

**Published Mark Schemes for
GCE AS Music**

Summer 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.

CONTENTS

	Page
AS 2: Part 1	1
AS 2: Part 2	9

New
Specification



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2010**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

THURSDAY 3 JUNE, MORNING

**MARK
SCHEME**

Answers in italics not creditworthy as stand alone answers.

1 Handel, 'Haste Thee, Nymph' from L'Allegro, Bar 9 to end

(a) homophonic [1]

(b) dominant / C / subdominant / Bb [2]

(c) up to **5 marks** available as follows:

- turn-like motive / idea
- (upper) mordent-like figure
- repeated (1/2) quavers (1/2) semiquavers (1/2) on syllables 'ho' / 'ha' (1/2)
- imitative (not antiphony, call and response polyphonic)
- melisma
- detached style of singing / staccato (1/2)
- descending / falling (1/2) scale (1/2) arpeggio / broken chord / triad (1/2)
- fragmentation of melody line [5]

(d) up to **2 marks** available as follows:

- harpsichord (1/2) / (basso) continuo (1/2)
- instruments double the vocal line(s)
- dependence of strings (1) predominance of strings (1/2) [2]

AVAILABLE
MARKS

10

2 Dvorak: Symphony No. 9 in E minor, Op. 95, Mt. 2, bars 5–20

- | | |
|--|-----|
| (a) cor anglais | [1] |
| (b) sustained (1/2) muted (1/2) string (1/2) chords / homophonic (1) (not 'pedal') | [2] |
| (c) (i) clarinet | |
| (ii) bassoon | [2] |
| (d) perfect plagal | [2] |
| (e) augmentation | [1] |
| (f) symphony | [1] |
| (g) ternary | [1] |
| (h) Romantic (dates not acceptable) | [1] |

AVAILABLE
MARKS

11

3 Mozart, Piano Concerto in G major, K453, Mt. 3, Allegretto, Theme and Variations 2 and 3

- | | |
|--|-----|
| (a) acciaccatura (1) grace note (1/2) | [1] |
| (b) D (major) / dominant | [1] |
| (c) woodwind (1) wind (1/2) | [1] |
| (d) up to 4 marks available as follows: | |
| <ul style="list-style-type: none"> • <i>right hand/high register / pitch (1/2) decorates embellishment (1/2) with a chromatic (1/2) quaver (1/2) triplet (1/2) countermelody (1/2) ascending (1/2) and descending (1/2) scales / con (1/2) move to left hand / low(er) register (1/2) octave(s) lower (1)</i> • <i>plays theme (1/2) doubles theme / unison (1) on repeat (1/2) octave higher / right hand (1/2) chordal (1/2)</i> | [4] |
| (e) oboe flute bassoon | [3] |
| (f) alberti bass | [1] |
| (g) solo concerto | [1] |
| (h) Classical | [1] |

13

4 Bach: Brandenburg Concerto No. 2 in F major, Mt. 1, bars 103–118.

- (a) unison (not monophonic) [1]
- (b) diminished seventh modulation imitation [3]
- (c) F (major) (1) tonic (1/2) [1]
- (d) up to **four** marks available as follows:
- harpsichord (1/2) (basso) continuo (1/2) *accompanies / supports* (1/2)
 - division into two instrumental groups (1/2) *ripieno* (1/2) *strings* (1/2) *play accompaniment / accompany* (1/2) *double* (1/2) and *concertino / group of soloists* (1/2)
 - predominance of strings (1)
 - contrast of (1/2) *tutti* (1/2) and solo **passages** or episodes (1/2), use of *ritornello* (form) (1)
 - imitation (1/2) between *soloists* (1/2) & *ripieno* (1/2)
 - ends in the tonic key (1)
 - cadential trills (1) (no credit for ornamentation)
 - repetition (1/2) use of sequence (1/2) [4]
- (e) first movement [1]

AVAILABLE
MARKS

10

5 The Dave Brubeck Quartet, Three to Get Ready

- (a) (i) 3/4 triple metre [1]
- (ii) up to **two** marks available as follows:
- 3 bar phrases
 - *moves by step (1/2) upwards (1/2) by step / conjunct (movement) (1/2)*
 - descending (1/2) and ascending (1/2) sequence (1/2)
 - inversion
 - repetition (1/2) of first bar (1/2) [2]
- (b) (i) *alto* (1/2) saxophone (1/2) [1]
- (iii) up to **three** marks available as follows:
- *pizzicato* (1/2) *bass* (1/2) double bass (1/2) on first beat of bar (1/2)
 - walking bass (1/2) **in** 4/4 bars (1/2)
 - **piano** (1/2) syncopated (no credit for offbeat) (1/2) dissonant / jazz (1/2) chords (1/2) *at end of each phrase* (1/2)
 - brushes (1/2) on (drum) **kit** (1/2), *syncopated* (1/2) riff (1/2) on snare (1/2) and closed (1/2) hi-hat (1/2) [3]
- (c) third repeat – fill ins/solos (1/2) improvised (1/2) on (drum) **kit** (1/2)
- fourth repeat – question and answer / dialogue / call & response (1/2) between piano and saxophone (1/2); saxophone improvises (1/2) fills (1/2) at end of (piano) phrase (1/2) [2]
- (d) jazz [1]

Total

AVAILABLE MARKS

10

54

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 30 seconds

Here is the music for Question 3. You will hear the theme and two variations from a piece of instrumental music. You will hear the theme **three** times followed by variation 1 **four** times and then variation 2 **four** times, with pauses between all hearings.

Here is the theme for the first time.

Pause 30 seconds

Here is the theme for the second time.

Pause 30 seconds

Here is the theme for the third and last time.

Pause 30 seconds

Here is variation 1 for the first time.

Pause 30 seconds

Here is variation 1 for the second time.

Pause 30 seconds

Here is variation 1 for the third time.

Pause 30 seconds

Here is variation 1 for the fourth and last time.

Pause 30 seconds

Here is variation 2 for the first time.

Pause 30 seconds

Here is variation 2 for the second time.

Pause 30 seconds

Here is variation 2 for the third time.

Pause 30 seconds

Here is variation 2 for the fourth and last time.

Pause 30 seconds

4 Now look at Question 4.

Pause 1 minute

Here is the music for Question 4. 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

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 instrumental 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.

New
Specification



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2010**

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

THURSDAY 3 JUNE, AFTERNOON

**MARK
SCHEME**

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

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

Criterion 1 – content 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

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

Mozart: Symphony No. 40, K550, first movement, Bars 138–168

- (a) Classical [1]
- (b) symphony [1]
- (c) sonata (form) [1]
- (d) development
recapitulation [2]

(e) up to [9] available as follows:

Bar 138 rising $\frac{1}{2}$ sequence $\frac{1}{2}$ by step $\frac{1}{2}$ then by thirds $\frac{1}{2}$, imitation $\frac{1}{2}$
between violins $\frac{1}{2}$ and flute $\frac{1}{2}$ and clarinet $\frac{1}{2}$ paired $\frac{1}{2}$ in thirds $\frac{1}{2}$

Bar 146 (entry in) cello $\frac{1}{2}$ paired $\frac{1}{2}$ in tenths [1] with violins $\frac{1}{2}$ falling
 $\frac{1}{2}$ sequence $\frac{1}{2}$ imitated $\frac{1}{2}$ twice $\frac{1}{2}$ by chordal (versions/statements)
 $\frac{1}{2}$ in woodwind $\frac{1}{2}$ inverted [1] combined with original then falling
version [1] modulates $\frac{1}{2}$ through Bb minor [1] C minor [1] used over
a diminished seventh [1] dominant seventh [1] (no credit for
seventh chord) [9]

(f) up to [6] available as follows:

- antiphony/call and response/dialogue [1] between woodwind $\frac{1}{2}$ upper
strings $\frac{1}{2}$ and lower strings $\frac{1}{2}$ in strings $\frac{1}{2}$ (no credit for 'echo' or
'question and answer')
- woodwind $\frac{1}{2}$ chords $\frac{1}{2}$ homophonic [1]
- dominant [1] D $\frac{1}{2}$ pedal [1] in horns $\frac{1}{2}$ [6]

(g) [1] available for three of the following:

- descending $\frac{1}{2}$ sequence $\frac{1}{2}$
- chromatic [1]
- stepwise movement [1]
- fragmented use of main melody/first three notes/three note
fragment [1] fragmentation $\frac{1}{2}$ [3]

(h) G minor
perfect cadence [2]

(i) first subject/theme (main theme or main melody **not** acceptable) [2]

Section A

**AVAILABLE
MARKS**

27

27

Section B

AVAILABLE
MARKS

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

2 Optional Area of Study: Chamber Music, 1750 to 1830

- (a) Comment on the development of Beethoven's chamber music style. Illustrate your answer by referring to specific musical examples.

Answers should make reference to:

Form/Structure

- Early period (ending around 1802)
 - chamber works were mostly homophonic in texture and featured
 - a first movement with a long exposition and a short development
 - a long lyrical slow movement
 - a minuet or scherzo
 - a high spirited finale
- Middle period (lasting until 1812)
 - Beethoven used a shorter exposition in the first movement, a longer development and a coda
 - shorter slow movements
 - scherzo became the favourite form featuring unexpected accents and syncopation
 - finales featured contrapuntal writing

- Later period (1813–1837)

More complex works in which:

- movements especially finales often featuring more counterpoint and using forms such as fugue, canon, e.g. String Quartet, C# minor Op. 131 which makes use of counterpoint in the first movement; Op. 59 No. 3 makes use of fugue in the finale
- multi-movement works became popular, e.g. String Quartet, Bb Op. 130 consists of six movements; Septet Eb Op. 20 has six contrasting movements. Also string Quartet, C# minor Op. 131 has seven movements
- thematic connections between the first and last movements, helping to unify the whole work, e.g. String Quartet, C# minor Op. 131
- movements running into one another, e.g. String Quartet, C# minor Op. 131 has all seven movements in succession without a break

Scoring

- Use of additional instruments in chamber works
 - Piano Trios normally scored for piano, violin and cello, Beethoven scored Op. 11 for clarinet, cello and piano (1797)
 - Op. 16 piano and wind quintet
 - Septet Eb Op. 20 (1799–1800) scored for clarinet, bassoon, horn, violin, viola, cello and double bass
 - Wind Sextet Eb Op. 71 two clarinets, two horns, two bassoons in four movements, horns are allowed to play more adventurous music

General Musical Features:

- uses a number of Russian melodies in his Rasumovsky Quartets, makes use of Rhenish folksong in fourth movement of Septet Eb Op. 20, first presented in the violin and clarinet leading to five variations
- experimental use of harmony and unexpected modulations,

- e.g. String Quartet, Bb Op. 130 makes use of remote keys
- substitutes the use of the dominant key with minor keys and flattened submediant/tertiary key relationships, e.g. Op. 18 No. 3 in D and No. 4 in C minor
- increasing use of dissonance increased personal expression and intensity of emotions such as passion, melancholy, sadness and humour, e.g. sadness in Andante Op. 59 No. 1
- increasing dynamic contrast [21]

Structure and Presentation [3]

Quality of Written Communication [3]

Or

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

Answers should make reference to:

Third Movement (maximum [11])

Usually in the form of a minuet and the only important surviving Baroque dance form.

Minuet and Trio

Form/Structure

- written in the dance style of triple time
- ternary Minuet section followed by a shorter ternary trio
- use of a da capo in the Minuet (normally without repeats) e.g.
 - Haydn's String Quartet in C Op. 76 No. 3
 - Beethoven's String Quartet, Eb Op. 127
 - Mozart's String Quartet, Eb K428, Schubert's String Quartet, C No. 46
- some Minuet and Trio movements employ strict canon, e.g. Haydn's String Quartet, Op. 76 No. 2
- use of two different trios, e.g. Mozart's Clarinet Quintet
- alters the conventional order of movements, e.g. in Mozart's String Quartet in G major, K387 the second movement is a Minuet and Trio and the slow third movement is in modified sonata form

Trio

- most trios are in the same key as the minuet or in closely related keys such as the tonic minor or the relative major
- some examples of tertiary or unrelated key relationships, e.g. Haydn's later String Quartets have striking tonal contrasts such as in String Quartet in F Op. 77 No. 2 in which the minuet is in F major and the trio is in Db
- a typical trio has a lyrical melody played by violin 1, with inner instrumental lines playing a quaver accompaniment pattern and the cello providing a harmonic framework, e.g. the trio in Mozart's String Quartet, K458
- usually lightly scored with a lighter texture than the minuet, e.g. the trio in Beethoven's Sextet, in Eb major Op. 71 is scored for woodwind only

Scherzo

- the standard minuet and trio was increasingly replaced by a similarly structured movement called a ‘Scherzo’ resulting in the *Scherzo-Trio-Scherzo* pattern
- Haydn was the first composer to substitute the minuet with the scherzo in his String Quartets Op. 33
- Beethoven preferred the scherzo in most of his works and it is first used in his Wind Octet in Eb 1792, published as Op. 103
- most scherzos are vigorous, light and humorous, e.g. Beethoven’s Three Piano Trios Op. 1 No. 1 is fast with a touch of humour, a clear sense of one beat to a bar and employs the use of cross-rhythms
- cross-rhythms also feature in Beethoven’s String Quartet in Bb Op. 18 No. 6 and his String Quartet in F Op. 135
- contained elements of surprise, e.g. Beethoven’s Op. 18 Six String Quartets in the keys of F, G, D, C minor, A and Bb have short scherzos with rapid exchanges and Haydnesque surprises

Fourth Movement/Finale (maximum [10])

The finale was often brisk and lively with typical metres of 6/8, 3/8, 2/4 or 4/4

Form

- composers used rondo, sonata rondo or a mixture of both (sonata-rondo form) or theme and variations in the fourth movement of their chamber work
- Beethoven’s Wind Sextet in Eb Op. 71 is written in rondo form, it has the character of a quick march with use of fast running semiquavers and fanfare dotted rhythms
- Schubert used theme and variation form in the fourth movement of his Wind Octet in F Op. 72 giving the theme to different instruments or groups of instruments so that tone colours are constantly changing
- Haydn used sonata form in the fourth movement of his String Quartet in G minor Op. 74 No. 3 nicknamed ‘The Rider’ because of the vigorous ‘riding rhythms’ which characterise the opening movement and especially the finale. The first subject is in the key of G minor and the second subject is in the key of Bb major
- use of contrapuntal forms and devices
 - the use of canon and fugue in No. 2 of Beethoven’s String Quartet Op. 18
 - Mozart used a combination of both sonata form and fugue, e.g. in the fourth movement of String Quartet in G, K387, the first subject is a fugato with a counter-subject commencing after the subject in the first three entries, second subject is another fugue
 - Haydn revived the Baroque use of counterpoint in order to provide a new style of finale exploiting the use of four equal voices, e.g. in String Quartet in G minor Op. 20 No. 5 [21]

Structure and Presentation [3]

Quality of Written Communication [3]

27

3 Optional Area of Study: Music for Solo Piano, 1825 to 1890

AVAILABLE
MARKS

- (a) Comment on the main characteristics of Liszt's piano writing. Illustrate your answer by referring to specific musical examples.
Answers should make reference to:

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

Piano Style

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

Melody, Harmony and Tonality

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

Form/Structure

- a move away from formal structures, e.g. the B minor Sonata which is a one movement work with three distinct sections
- used thematic transformation as a technique, e.g. B minor Sonata has three themes with the second and third themes derived from the first
- monothematic works in which a single theme is developed through changes in mode, tempo etc.

Character Pieces

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

Arrangements/Transcriptions

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

- *L'idée fixe*, a short piece based on the main theme of Berlioz's *Symphonie Fantastique*
- he transcribed Beethoven's symphonies Nos. 5–7
- he transcribed six Polish songs by Chopin
- his arrangements of five original Hungarian folksongs
- his arrangements of Paganini's violin studies [21]

Structure and Presentation [3]

Quality of Written Communication [3]

Or

- (b) Comment on the variety of forms and structures in small scale pieces for solo piano, 1825–1890. Illustrate your answer by referring to specific musical examples by the following composers.

Chopin

Schumann

Liszt

Answers should make reference to:

Small scale pieces for solo piano included études, preludes, polonaises, mazurkas, waltzes, nocturnes and impromptus in cycles.

Binary form is used for short pieces such as Schumann's Papillons and Carnaval.

Ternary form is often used in small scale piano pieces, particularly dance-style works, with the central section similar in style to the outer sections.

- the étude was usually in ternary form with the central section closely related to the outer sections. Chopin's E major Étude Op. 10 uses ternary form with modulation to distant keys
- in Liszt's Paganini Études and 12 Transcendental Études he uses thematic transformation with central sections often based on the same material as the outer sections
- Chopin's Impromptus use ternary form with a contrasting central section, e.g. Fantasy Impromptu C# minor Op. 66 has two melodies forming the A section in the tonic key, the B section in the key of D major and the expected return to the tonic is delayed by a brilliant scalic passage
- nocturnes are often in ternary form with a contrasting central section in a new key and different thematic material and piano style, e.g. Chopin's Nocturne in G minor Op. 37 No. 2 and Chopin's Nocturne No. 5 F# major has a lyrical A section in the tonic key while the B section, in the key of C# minor is made up of semiquavers in groups of five before a more elaborated return of the A section
- Schumann's Papillons No. 1 in D major is a Waltz using ternary form and No. 5 in Bb major is a Polonaise in ternary form

Sectional forms

- the waltz was a popular dance structured in several short, contrasting sections, e.g. Chopin Minute Waltz
- Liszt develops main themes into sections, clearly marked by key and tempo changes, e.g. *Deuxième Année* No. 1

AVAILABLE
MARKS

Variation form

- is used freely, for example, Schumann's Albeleg Variations Op. 1 uses a rhapsodic version of variation form based on two musical ideas
- Chopin's Variations in Bb major Op. 2

Rondo

- used in Chopin's Mazurka No. 5 in Bb, Op. 7 No. 1 which is in simple rondo form ABACA. A is lively and rhythmic while B is played legato and the C section in Bb minor features a prominent drone [21]

Structure and Presentation [3]

Quality of Written Communication [3]

**AVAILABLE
MARKS**

27

4 Optional Area of Study: The Musical, 1900 to Today

AVAILABLE
MARKS

- (a) Choose **one** musical by Leonard Bernstein and comment on its striking musical features. Illustrate your answer by referring to specific musical examples.

Answers may refer to:

West Side Story (1957)

Musical style

- The sophisticated style of the musical reflects his background as a serious composer with a command of many genres. “Modern” elements in the music include:
 - elements of dissonance (within an essentially tonal style), such as the striking use of the tritone, e.g. melodically in the second section of the Prologue, harmonically in the third section, with melody and bass line in keys a third apart
 - complex rhythms, such as the hemiola, e.g. the “Jet Song”, combining a 3/4 melody and 6/8 accompaniment
- Throughout the work there are strong jazz influences, for example:
 - the major/minor third chord, e.g. the first chord of the Prologue
 - jazz rhythms, e.g. the swing-style melody at the start of the Prologue
 - jazz instruments in the orchestras, e.g. saxophones, electric guitar, extended percussion section
- He also makes clear use of other vernacular styles, for example:
 - Latin music, e.g. direct use of dance styles in “Mambo” and “Cha-Cha”, use of some Latin rhythms and bongos in “Cool”

Motivic and thematic integration

Key musical ideas recur, unify and integrate the drama. These ideas include:

- the tritone, e.g. in the Prologue “Something’s Coming” and “Maria”. Initially associated with the concept of hate, later inverted and resolved
- the flattened seventh, especially in “Something’s Coming”, which ends on this note
- the major/minor third chord, prominent in the “Jet Song”, becoming increasingly important toward the end of the work
- the hemiola, for example, alternating 3/4 and 6/8 bars in “America” and simultaneous 3/4 and 6/8 elements in “Something’s Coming”

Musical links and continuity

- some musical ideas are repeated and developed from song to song e.g. very similar musical material in the Prologue and the “Jet Song”, with little noticeable break increasing musical continuity and dramatic integration
- extended scenes are created by linking numbers with music continuing during conversations, e.g. from “Mambo” through to the “Balcony Scene”

Importance of dance

Bernstein composed music specifically for dance scenes, e.g. “The Rumble”, “Ballet Sequence”, “Taunting Scene”, sometimes quoting themes or motifs which integrate them with the rest of the music, and ensuring that they fulfil dramatic purposes, e.g. the use of “Somewhere” motifs with the “Ballet Sequence”

On the Town (1944)

AVAILABLE
MARKS

Musical style

The show's songs demonstrate how Bernstein used and manipulated the styles of popular American music in a witty and effective way.

- "New York, New York" includes a dissonant fanfare idea and jazz-influenced rhythms
- "Come Up to My Place" is a raucous dialogue between Chip and Hildy; his music makes boogie-woogie references and hers is influenced by blues, with contrasting speeds and rhythmic styles competing for dominance
- "Lonely Town" is the most typical Broadway song in the show, with a bluesy melody and an AABA form
- "Some Other Time" also has a chorus in AABA form. It is scored with effective use of percussion, such as triangle played during rests in the first chorus and brushed cymbals later. The last chorus is in three-part harmony
- "Carnegie Hall Pavane (Do-Do-Re-Do)" begins in a stiff, classical style but becomes a parody in the style of the Andrews Sisters

Although Bernstein composed in this range of styles, he added more adventurous and 'modern' elements of his own, such as canon in the chorus of "New York, New York", irregular phrase lengths, e.g. 3 + 3 + 2 divisions within phrases in the chorus of "Lucky to Be Me" and surprising harmonic progressions, e.g. in the introductory section of "Lucky to Be Me"

Plot, music and dance are integrated to a degree.

Dance

Dance plays a particularly important role, with six strong, specially-composed dance sequences helping to advance the plot, often accompanied by music associated with modern dance styles of the day. These numbers include:

- "The Great Lover Displays Himself": a swing movement used in a dream ballet
- "Lonely Town: Pas de Deux": in a musical style reminiscent of Copland
- "Times Square: 1944": based on the song "New York, New York"

Wonderful Town (1953)

Musical style

Most of Bernstein's influences on this score are popular. Songs illustrating the wide and eclectic range of styles he uses include:

- "Ohio", a duet in a Western swing style, in 12/8, with vocal harmonies in parallel sixths
- "One Hundred Easy Ways", in a jazzier swing style, with frequent use of blue notes in the melody
- "A Quiet Girl", a more conventional Broadway song, in 3/4, with a refrain in AABA form and an interlude for humming chorus
- "My Darlin' Eileen", using six part harmony, with an 'Irish'-style solo tenor part and an orchestral interlude pastiching a jig, with melody on piccolo

There is also some dissonance, reflecting the styles of Copland and Stravinsky.

Overall, the musical is a celebration of a wonderful, mythologised version of the city of New York. [21]

Structure and Presentation [3]

Quality of Written Communication [3]

Or

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MARKS

- (b) Comment on how solos in musicals convey emotion and depict character. Illustrate your answer by referring to specific musical examples.

Answers may refer to elements of the music such as:

- Musical
- Identity of the singer
- Situation
- Emotion/meaning conveyed
- Depiction of character
- Relevant musical features, e.g. melody, rhythm, harmony, tonality, structure etc.

Answers may refer to solos such as:

“I Got Rhythm”, sung by Kate (Ethel Merman in the first production) in *Girl Crazy*

- sung to entertain and excite the on-stage and off-stage audiences
- rhythmically compelling, with extensive use of the first four-note motif
- dramatic high sustained notes
- jazzy rhythms, harmony and scoring
- one of the first “belt” voice songs

“Oh, What a Beautiful Mornin’”, sung by Curly in *Oklahoma*

- opens the musical by setting the scene; introduces Curly’s character
- rising and falling triads establish a simple, folk-like style
- unexpected chromatic notes (such as the D on “mornin’” and the D sharp on “feelin’”, accompanied by a diminished seventh chord) reveal a more complex and emotionally deep aspect to his role as a folk hero

“Lonely Room”, sung by Jud in *Oklahoma*

- Jud describes his lonely dreams, leading to his intention to have Laurey for his own; his complex character is conveyed, with human, pitiable depths
- minor key, uniquely in this musical
- opening discordant crotchet ostinato on woodwind
- use of vocal style: initially recitative-like, on a limited number of notes, later moving to dramatically higher notes when he decides to break free from his circumstances
- dissonant final chord
- use of tense string tremolos in accompaniment

“I Cain’t Say No”, sung by Ado Annie in *Oklahoma*

- Annie’s character is depicted, with her struggle to behave how she should and keep her impetuous nature under control
- opening verse contrasts 2/4 and 4/4 metres and unison and homophonic textures to illustrate her indecisiveness
- the high-spirited chorus (AABBA1 form) includes melodic syncopation and a snare drum accompaniment; other “raunchy” touches include chromatic melody, violin acciaccaturas and a colourful harp glissando

“Soliloquy”, sung by Billy in *Carousel*

- Billy sings about the child he is to have, and in doing so reveals two sides of his own character
- the first section, “My Boy Bill”, shows Billy as he believes himself to be, with simple melody, harmony, rhythm and orchestration, e.g. simplistic trumpet fanfares at line endings

- the second section, “My Little Girl”, reveals a deeper aspect to his character, with chromatic harmonies, such as an augmented triad, and a sophisticated melody constructed from two initial motifs
- rhythms associated with Billy’s wife Julie are used when Billy sings about his potential daughter

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

- communicates her feelings about her constant romantic disappointment; reinforces her personal musical style
- uses crotchet triplets at the ends of verses as she reads about her symptoms
- when she begins to sing in her own words, she uses almost constant quaver triplets, consistently with her character’s rhythmic style throughout the whole show

“Epiphany”, sung by the title character in *Sweeney Todd*

- Todd expresses his intention to kill the judge, and, ultimately, to take revenge on all humanity
- uses the work’s “obsession” leitmotif (D, C, E flat, F) – for the first time, this is heard in the melodic line rather than simply the accompaniment
- lengthy, tension-enhancing pedal notes
- vocal line contrasting recitative-style passages with more lyrical lines and spoken passages, communicating his intense, fluctuating emotions

“All I Ask of You”, sung by Raoul in *The Phantom of the Opera*

- a love song, also revealing Raoul’s straightforward, romantic-hero character
- wide vocal range, starting at a low pitch
- large melodic leaps including ninths and sevenths
- luxuriant, Romantic-influenced scoring
- a typical Lloyd Webber ballad for a romantic hero [21]

Structure and Presentation [3]

Quality of Written Communication [3]

Section B

Total

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MARKS**

27

27

54