



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2011**

---

## **Music**

**Assessment Unit AS 2: Part 2**

*assessing*

**Written Examination**

**[AU122]**

**MONDAY 10 JANUARY, 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.

**1 Haydn: Symphony No. 94 in G major, second movement, bars 107–156**

AVAILABLE  
MARKS

- (a) variation form/theme and variations [1]
- (b) variation 4 (and coda) [1]
- (c) Classical [1]
- (d) C/major (no credit for c) [1]

(e) up to five marks available as follows:

Melody/theme in:

- staccato [ $\frac{1}{2}$ ] woodwind [ $\frac{1}{2}$ ] /flute [ $\frac{1}{2}$ ] oboe [ $\frac{1}{2}$ ] and brass [ $\frac{1}{2}$ ]/trumpet [ $\frac{1}{2}$ ] horn [ $\frac{1}{2}$ ] in octaves [ $\frac{1}{2}$ ]
- homophonic/in chords [ $\frac{1}{2}$ ]

Accompaniment in:

- offbeat/syncopated [ $\frac{1}{2}$ ] chords [ $\frac{1}{2}$ ] in strings [ $\frac{1}{2}$ ], multiple stopping [ $\frac{1}{2}$ ] and bassoons [ $\frac{1}{2}$ ]
- (first) violins [ $\frac{1}{2}$ ] decorate/play counter melody [ $\frac{1}{2}$ ] with rising [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] sextuplet/triplet [ $\frac{1}{2}$ ] arpeggios [ $\frac{1}{2}$ ], rising [ $\frac{1}{2}$ ] and falling [ $\frac{1}{2}$ ] scales [ $\frac{1}{2}$ ], descending [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
- timpani [ $\frac{1}{2}$ ] tonic [ $\frac{1}{2}$ ] and dominant [ $\frac{1}{2}$ ] [5]

(f) up to three marks available as follows:

- dotted rhythm [1] (dotted [ $\frac{1}{2}$ ])
- includes chromatic [ $\frac{1}{2}$ ] appoggiaturas [1]
- diminution [1] of bars 115–116 [ $\frac{1}{2}$ ]
- off beat/syncopated (rhythm) in bar 129 [1] [3]

(g) G (major) (no credit for g) [1]

perfect [1]

(h) (i) 1/C [1] c/second inversion [1], C/G [2] [2]

(ii) (F#) diminished seventh [2], diminished [1] (no credit for seventh) [2]

(iii) 1/C [1] 7 [1], 1 flat 7 (no credit for major seventh) [2]

(i) bars 145–149 in horns  
bars 145/149–153/156 in cello/double bass  
bars 149–153 in timpani [3]

(j) coda [1]

(k) up to three marks available:

- (melody played) staccato [ $\frac{1}{2}$ ] in solo [ $\frac{1}{2}$ ] oboe [ $\frac{1}{2}$ ] and bassoon [ $\frac{1}{2}$ ] in unison [ $\frac{1}{2}$ ] octaves [ $\frac{1}{2}$ ]
- only the first (four bars) phrase of the theme [ $\frac{1}{2}$ ] repeated [ $\frac{1}{2}$ ]
- repeated quavers [ $\frac{1}{2}$ ] on notes of the tonic chord [ $\frac{1}{2}$ ]
- *final bars* [ $\frac{1}{2}$ ] theme reduced to two notes [ $\frac{1}{2}$ ]  
in *second violins* [ $\frac{1}{2}$ ], *flute* [ $\frac{1}{2}$ ] *oboe* [ $\frac{1}{2}$ ] and *bassoon* [ $\frac{1}{2}$ ] [3]

AVAILABLE  
MARKS

27

- 2 (a) Comment on the various roles of the piano in chamber music between 1750 to 1830. Refer to specific musical examples to illustrate your answer.

### Background

As the piano trio genre developed in the mid-eighteenth century from the Baroque duo and trio sonatas, the role of the keyboard shifted from the accompanying role of continuo to one of a dominant force within the ensemble. Although the timbre of the piano was fairly weak in Haydn's time with its characteristic "tinkling sound", it gradually increased in power and expressive capability. Composers subsequently began to explore the wider timbral possibilities and incorporated the piano more into other chamber pieces such as quartets and quintets.

Answers should refer to the piano's role:

- as a dominant force within the ensemble but later settling to a "first among equals",
- in doubling the melodic line,
- as a solo instrument,
- as an accompanying instrument and support to other members of the ensemble,
- in introducing new material – often at the beginning of a movement,
- in developing material/ideas through decoration, fragmentation and motivic development,
- as a partner in the interplay of thematic material with other instruments in the ensemble,
- in virtuosic display,
- in facilitating dramatic dynamic and timbral contrasts in later works.

Answers should refer to specific examples by the set composers.

- **Haydn** (32 Piano Trios)
  - early works permitted the piano to be the dominant protagonist
  - often doubles the melody with the violin
  - cello used to prop-up the piano's left hand part
  - later works illustrate the development of dialogue-style writing with the violin e.g. No. 39 in G major, Hoboken 15/25 (1795) "Gypsy". Different accompanying patterns add to the textural and timbral integrity of the work
    - e.g. Alberti bass,
    - broken chords in oscillating quavers and semiquavers in RH,
    - oscillating octaves in RH,
    - triplet counter-melodies, broken chords and scalar figurations punctuating chords,
    - high obligatos

- **Mozart** (7 piano trios, 2 piano quartets, 1 piano quintet, 1 quintet for piano and winds)
  - allows the piano to dominate in earlier piano trios
  - combined piano with string trio to form piano quartet (K478 & K493) – piano still has dominant role and often set in contrast to the strings.
  - uses concerto-like style of contrast and technical demand – e.g. Quintet for Piano and Winds K452 (third movement) has virtuosic display of accompanying broken chords, elaborate obligatos, unison playing to create emphatic endings and a written-out cadenza-like section toward the end.
  - he was first to apply the conversational principle to chamber music with piano.
  - uses piano in contrast and balance with four wind instruments e.g. Quintet for Piano and Winds, K452 (oboe, clarinet, horn, bassoon & piano).
  - piano often used to introduce new themes and movements e.g. Piano Quartet in G Minor, K478 second movement (modified sonata form) first subject stated by piano. Quintet for Piano and Winds K452 – piano used to introduce first subject and graceful second subject of first movement. Also used to present rondo theme of third movement with tacet accompaniment from the winds.
  - piano often used to decorate versions of the melody with ornaments e.g. Kegelstatt Trio in Eb K498 (third movement) – the clarinet introduces the 8 bar cantabile melody which is then taken up as a variation by the piano, using turns and trills.
  
- **Beethoven** (12 piano trios, 4 piano quartets, 1 quintet for piano and winds)
  - Beethoven's chamber pieces with piano were more powerful due to the increase in power and sonority of the piano
  - noted for the piano's virtuosic display
  - the three instruments are treated more as equal forces in the treatment of thematic material though there is a tendency for Beethoven to couple the strings against the piano e.g. Piano Trio in Bb, Op. 97 ("Archduke")
    - The piano introduces the first subject of the first movement (chordal and song-like over a tonic pedal) with the violin and cello entering as a duet after the first six bars. The piano punctuates this recitative-like interruption with paired chords as the work opens to a display of virtuosity by all three instruments. Despite the forces at his disposal (as evidenced in earlier works) the overall ambience of the movement is of controlled songfulness rather than dramatic physicality. The piano contributing to the flowing, expressive role required for the occasion.

- The second movement is a light-footed scherzo started by the cello and violin alone. The piano is pitted against its rivals who are presented as bedfellows in the antiphonal treatment of thematic material.
  - The Andante cantabile ma però moto third movement is a set of variations on a D major theme with the piano playing hymn-like homophony, widespread triplets and disjointed chords.
  - The Allegro moderato finale, which follows the Andante without a break, is a rollicking rondo in which the piano assumes a domineering role almost in concerto-like fashion. Dramatic physicality reigns for the piano but only towards the end do the strings abandon their lyricism and give the piano some competition.
- **Schubert** (2 piano trios, 1 piano quintet)  
Piano Quintet in A Major (Trout) D.667 – fourth movement
    - piano part uncharacteristically high to balance low pitched instruments.
    - melody presented in high RH octaves.
    - piano accompanies double bass melody with high obligato.
    - piano accompanies with ostinato of Trout motif.

Piano Trio in Bb, Op. 99

- Melody moves to the bass of piano
- Movement two plays melody using octaves, use of leaping octaves in L.H. [21]

Structure and Presentation [3]

Quality of Written Communication [3]

27

**Or**

- (b)** Outline the main characteristics of Mozart’s chamber music. Refer to specific musical examples to illustrate your answer.

Answers should refer to:

**Instrumentation**

- equal treatment of instruments within later work.
- proliferation of string quartets in his chamber music output.
- allows the piano to dominate in early piano trios, but later, he was first to apply the conversational principle to chamber music with piano, giving each of the instruments more independent roles.
- combined piano with string trio to form piano quartet (K478 & K493) – piano still has dominant role and often set in contrast to the strings.



- uses concerto-like style of contrast and technical demand – e.g. Quintet for Piano and Winds K452 (third movement) has virtuosic display of accompanying broken chords, elaborate obligatos, unison playing to create emphatic endings and a written-out cadenza-like section toward the end.
- piano often used to introduce new themes and movements e.g. Piano Quartet in G Minor, K478 second movement (modified sonata form) first subject stated by piano. Quintet for Piano and Winds K452 – piano used to introduce first subject and graceful second subject of first movement. Also used to present rondo theme of third movement with tacet accompaniment from the winds.
- piano often used to decorate versions of the melody with ornaments e.g. Kegelstatt Trio in Eb K498 (third movement) – the clarinet introduces the 8 bar cantabile melody which is then taken up as a variation by the piano, using turns and trills.
- experimented with new instrumental combinations e.g. clarinet trio (K498) and quintet (K581), flute quartets (K285, 285a, 285b, 298), oboe quartet (K370), horn quintet (K407), Quintet for Piano and Winds (K452).
- preferred two violas (as opposed to two cellos) in his string quintets giving the opportunity for more contrapuntal texture in the middle register.

### Form/structure

- usually three movement structure of fast-slow-fast for piano trios, piano quartets and quartets with wind.
- typically used rondo or sonata-rondo for finale of three-movement works.
- used as many as 6 movements e.g. Trio for Violin, Viola and Cello in Eb, K563.
- for string quartets, followed the standard Classical pattern of four movements but the conventional slow second movement and the third minuet movement were often interchanged.
- first movement: sonata form, frequently introduced episodes into the development creating thematic multiplicity.
- second movement: ternary form, sometimes minuet & trio e.g. String Quartet in G (K387).
- movement three: minuet & trio or elaborate and decorative slow movement in modified sonata form e.g. K464.
- the slow movement of these works, found as either the second or third movements, is highlighted as the “emotional centre” of each quartet. They feature rich cantabile melodic writing with thematic multiplicity and embellishment that displays a departure from the Haydnesque mode.
- movement four: sonata form, fugue or variation form e.g. Clarinet Quintet (K581).

**Tonality**

- uses adventurous tonal schemes e.g. String Quintet No. 2 in G minor, K516.
  - In the first movement he ends the exposition on the dominant seventh, but then slips into Ab major for the development section. After passing through other transitory keys he arrives in Eb minor.
- use of chromaticism e.g. Quartet No. 16 in Eb, K428 – the first movement is highly chromatic, the bridge theme in the exposition being one of several examples, the end of the exposition being another.
- use of dissonance e.g. Quartet No. 19 in C, K465, of the “Haydn” Quartets nicknamed “Dissonance” in C Major starts with C’s in the cello followed by Ab-G in the viola, second violin on Eb, first violin on A.

**Texture**

- Characterised by conversational principle applied to all instruments
- Used counterpoint for intensifying passages e.g. first movement of D Minor Quartet K421 is a dramatic work with each of the themes subjected to imitative treatment, String Quartet No. 14, K387 uses four notes for a fugal theme, String Quartet No. 18 in A, K464 is based on several contrapuntal devices.

**Emotional content**

- ranges from the Sturm und Drang of Quartet No. 15 in D minor, to the tonal mysteriousness of the openings of Quartet No. 16 in Eb, and No. 19 in C, the “Dissonance”, and then to the opera-buffa styled light-heartedness in the finale of No. 17 in Bb major, the “Hunt”. Also the light-heartedness of the rondo finales in the non-quartet works. [21]

Structure and Presentation [3]

Quality of Written Communication [3]

27

- 3 (a) Choose and comment on **three** pieces, **one** to illustrate each of the following types of piano music.

**nocturne                  étude                  sonata**

Answers should make reference to three pieces, one to illustrate each of the following:

**nocturne**

The chosen example may be chosen from one of Chopin's 21 nocturnes and should exhibit some of the following general characteristics:

- influenced by those of the Irish composer John Field who established the nocturne as a piece in which an ornamental, aria-like style melody is accompanied by widespread arpeggios, played with the sustaining pedal
- Chopin's are quite varied in style and form and many begin in the manner of Field's model
- the melody is usually ornamented by grace notes, coloratura runs and elaborate ornamental figures (fioritura)
- the melody is often presented in parallel thirds, sixths and at the climaxes in octaves
- exhibit regular balanced phrasing organized by a simple repetitive scheme
- some of Chopin's nocturnes preserve the same character all the way through like Field's model; the majority depart from this by introducing a contrasting middle section in a new key that uses different thematic material and a different style of writing and often includes a transitional passage and coda; e.g. in Chopin's Nocturne in F sharp, Op. 15 No. 2 the middle section is "doppio movimento" (twice the speed, "sotto voce" (in undertones), features a syncopated chordal bass and a right hand quintuplet figure with a dotted melody above it

Example of a specific nocturne: Chopin Nocturne in Eb, Op. 9 No. 2

- one of a set of three nocturnes dedicated to Marie Pleyel, a member of the firm of Pleyel piano manufacturers in Paris
- simple structure consisting of two phrases with decorated repetitions and a coda (essentially binary form with a coda)
- left hand part is consistently a steady chordal bass part in triplets over which the right hand has a long drawn out melody
- this melody is decorated with mordents, ascending semiquavers, trills and acciaccaturas
- both the melody and harmony are heavily chromatic throughout
- the opening bars feature a diminished seventh, lack of full resolution of chords and a brief passing modulation to the supertonic minor before a perfect cadence in the tonic in the fourth bar
- features chordal extensions such as 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> chords and added 6<sup>th</sup> chords

- second theme is in the dominant but passes quickly through a sequence of keys
- ends the piece simply with two bars of tonic chord ppp

### étude

The chosen example may be chosen from one of Chopin's, Schumann's or Liszt's études and exhibit some of the following general characteristics:

- designed primarily to improve a pianist's technical ability such as:
  - right hand arpeggios spanning the range of the piano e.g. Chopin Étude, Op. 10 No. 1
  - chromatic hand passages e.g. Chopin Étude, Op. 10 No. 2
  - scales and scales in thirds and sixths, e.g. Liszt's Transcendental Étude No. 4
  - double notes
  - syncopations
  - octaves, e.g. Liszt's Paganini Study, No. 2
  - left hand melody and wide left hand leaps, e.g. Schumann's *Études Symphoniques* Op. 10
  - cantabile lyrical playing, e.g. Liszt's Transcendental Étude No. 3 *Paysage*
  - echo effects
  - glissandi, e.g. Liszt's Paganini Study, No. 5
- may resemble virtuoso character pieces, e.g. Chopin's études; Schumann's first set of studies were based on Paganini's *Caprices* for solo violin
- most études are in ternary form structure in which the central section is similar to the outer sections in style and mood but modulates into distant keys
- central sections are often based on the same material but transformed – known as thematic transformation
- Liszt revised his études during his performing career and this demonstrates the progress he made in his own technique, e.g. *Mazeppa* began as a study in thirds but evolved into a piece where a slow octave melody is accompanied by fast chordal figuration across the whole range of the keyboard

### sonata

The chosen example may be chosen from one of Chopin's three sonatas, Schumann's two sonatas or Liszt's one Sonata in B minor and may exhibit some of the following general characteristics:

- Use of the typical traditional four movement plan of fast, slow, scherzo/minuet and fast
- first movement in sonata form with repeated expositions
  - in the recapitulation section Chopin unusually reversed the expected order of the themes with the second theme appearing before the first

- use of slow introduction and presentation of one main theme rather than two, e.g. Chopin's *Concert sans orchestre* in F sharp minor, Op. 14
- reversal of the order of movements as Chopin's second movements use the traditional minuet or scherzo and are in expanded binary form with simple repetitive schemes in the trio section
- slow movements
  - Chopin's slow movements were the third movement and in ternary form, e.g. *Marche funebre* of his Sonata in Bb minor, Op. 35 is a ponderous march with repeated notes, dotted rhythms, dense bass chords and a sudden move towards the relative major
  - (b) Comment on character pieces in Schumann's piano music repertoire. Refer to specific examples to illustrate your answer
- fourth movements in sonata or rondo form
  - Chopin's last movement of his Sonata in Bb minor is a short, étude style
- Large scale work in which the four movements can be seen as one continuous movement, e.g. Liszt's Sonata in B minor

Content [21]

Structure and presentation [3]

Quality of Written Communication [3]

27

**Or**

**(b)** Comment on character pieces in the piano music of Schumann. Refer to specific works to illustrate your answer.

Answers should make reference to the following:

- character pieces were short, lyrical and often descriptive with expressive, programmatic titles. Their focus was on conveying emotion, expressing ideas or communicating a programme.
- character pieces are the most important genre in Schumann's piano music
- some are grouped in cycles or suites related in subject matter and/or musical themes, for example:
  - *Papillons* Op. 2, a set of 12 short, dance-like pieces which are a series of sketches for a carnival
  - *Carnaval* Op. 9 consists of 21 pieces/sections each with its own literary title, many of which are named after friends and colleagues
- others are grouped in sets but are unrelated, e.g. *Novelletten* Op. 21, *Bunte Blatter* Op. 99 and *Albumblätter* Op. 124
- some are large scale independent pieces. e.g. *Humoreske*, Op. 20

- may feature the use of a musical cipher, e.g. ASCH in *Carnaval*
- simplicity of form and forms and structures used include:
  - simple sectional forms, e.g. *Papillons*, in which he uses three or four short sections, each generally repeated with some reprise of earlier material, often with introductions and codas; and *Novelletten* Op. 21
  - binary form, e.g. *Carnaval*
  - ternary form, e.g. *Papillon* No. 3 in which the middle section is in the relative major key of A major and the return of the A section features a canon between the right and left hands
  - elements of sonata form, e.g. *Faschingsschwank aus Wien* Op 26
  - elements of rondo form, e.g. *Humoreske*, Op. 20 and *Papillons* No. 6 is in miniature rondo form in D minor
- depiction of subject matter/themes:
  - in *Kreisleriana* Schumann depicts a literary character, who alternated between depression and rapture, through virtuosity and lyricism and the use of the tonal areas of G minor and Bb major respectively
  - in *Carnaval* the character of Eusebius is depicted through bold chromaticism, tempi changes, sforzando notes and wide leaps to the upper register of the piano
- lyricism and colouring the music through harmonic changes and chords, e.g. *Papillons* No. 10 features use of the diminished seventh and a flattened sixth added to dominant harmonies
- pianistic writing, for example, use of right hand octaves and use of the upper register of the keyboard in *Papillons* No. 1 Waltz

Content	[21]
Structure and presentation	[3]
Quality of Written Communication	[3]

AVAILABLE  
MARKS

27

- 4 (a) Comment on the contribution made by Rodgers and Hammerstein to the musical. Illustrate your answer by referring to specific musical examples.

Answers may refer to:

Rodgers's musical style

- Based on a Romantic idiom
  - Effective use of chromaticism, e.g. his use of augmented chords in “The Carousel Waltz” from *Carousel*
- Effective large-scale constructions; increasingly complex and continuous forms, e.g.:
  - The first scene after the Prologue in *Carousel* is a long continuous construction which features spoken dialogue rhythmically co-ordinated with the accompaniment; sung dialogue; melodrama (natural speech with accompaniment); song; parlendo
  - Reprise is a large-scale relationship used to further dramatic flow: Curly and Laurey's second act reprise of “Let People Say We're in Love” is played by the orchestra for its first three phrases, after which Curly joins in with the title phrase
- Revolutionary opening scenes which do not open traditionally with an opening chorus; *Oklahoma!* – With no one else on stage but Aunt Eller churning butter, Curly is heard offstage singing the verse to “Oh What a Beautiful Morning” which is unaccompanied.
- Effective songs
  - Subtle, nuanced rhythm and harmony, e.g.:
    - Use of dotted rhythms for music associated with Julie and her daughter in *Carousel*
    - The modulation to B flat minor, from an augmented pivot chord, in the B section of “If I Loved You” in *Carousel*
  - Strong melodies, e.g.:
    - Curly's “Oh, What a Beautiful Mornin'” in *Oklahoma!*; the seemingly simple melody of rising and falling triads includes unexpected, poignant chromatically altered notes on important words, adding depth to his character
    - The AABA chorus of “The Surrey with the Fringe on Top”, from *Oklahoma!*; the persistent rhythms suggest the sound of horses' hooves; the melody is shaped with a pattern of expanding rising intervals, building momentum to reach the cadence
- Use of the waltz, e.g.:
  - The “Carousel Waltz” establishes the musical style for the whole of *Carousel*, providing distinctive musical material to be used in other numbers
  - “Edelweiss”, in *The Sound of Music*, was one of the last, simplest and most effective collaborations between Rodgers and Hammerstein
- Some jazz influences
  - E.g. jazz-influenced rhythms in “Bloody Mary” and jazzy scoring in “Honey Bun”, both from *South Pacific*

### Hammerstein's lyrics

- Deceptively simple
  - Particularly in his last musical, *The Sound of Music*
- Apt and penetrating
  - Subtle use of structure and rhyme communicates complex ideas or emotions quickly and clearly

### The integrated musical

The establishment of the integrated musical by Rodgers and Hammerstein was enormously influential. *Oklahoma!*, their first collaboration, was their first integrated work, and they continued the technique in their later works. Features of this type of musical include:

- A strong storyline and forthright approach to moral and social issues e.g. *Carousel* in which the main themes are class, hypocrisy and conduct.
- strong female characters – e.g. *South Pacific* with nurse Nellie and the incorrigible Bloody Mary; *The Sound of Music* with a whole abbey of nuns along with Maria
- spotlight on child characters begun in *Carousel* continues in *South Pacific* with Emile de Beque's two children and children with their song "Dites – moi" illustrating their pivotal importance in the plot; *The King and I* in which three songs feature children – I Whistle a Happy Tune, March of the Siamese Children and Getting to Know You; the importance of the Von Trapp children in *The Sound of Music*
- Clearly drawn, realistic characters, e.g.:
  - Ado Annie in *Oklahoma!*, whose indecisive adolescent temperament is shown in metre changes, contrasting textures, some syncopation and touches of chromatic harmony and melody in "I Cain't Say No"
  - Billy in *Carousel*; his "Soliloquy" contrasts simple, obvious musical ideas showing his own idea of himself with more complex, chromatic ideas illustrating some hidden depths
- Songs which emerge seamlessly from the plot and contribute to character development
  - E.g. "Lonely Room" in *Oklahoma!*, which establishes elements of Jud's character and motivation; musical features include the minor key; characteristic discordant crotchet ostinato; recitative-like melody with limited pitch range, expanding upwards as he resolves to liberate himself from his circumstances
- Long musical scenes
  - E.g. the Bench Scene in *Carousel*, which begins with Billy's recitative-style philosophising and ends with the "almost love song" "If I Loved You"
  - E.g. the opening of *Oklahoma!* is extraordinarily long and a mixture of song and dialogue with some songs repeated almost immediately after short dialogue



- Dance scenes used for narrative purposes, e.g.:
  - The “Dream Ballet” in *Oklahoma!*, in which Laurey’s troubled emotional state is revealed in a 15-minute ballet; the music includes quotations from several songs already heard, some of them altered chromatically
  - The “Ländler” in *The Sound of Music*, during which Maria and Captain von Trapp fall in love
  - “The Small House of Uncle Thomas” in *The King and I*, Jerome Robbin’s Eastern-style ballet version of *Uncle Tom’s Cabin*
- Dance that arises logically from the plot, as in the barn dance in *Oklahoma!*

Knowledge and Understanding [21]

Structure and Presentation [3]

Quality of Written Communication [3]

27

**Or**

- (b) Comment on songs from a range of musicals in which composers have communicated emotion effectively.

Answers should refer to specific numbers in which emotion is expressed, such as:

Ravenal’s first meeting with Magnolia in *Showboat*

- Use of Magnolia’s piano theme in Ravenal’s vocal line
- Transformation to waltz style when he admits his love for her
- Minor key section as they realise that they have only just met
- Key rises a semitone as the duet becomes more intense
- Final line sung together to show that their love is real

Porgy and Bess’s duet, “Bess, you is my Woman Now” in *Porgy and Bess*

- Prominent blue notes on important words, such as “woman”
- Elements of chromatic harmony
- Use of Porgy’s loneliness theme, a falling minor third, in the introduction
- Porgy does not sing this theme himself, but Bess does, as if to show that she has taken away his loneliness

Jud's "Lonely Room" in *Oklahoma!*

- Musical elements contribute to a style very different from the musical's other numbers
- Minor key (the only song in the musical to use one) represents his lonely dreams
- Opening discordant crotchet ostinato
- Recitative-like, restricted pitch of Jud's opening melody
- Melody expands upwards to dramatic higher notes as he vocalises his intention to break free
- Final B minor/C sharp discord highlights his continuing isolation from the other characters

Billy's "Soliloquy" in *Carousel*

- Straightforward melodic, rhythmic and harmonic features in the first part, "My boy, Bill", with obvious touches of scoring such as trumpet fanfares, as Billy imagines his future son, subconsciously describing the brasher elements of his own character
- More sophisticated chromatic elements and complex melodic construction in the second part, "My little girl", revealing sentimental feelings
- Use of dotted rhythms, commonly associated with Julie, as he relates his future daughter's qualities to those of his wife

The ensemble "Tonight" from *West Side Story*

- The principal characters express their emotions about the coming evening through individual melodic ideas
  - Riff and Bernardo, of the Jets and Sharks, share the same melody, perhaps ironically on Bernstein's part
  - Anita's very different performing style transforms the meaning of this same melody when she sings it
- The parts are combined gradually, to produce a complex contrapuntal texture in which differing emotions are expressed simultaneously
- Harsh, dissonant musical ideas from the Prelude (e.g. bitonality, major/minor triads, flattened sevenths, tritones) are used to demonstrate the inevitability of the tragedy that will occur
- The end of the number is the most climactic musical moment in the work, with a strong cadence in C major and a high C for Maria

"At the Ballet", sung by Sheila, Bebe and Maggie in *A Chorus Line*

- Sheila's memories of her loveless childhood home are shown in the fast, persistent A of her melody, clashing with the prevailing G minor harmony
- Uneven melodic phrasing and changes of metre emphasise her bitterness
- Her escape into the world of ballet is shown in the chorus, with a pastiche on a classical waltz style in a clear-cut major key
- Some expressive chromatic changes are used in the second half of the chorus

### Sweeney Todd's "Epiphany"

- Use of the work's "obsession" leitmotif (D-C-E flat-F): first as an ostinato in the introduction, later in Todd's own vocal line as he vows to take murder the judge and later to take his revenge on all of humanity
- Lengthy, tension-enhancing pedal notes
- Vocal lines in varying styles:
  - Fast, recitative-like, low-pitched
  - Higher, more lyrical ("they all deserve to die"; "I'll never see Johanna")
  - Maniacal spoken passages

### Elphaba's "I'm Not That Girl" in *Wicked*

- A basic 4/4 metre contains carefully placed 6/4 moments (e.g. "hearts leap in a giddy whirl: he could be that boy"), seeming to give her time to process her painful feelings about not being wanted
- The diatonic A sections allow for simple and direct expression
- More chromatic writing in the B sections ("ev'ry so often...") illustrates her wish to escape into fantasy
- The final chord is an inversion of the dominant, with a very low melodic note, showing that she is still full of potential and determination
- Much of the accompaniment is simple and delicate, with an effective four-chord repeated pattern, frequent use of high pitches and expressive fretless bass

Knowledge and Understanding [21]

Structure and Presentation [3]

Quality of Written Communication [3]

**Total**

**AVAILABLE  
MARKS**

27

**54**