amplification
- The use of synthesizers to replace instruments such as strings, or to create special effects

Performance practice

- The continuing influence of pop singing styles, with the use of body microphones allowing more intimate and breathy vocal tones
- Practices made possible by the use of sound systems, such as pre-recorded vocal lines for soloists or to strengthen chorus numbers, or pre-recorded instrumental backing tracks added to the sound of the live band

Answers should refer to works such as *A Chorus Line*, *Evita*, *Sweeney Todd*, *Les Misérables*, *The Phantom of the Opera* [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

**Section B**

**Total**

**AVAILABLE MARKS**

27

27

27

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