Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2012

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

THURSDAY 12 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.

Answers in italics are not creditworthy as stand alone answers.
Where applicable, answers without words in bold are not creditworthy.

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

   Mozart: Symphony No. 40, K550, first movement, Bars 88–138

   (a) sonata form [1]

   (b) Classical period [1]

   (c) unison   homophonic [2]

   (d) perfect cadence [1]

   (e) **(i)** exposition/codetta [1]

            development section [1]

        (ii) first subject [1]

   (f) dominant/V [$\frac{1}{2}$] seventh [$\frac{1}{2}$] second inversion [1] [2]

        diminished [1] seventh [1] [2]

   (g) Bar 105 F # minor (no credit for Gb minor)

        Bar 115 E minor

        Bar 118 A minor

        Bar 120 D minor

        Bar 122 G minor [5]

   (h) **(i)** violins
        • unison [$\frac{1}{2}$] staccato [$\frac{1}{2}$] *ascending* [$\frac{1}{2}$] quaver [$\frac{1}{2}$] arpeggio/triadic [$\frac{1}{2}$]
          scalic/conjunct/stepwise [$\frac{1}{2}$] countermelody [1] in an *ascending/*
          rising [$\frac{1}{2}$] and *descending/falling* [$\frac{1}{2}$] sequence [$\frac{1}{2}$], [4]

        (ii) upper woodwind
        • sustained [$\frac{1}{2}$] chords [$\frac{1}{2}$] featuring suspensions [1] [2]

   (i) **(i)** up to [2] available as follows:

        • *alternation* [$\frac{1}{2}$] of tonic/D minor [$\frac{1}{2}$] and dominant/A major [$\frac{1}{2}$] (chords)
        • use of second inversion chord
        • *repeated/extended* [$\frac{1}{2}$] imperfect cadence [$\frac{1}{2}$] [2]

        (ii) up to [2] available as follows:

        • fragmentation/theme is reduced [$\frac{1}{2}$] to the falling semitone (motif)/
          three notes/pitches [$\frac{1}{2}$]
        • no **rising** (minor) sixth
        • (only) played by the first violin
        • violins no longer in octaves [2]

27

Section A   27

Section B

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

2 (a) Choose and comment on **three** pieces, one to represent each of the following genres, composed between 1750 and 1830.

Piano Trio   **String Quartet**   **Piano Quintet**

For each piece selected candidates would be expected to mention:

(i)   role of instruments in creating textures and timbres
(ii)   formal structure
(iii) features of melody and phrasing
(iv)   features of harmony and tonality
(v)   additional features such as wit, personalized works for individual performers, borrowed melodies, etc.

Piano trio
*   scored for piano and two other instruments, usually violin and cello (notable variants on this scoring include Mozart's Trio K498 for clarinet, viola and piano and Beethoven's Trio Op. 11 for clarinet, cello and piano)
*   Works by Haydn and Mozart usually in three movements
*   **Haydn's** early piano trios were Baroque-like in some of their features, (e.g. cello doubles left hand of piano part) but his later works illustrate the development of dialogue-style writing between the violin and the piano and imaginative formal and tonal schemes
*   **Mozart's** later trios feature independent writing for the string parts and the releasing of the cello from simply doubling the piano LH and providing a harmonic support to the other instruments. This stylistic feature continued in the trios of **Beethoven** and **Schubert**, who both followed the four-movement scheme
*   examples include:
    (i)   Beethoven's *Kakadu* Variations for Trio, Op. 121a
    (ii)   Beethoven's Piano Trio No.7 in Bb, Op. 97 – *Archduke*
    (iii) Mozart's Piano Trios, K502, K542 and K564
    (iv)   Schubert's Piano Trios, D.471 in Bb, D.929 in Eb and Notturno D.897 in Eb

String Quartet
*   Early **Haydn** quartets vary in structure and style, with his Op. 1 and 2 in five movements (comprising two minuets) i.e. divertimento-type
*   From 1780 characterised by concise motivic development, a light popular touch and motivic integration of the various movements into a whole
*   Finales were characterised by a simplicity of texture, regular phrasing and sudden harmonic change and more emphasis on solo passages for all four instruments
*   Haydn's later quartets regularly feature equal-voice texture, counterpoint and soloistic display.
*   some quartets composed for specific individuals, e.g. Op. 58 (1787) for Friedrich Wilhelm II of Prussia and Op. 54–5 and Op. 64 for the violinist Johann Tost
*   some exhibit virtuoso violin writing, chromaticism and the use of high positions, e.g. Op. 64
*   some exemplify more orchestral sonorities and adventurous tonal relationships between movements and between minuets and trios e.g. Op. 71 and 74

- he often used monothematicism in his expositions and often used the opening theme in a truncated form to announce the move to the dominant.
Haydn also differs from Mozart and Beethoven in his recapitulation sections, where he often rearranges the order of themes compared to the exposition and uses extensive thematic development
- Haydn's early slow movements are usually not too slow in tempo, relaxed, and reflective. Later on, the emotional range of the slow movements increases, notably in the deeply felt slow movements of the quartets Op. 76 Nos. 3 and 5
- The minuets tend to have a strong downbeat and a clearly popular character. As early as Op. 33 (1781) Haydn turned some of his minuets into "scherzi" which are much faster, at one beat to the bar, demonstrating from his comic operas a regularity of phrasing and dramatic clarity
- his finales are usually fast moving with a tendency to be rhythmically propulsive and often imparting a great sense of energy, usually in rondo form. They were also characterised by a simplicity of texture, regular phrasing and harmonic change and more emphasis on solo passages for all instruments. Later works often featured the finale in the minor mode. Op.76 No. 6 in Eb is unusual for its opening set of variations followed by a fugue, slow movement in the distant key of B major and sonata form structure of the finale.

- **Mozart** composed twenty-three quartets in total. The six quartets between 1782 and 1785 are characterised by:
  (i)   equality of the four part writing,
  (ii)   range of motivic ideas,
  (iii)   chromaticism
  (iv)   elaborate, decorative slow movements.

- 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
- sonata form often characterised by monothematicsm though not as common as Haydn
- second movement: ternary form, sometimes minuet and trio, e.g. String Quartet in G (K387)
- movement three: minuet and trio or elaborate and decorative slow movement in modified sonata form, e.g. K464 in A
- the slow movement of these works, found as either the second or third movement, 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, fugal or variation form
- Quartet in C 'Dissonance' K465

- **Beethoven's** early quartets of 1798–1800 reflect the influence of Haydn and Mozart and include slow movements with complex harmony and intensity of expression.
- Innovative focus on the power of the small scale motif to generate thematic material
- his middle period quartets reflect his general changing musical style with more personal expression and intensity, increased use of counterpoint (e.g. the fugue in the finale of Op. 59, No.3)

- Also in the middle period he sometimes produced long lyrical melodies as the source of thematic interest (e.g. 1st movt. of Quartet No. 9 [Op. 59 No.3]). This became more common in his late period.
- there are also examples of cyclic unity where a thematic idea appears in other movements, linking the work as a whole (e.g. 3rd and 4th movts. of Quartet No.9 [Op. 59 No.3])
- examples of melodies with virtuosic demands include the Rasumovsky quartets (Op. 59).
- Op. 74 and Op. 95 mark the beginning of the pattern of single works rather than quartets in cycles of three or six
- some works conceived as five, six and seven movement works, more unusual tonal schemes and the use of fugue (e.g. Op.130 is conceived in six movements in five different keys)
- he became particularly fond of tertiary modulations (i.e. to mediant and submediant, though could be chromatically altered and modally surprising, e.g. Ab major rather than A minor) between movements. Also, within movements one can see similar trends:
  Quartet No. 3 in D (Op. 18), 3rd movt. – has a modulation to the mediant-minor (F#) via a pivot chord of Bm followed by the new perfect cadence.
- chromatic harmony also became more prevalent with numerous diminished sevenths, raised fifths in chords I and V, augmented sixth chords and unconventional resolutions – especially to V^7, for example: Quartet No. 1 in F (Op. 18), 1st movt. – dominant seventh (C^7) resolves to the dominant seventh of the relative minor (A^7/C#) which in turn resolves, as expected to D minor. Note the chromatic relationship in the bass.
- late quartets feature the use of continuous variation form and fugal movements e.g. Op. 135 in F (slow movement) and the 'Grosse Fuge' from Op. 130 in Bb.
- general expansion of structure and form (e.g. No. 14, Op. 131 which comprises seven movements without a break)

- **Schubert** is most famous for his 'Death and the Maiden' Quartet in D minor of 1824 which illustrates an expansion of Beethoven's style and the influence of the lied in the slow movement. The main theme of the last movement is characterised by intense, tarantella-like rhythms and the work exhibits virtuoso playing in all the parts, use of dissonance, abrupt silences and sudden dynamic contrasts.
- also noteworthy is his Quartet in G (D.887) – one of his best in terms of structure and motivic development.

Piano Quintet
- scored for piano and four other instruments, usually a string quartet
- like the piano quartet it developed from the accompanied keyboard sonatas or divertimentos during the second half of the eighteenth century
- many of the composers writing piano quintets were successful pianists.
- examples of the form with wind instruments include:
  (i) Mozart's K452 in Eb
  (ii) Beethoven's Op. 16 in Eb
- After 1800 a double bass was an alternative to a second violin (e.g. Schubert's 'Trout Quintet' D667). [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

27

or

(b) Comment on Haydn's contribution to the chamber music repertoire. Refer to specific works to illustrate your answer.

Answers should include some of the following:

Form and structure
- Early chamber music varies in structure and style, e.g. Op. 1 and 2 string quartets in five movements with two minuets.
- Baryton trios were composed in three movements
- Early string trios were composed in two movements, e.g. G major Op. 53 No. 1 for violin, viola and cello commences with movement one using a theme in 6/8 time along with a G minor section, movement two is a Presto in 4/4 time.
- Piano trios were composed in three movements
- Regular use of four movements and the use of sonata form for first movements and elements of fugue in some finale movements, e.g. String Quartet No. 20
- He often used monothematicism in his expositions and often used the opening theme in a truncated form to announce the move to the dominant. Haydn also differs from Mozart and Beethoven in his recapitulation sections, where he often rearranges the order of themes compared to the exposition and uses extensive thematic development.
- Haydn's early slow movements are usually not too slow in tempo, relaxed, and reflective. Later on, the emotional range of the slow movements increases, notably in the deeply felt slow movements of the quartets Op. 76 Nos. 3 and 5, and Piano Trio Hob XV: 23.
- The minuets tend to have a strong downbeat and a clearly popular character. As early as Op. 33 (1781) Haydn turned some of his minuets into "scherzi" which are much faster, at one beat to the bar, demonstrating from his comic operas a regularity of phrasing and dramatic clarity.
- Finales are usually fast moving with a tendency to be rhythmically propulsive and often imparting a great sense of energy, usually in rondo form, e.g. Piano Trio No. 39 in G major Hob. XV/25 sometimes nicknamed 'Gypsy' or 'Gypsy Rondo trio' because of its rondo finale in Hungarian style. Finales were also characterised by a simplicity of texture, regular phrasing and harmonic change and more emphasis on solo passages for all instruments. Later works often featured the finale in the minor mode.

Melody/Phrasing
- The six quartets of Op. 33 demonstrate a fluid form of phrasing, in which each motif emerges from the previous one without interruption, the practice of letting accompanying material evolve into melodic material, and a kind of "Classical counterpoint" in which each instrumental part maintains its own integrity. These traits continue in the many quartets that Haydn wrote after Opus 33.
- Master of motivic development, e.g. Quartet in E major, Op. 54 No. 3 he transforms an accompanying motif (1st violin) into a principal voice of thematic significance. 'Thematic elements were subsequently conceived as short workable motifs, e.g. Quartet in Bb Op. 50 No. 1 is built from almost nothing at all – repeated Bb in cello + 6 notes in violin.' (Rosen, Charles [1970] – *The Classical Style* p120)
- conception of phrases as articulated units with clearly marked perfect and imperfect cadences giving an air of lucid propositions and responses (Q and A).

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Harmony/Tonality
- Master of surprise modulation, e.g. the false beginning in D major of the B minor Quartet Op. 33 No.1 and, Op. 76 No. 6 in Eb has a dramatic shift to B major for the second movement.
- Op. 71 and 74 exemplify adventurous tonal relationships between movements and between minuets and trios.
- Explores major/minor relationships.

Choice and role of instruments
String Trio
- String trio had grown out of the Baroque trio sonata
- Early string trios consisted of two violins and a cello (composed 21 string trios using this combination)
- Later string trios were more commonly scored for violin, viola and cello, Haydn was the first composer to use this combination (composed 31 string trios using this combination)
- Baryton trios consisted of a baryton, violin and a cello (a baryton is a relative of the viola d'amore with extra strings behind the neck which provided extra effects when plucked with the left hand)

Piano Trio
- Combination of piano, violin and cello
- Haydn's early piano trios are considered minor works (nos. 1–17)
- Later piano trios starting in the mid 1750s reflect the composer's full maturity (nos.18–45)
- The piano dominates the trio
- The cello part is very much subordinated, usually just doubling the bassline of the piano, e.g. Piano trio in E major Op. 28. First movement has a sustained melodic line in the right hand of the keyboard, accompanied by a staccato bassline reinforced by pizzicato doubling on the strings. Movement two has a long solo passage for the keyboard. In movement one, strings double the keyboard in unison. Movement three is a display of Haydn's celebrated mastery of rhythm
- The violin only plays the melody a certain amount of the time and when it does it is often doubled by the piano

String Quartet
- Although not the inventor of this genre, he was most responsible for its development, composing 68 quartets in total.
- Retention of the early Classical emphasis of hierarchy of melody and accompaniment. However, in later works he develops a conversational style through the independence of voice leading.
- Later quartets regularly feature equal-voice texture, counterpoint and soloistic display. Op. 71 and 74 exemplify more orchestral sonorities and adventurous tonal relationships between movements and between minuets and trios.

General features/points of style
- Humour. Haydn's many musical jokes include numerous false endings (e.g. in the quartets Op. 33 No. 2 and Op. 50 No. 3), and the remarkable rhythmic illusion placed in the trio section of the third movement of Op. 50 No. 1.
- In the 1790s, Haydn developed his "popular style", an important element of which was the frequent use of folk or folk-like material. This tended to be deployed at the endings of sonata expositions or as the opening themes of finales. In such locations, the folk material serves as an element of stability, helping to anchor the larger structure. Haydn's popular style can be heard in virtually all of his later work.

- Often wrote for specific individuals, e.g. Op. 58 (1787) for Friedrich Wilhelm II of Prussia and Op. 54–5 and Op. 64 for the violinist Johann Tost, which exhibit virtuoso violin writing, chromaticism and the use of high positions.   [21]

Structure and presentation of ideas   [3]

Quality of written communication   [3]   27

3 (a) Comment on the following larger scale pieces in Chopin's solo piano music. Refer to specific examples to illustrate your answer.

scherzos   ballades

Answers should refer to the following larger scale pieces in Chopin's output:

scherzos
- all in triple metre
- originated as a light, playful piece
- in Chopin's scherzos often, highly dramatic, somewhat gloomy sections (scherzo) may alternate with more lyrical ones (trio)
- Chopin composed four scherzos all based on the traditional scherzo-trio- scherzo structure
- there is some variation in his use of introductions, codas and repeated sections
- the use of several contrasting themes within each scherzo accounts for the large scale structure of these works, e.g.
  – Scherzo No. 2 in Bb minor, Op. 31 is based on three themes: an upbeat triplet followed by chords, a brilliant figure accompanied by chords and a lyrical phrase accompanied by broken chords
- in Scherzo in Bb minor, Op. 31 Chopin draws on thematic material from the main scherzo creating the effect of a development section
- the scherzos feature dramatic key changes, e.g.
  – in Scherzo in Bb minor, Op. 31 opens in B flat minor however, most of the work is written in D flat major and A major
  – Scherzo No. 3 in C# minor begins in the key of C# minor, then moves to Db major, and returns to C# minor, concluding in C# major.
- the trio contrasts with the scherzo as was the custom and the trios are generally more subdued, nocturne-like, slower and more lyrical, often reflecting the influence of folk music, e.g.
  – Scherzo No. 1 in B minor, Op. 20 the slower section is in B major with the melody in the middle register, surrounded by accompaniment in both the left and upper right hands and Chopin quotes here from an old Polish Christmas song
  – in Scherzo No. 3 in C# minor the middle section is characterised by a chorale-like subject, interspersed with delicate falling arpeggios
  – in Scherzo No. 4 in E Major the trio is in C# minor based on a Polish folk song
- Scherzo No. 4 in E major Op. 54 is calmer in temperament than the other scherzos and the level of passion and excitement does not pervade the piece as much.
- technical challenge of these pieces, e.g. in Scherzo No. 3 in C# minor the main theme is particularly difficult to perform, due to the technique needed to accurately and quickly execute the running octave patterns.

ballades
- Chopin composed four ballades, all one-movement pieces for solo piano, composed between 1835 and 1842 and some of the most challenging pieces in the standard piano repertoire
- the four ballades are said to have been inspired by poet Adam Mickiewicz
- this was a form devised by Chopin himself who saw it as a musical version of the poetic ballade based on the principle of using one main theme in varied form corresponding to the idea of the strophic form of the poetic ballade, e.g. Ballade in Ab major, Op. 47 the main theme is

presented in contrasting lyrical and heroic styles and is also transformed into a secondary theme and then back to its original form; in Ballade No. 4 in F minor, Op. 52 the first theme undergoes four cumulative transformations with decorations, counter-melodies, counterpoint, and a nocturne-like fioritura. The development of the second theme and its intertwining with the first heightens the complexity of the musical structure and builds tension as Chopin effectively combines the use of both sonata and variation form.

- Ballade No. 3 in Ab major, Op. 47 is the only one of the four ballades not to have a *Presto con fuoco* section.
- Chopin's ballades feature compound time signatures relating to the typical rhythms of the poetic ballade. However Ballade No. 1 in G minor deviates from this as the introduction is written in 4/4 time, and the more extensive *Presto con fuoco* coda is written in 2/2. The rest of the piece is written in 6/4 (has the feel of a waltz $\frac{3}{4} + \frac{3}{4}$) rather than the 6/8 which characterizes the others.
- A major distinguishing feature of the fourth ballade is its contrapuntal nature as counterpoint is used in a limited manner in Ballades Nos. 1 and 2
- All four are technically challenging, e.g. Ballade No. 1 in G minor, Op. 23, the coda is marked *Presto con fuoco*, and eventually ends with a fiery double octave scale run down the keyboard and many passages of the work require rapid scales, very fast and large chords, octaves, and difficult fingerings; Ballade No. 3 in Ab major, Op. 47 involves arpeggios, jumps, and, in the right hand, rapid turns in the C# minor section; technically, the Ballade No. 4 demands skill in rapid runs, large chords, and, in the coda, fast chromatic scales in double thirds and of the four it is considered by many pianists to be the most difficult, both technically and musically.
- Ballade No. 3 in Ab major, Op. 47 is the only one of the four *Ballades* to have a key signature change, from Ab major to C# minor. This change is later reversed, and the piece returns to its original key and this ballade is the only one to end in a major tonality.
- The ballades are hybrid works containing elements of Chopin's other smaller scale works, e.g. Waltz No. 1 and *Berceuse* or *Barcarolle*

Content (up to [11] available for each type discussed)   [21]

Structure and presentation of ideas   [3]

Quality of written communication   [3]   27

or

(b) Choose and comment in detail on **two** programmatic piano collections composed between 1825 and 1890.

Answers should refer and comment on two piano collections such as the following:

Schumann

- *Papillons* Op. 2:
    - inspired by Jean Richter's novel '*The Clownish Years/Die Flegeljahre*'
    - a set of 12 short, dance-like pieces which is a series of sketches for a carnival meant to be played through one after the other
    - in simple sectional forms in which he uses three or four short sections, each generally repeated with some reprise of earlier material, often with introductions and codas;
    - use of 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
    - all but No. 2 are in triple time with a natural dance rhythm like a waltz or polonaise
    - the theme from No. 1 is used again in the finale showing a cyclic element
    - No. 5 is a polonaise
    - Three longer pieces finish the collection and No.10 has two introductions and is notable for its use of harmony, diminished sevenths and flattened sixths added to dominant harmonies
    - The finale begins with an old German folk-tune 'the Grandfather's dance' which is 8 bars long, repeated for effect and after four bars of 2/4 time the 3/4 dance continues but is then interrupted by the theme from No. 1, then combined with the Grandfather's tune in the left hand
    - Repeated notes at the end of the finale imitate the chiming of a clock signifying the end of the carnival

- *Carnaval* Op. 9:
    - consists of 21 pieces/sections each with its own literary title, many of which are named after friends, colleagues, pseudonyms and imaginary characters, e.g. Paganini, Clara Wieck (his future wife), Florestan, Eusebius, Harlequin, Columbine, etc.
    - the general theme is of a masked carnival ball, a preoccupation of Schumann's
    - uses a musical cipher ASCH, his own name in German notation
    - the individual sections are in binary form
    - the principal tonality is the key of Ab major with other closely related keys used Eb, Bb, Gm, Cm, Fm and Db
    - the opening section *Préambule* uses a mazurka and waltz rhythm with tempi changes defining the short sections of this opening movement
    - in No. 5 the poetic character of Eusebius is depicted through septuplets, quintuplets and triplets *sotto voce*
    - in No. 6 Florestan is depicted by bold chromaticism, tempi changes, sforzando notes and wide leaps to the upper register of the piano
    - movement No. 12 titled Chopin is written in the style of a nocturne with a singing right hand melody over a broken arpeggiated left

hand spanning more than two octaves
- No. 16 *Paganini* is a portrait of the great violin virtuoso and the cross-rhythm broken chords give the effect of double stopping on the violin with difficult octave leaps
- The final movement No. 20 '*The March of the Davidsbündler against the Philistines*' hints at the dance theme over a dominant pedal before it is heard in the bass part

Davidsbündlertänze (Dances of the League of David) Op. 6;
- is a group of eighteen pieces for solo piano
- Schumann named them after the imaginary *Davidsbündler*, Schumann's imaginary League who fought against musical Philistines, i.e. music critics and conservatives who opposed the new progressive style
- The pieces are not true dances, but are characteristic pieces, musical dialogues about contemporary music between Schumann's characters Florestan and Eusebius. These respectively represent the impetuous and the lyrical, poetic sides of Schumann's nature.
- Each piece is ascribed to one or both of them. Their names follow the first piece and the appropriate initial or initials follow each of the others except the sixteenth (which leads directly into the seventeenth, the ascription for which applies to both)

Liszt

- *Années de pélerinage*, three collections of pieces evoking natural scenes or works of art based on his travels in Switzerland and Italy with titles such as 'William Tell's Chapel', 'The Bells of Geneva' and 'The Fountains of the Villa d'Este'
    - Liszt prefaces most pieces with a literary passage from writers such as Schiller, Byron or Senancour
    - He recreates the effects of thunderstorms, the singing of birds, running water, pastoral scenes, mourning and lamentation, heroic moments and tolling bells

Other sets by Liszt:
The Transcendental Studies (although most of the titles were added afterwards)
'Harmonies poétiques et religieuses'
'Legendes'
'Weinachtsbaum'

Content (up to [11] available for each collection discussed)   [21]

Structure and presentation of ideas   [3]

Quality of written communication   [3]   27

4 (a) Choose and comment on **three** musicals composed during the period 1919 to 1942.

Answers may refer to musicals such as:

Showboat (1927, Kern/Hammerstein)
- One of the first more integrated musicals, with three-dimensional characters and serious subject matter
- The opening scene is unconventional in its immediate portrayal of racial inequality. The ethnic flavour is reflected in the music by blue 6ths and 7ths and a chromatic bass.
- Use of musical leitmotifs to integrate music and drama and make links between the past and the present, e.g.:
  - Interval of a fourth to represent the river and nature
  - A family of river-linked motifs (e.g. "Cotton blossom", "Ol' man River") based on fourths, divided into a tone and a minor third
- Themes transformed musically to match dramatic action, e.g. "Can't help lovin' that man", presented as a lyrical solo, a faster ensemble, and a ragtime tune
- Expressive use of musical elements to convey dramatic action, such as in the scene of Ravenal and Magnolia's first meeting
- Use of the banjo in the orchestra references popular music
- Mild elements of syncopation, such as in "Ol' Man River", structured in 32-bar AA¹BA² form
- Includes a range of dance numbers, some based on contemporary popular styles and some attempting to imitate native African dance – '*Dahomey*"

Girl Crazy (1930, Gershwin/Gershwin)
- A musical comedy based around effective songs and on the abilities of its first main performers
- E.g. Ethel Merman, making her Broadway debut as Kate, singing "Sam and Delilah", "I got rhythm" and "Boy! what love has done to me", showcasing her powerful belt voice and ability to sustain a note
- Strong songs in contemporary popular style, e.g. "I got rhythm"
  - AABA popular song form, with jazz-influenced harmonies and blues thirds in the melody
  - Based around a distinctive four-note rhythmic motif
  - Verse functions as an introduction to the more important chorus, a common trend in contemporary musicals
  - 'middle eight' based on sequence/circle of fifths
- The band includes three saxophones, a brass section of six, drum kit and guitar (along with a harmonica and three ocarinas for Western colour)
- Influence of jazz, e.g. syncopation

Anything Goes (1934, Porter)
- A musical comedy structured around a series of effective songs, rather than an integrated work
- Parodies a range of styles, such as a sea shanty, a hymn, a list song and an Australian folk song
- Communicates character effectively
  - E.g. Reno Sweeney (also first played by Ethel Merman), whose music is rhythmically intricate, with syncopation and triplets, but harmonically straightforward
  - "I get a kick out of you" is largely triplet-based
  - Hope's music acquires some triplets as her personality becomes more like Reno's, e.g. "Gypsy in me"
  - Billy's music is influenced by Reno's when he is with her, e.g. "You're the top"

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- The band includes six saxophones, a strong brass section, large drum kit and many other percussion instruments
- Jazz influences are apparent throughout, e.g. in scoring, syncopation and use of seventh chords
- Striking dance numbers include tap dance and "Anything goes" and "Blow, Gabriel, blow"

Porgy and Bess (1934, Gershwin/Gershwin)
- A more integrated musical; may also be categorised as an opera due to the continuous use of recitative rather than dialogue. Gershwin hoped that it would "resemble a combination of the drama and romance of '*Carmen*' and the beauty of '*Meistersinger*', not be a musical".
- Influenced by jazz and black American music as well as by Romantic styles
  - Use of blue notes, e.g. in "Bess, you is my woman now"
  - Much use of syncopation
  - Polyrhythmic drumming ("I ain't got no shame") pastiches styles heard by Gershwin on Folly Island
  - Six-part vocal textures in "Oh Doctor Jesus" reference the style of the Pentecostal church
  - use of modality, swing, 16 bar blues chord pattern
- Musical leitmotifs represent characters and ideas, e.g.:
  - Porgy has a leitmotif containing a flattened third, and two related "loneliness" motifs
  - Sportin' Life's leitmotif contains a prominent tritone and the heroine/"happy dust" is depicted by a chromatic theme
  - Crown's theme is energetically syncopated
  - Bess has no distinctive theme but musically adapts to the man she is with
- Motifs are developed to reflect the dramatic action, e.g. changing use of the minor third interval from Porgy's first "loneliness" motif
- Use of tonality, for example, the duet "Bess you is my woman now" this is the only scene in which Porgy and Bess express their love optimistically about their future together and this moment is in the distant key of F# major heard somewhere else in the work
- The band has no saxophones, but does include both drum kit and xylophone

Content (up to [7] available for each musical discussed)   [21]

Structure and presentation of ideas   [3]

Quality of written communication   [3]

27

or

(b) Identify characteristics of popular music styles which can be heard in musicals composed from 1900 to the present day.

Answers may refer to:

Scoring
- Use of electric guitar, bass and drum kit
- Use of jazz-influenced band line-ups from the 20s on, e.g.:
  – The orchestra for *Anything Goes* (1934) with six saxophones, a strong brass section and large drum kit
- Rock-influenced line-ups from the 60s on, e.g.:
  – *Hair* (1967), using a five-piece rock group and four horns
  – *Godspell* (1976) used a four-piece rock group, tambourines, and acoustic instruments for folk-rock numbers
- Use of synthesizers (e.g. in *Jesus Christ Superstar*, 1971), initially to replace string players, later to replace other sections too
- Specific instrumental combinations, e.g. harpsichord and oboe, evoking Sonny and Cher's "I got you, babe", in "Joseph's dreams" from *Joseph and the Amazing Technicolor Dreamcoat*

Rhythm
- Prominence of the rhythm section: literal use of specific rhythmic styles from a range of popular music styles, e.g.:
  – Disco-style fast hi-hat semiquavers in "Go, go, go Joseph" in the 1991 version of *Joseph*

Harmony
- Use of twelve-bar blues sequence
- Use of blues and jazz chords, e.g.:
  – Harmonies based on blues sixths and sevenths in the opening scene of *Showboat*
  – The jazz-influenced chord sequence which opens the chorus to "I got rhythm" in *Girl Crazy*
  – The syncopated major/minor triad opening the prelude to *West Side Story*
- Use of rock harmonies: less complex, less chromatic, more static, more likely to have modal influences than earlier Broadway songs, e.g.:
  – "Good morning starshine" (*Hair*), with a verse whose chords alternate between C and D major
  – Emphasis on tonic-subdominant relationships in *Jesus Christ Superstar*

Melody
- The melodic style is generally more diatonic in keeping with similar harmonic style, but coloured by bent pitches, as in blues music
- Jazz-influenced gestures, e.g.:
  – Prominent flattened sevenths in *West Side Story*
  – Use of blue notes on the word "blue" in *Pal Joey* (1940)

Structure
- Pop and rock structures such as AABA popular song form
- Use of riffs and grooves
- Use of the rock groove as the basis of a song and structuring, etc. structuring numbers around repeated ideas, e.g.:
  – "Day by day" (*Godspell*)
  – "Seasons of love" (*Rent*, 1990)
  – "What's the buzz" (*Jesus Christ Superstar* 1971)

Pastiche numbers
- Numbers in which composers deliberately reference specific popular styles, e.g.:
    - "Why can't you behave" (*Kiss Me, Kate*), in blues style
    - "Come up to my place" (*On the Town*): Chip's music is influenced by boogie-woogie and Hildy's by blues
    - Soul style in "Light of the world" (*Godspell*), soul and gospel style in *The Wiz*
    - "One more angel in heaven" (*Joseph*, 1968–72), in country and western style
    - 50s rock'n'roll numbers in *Grease* (1972); rock in *Little Shop of Horrors*
    - Elvis-style rock'n'roll in *Bye-Bye Birdie* (1960)
    - Motown style in *Dreamgirls*
    - folk-rock in *"Everything's Alright"* from *Jesus Christ Superstar*
    - Spanish tinged rock in "Don't Cry for Me Argentina" from *Evita*

Performance practice
- Increasing use of the belt voice for female singers from the 20s on, e.g. roles written for Ethel Merman
- Use of amplification (from the 60s on, e.g. *Promises, Promises*)
- Use of computers to play pre-programmed arrangements especially in complex dance numbers
- Use of less highly trained voices were enabled by the use of body microphones, e.g. *Cats* was the first show in which all the performers wore wireless microphones.

Content   [21]

Structure and presentation of ideas   [3]

Quality of written communication   [3]   27

Section B	27
Total	54