

**Published Mark Schemes for
GCE AS Music**

Summer 2009

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

MARK SCHEMES (2009)

Foreword

Introduction

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

The Purpose of Mark Schemes

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

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

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

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

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

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Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2009**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

THURSDAY 28 MAY, MORNING

MARK SCHEME

1 Copland: *Stomp Your Foot Upon the Floor* from *The Tender Land*

AVAILABLE
MARKS

(a) 2/4, 2/2, 4/4, duple, quadruple [1]

(b) Unison: Lines 1, 2, 3
Homophony: Lines 4, 5, 6, 7, 8
Imitation: Line 9 [3]

(c) [1] each for any **two** of the following:

- Xylophone
- Timpani/kettledrum
- Woodblock [2]

(d) [1] each for any **three** of the following points:

- Female voices/SA only
- Rhythm uses even notes/minims/crotchets, no dotted rhythms
- Change of key/new key/different key [$\frac{1}{2}$], lower key [1]
- Solo [$\frac{1}{2}$] violin [$\frac{1}{2}$], clarinet [$\frac{1}{2}$] countermelody [$\frac{1}{2}$]
- Piano/orchestra [$\frac{1}{2}$] 2 chord [$\frac{1}{2}$] vamp [$\frac{1}{2}$] bass ostinato [1] ostinato [$\frac{1}{2}$]
- Orchestra does not double the vocal line [3]

(e) (i) Twentieth century [1]

(ii) Syncopation; prominence/soloistic/melodic use of percussion instruments, inclusion of piano in orchestra, tonal shifts [1]

11

2 Dvořák: *Symphony No. 9 in E minor, Op. 95, second movement, bars 90–105*

(a) Ternary [1]

(b) Romantic [1]

(c) [1] each for up to **nine** of the following points:

- Drone [$\frac{1}{2}$] open fifth [$\frac{1}{2}$], tonic [$\frac{1}{2}$] dominant [$\frac{1}{2}$] pedal [$\frac{1}{2}$] played by strings [$\frac{1}{2}$] – maximum [2]
- Successive entries/imitation [$\frac{1}{2}$] of opening motive [$\frac{1}{2}$] and trills [$\frac{1}{2}$] in woodwind [$\frac{1}{2}$] and upper strings [$\frac{1}{2}$] lower strings [$\frac{1}{2}$] up an octave [$\frac{1}{2}$]
- Build-up of texture/instruments [$\frac{1}{2}$] to tutti [$\frac{1}{2}$]
- Trumpets [$\frac{1}{2}$] repeated [$\frac{1}{2}$] dotted rhythm [$\frac{1}{2}$]
- Timpani [$\frac{1}{2}$] roll [$\frac{1}{2}$]
- Trombones [$\frac{1}{2}$] introduce theme from first movement [$\frac{1}{2}$], rising [$\frac{1}{2}$] arpeggio [$\frac{1}{2}$]
- Trumpet [$\frac{1}{2}$] introduces opening theme [$\frac{1}{2}$] from this movement [$\frac{1}{2}$]
- Tremolo [$\frac{1}{2}$] lower strings [$\frac{1}{2}$] [9]

11

3 Philip Jones Brass Ensemble: *Frère Jacques*;
Mahler: Symphony No. 1, third movement, opening passage

AVAILABLE
MARKS

Extract A

(a) Ostinato; syncopation; imitation [3]

(b) [1] each for any **three** of the following points:

- Trombone $\left[\frac{1}{2}\right]$ glissando/slide $\left[\frac{1}{2}\right]$
- Overlapping entries
- Rising $\left[\frac{1}{2}\right]$ sequence $\left[\frac{1}{2}\right]$
- Contrast between high $\left[\frac{1}{2}\right]$ and low $\left[\frac{1}{2}\right]$
- Dotted rhythm
- Major tonality
- Tonal shifts
- Tuba $\left[\frac{1}{2}\right]$ in wrong key $\left[\frac{1}{2}\right]$
- Silence/pause
- Changes in tempo/ritardando/accelerando
- Tuba $\left[\frac{1}{2}\right]$ of *Pop Goes the Weasel* $\left[\frac{1}{2}\right]$
- Quotes 'London Bridge is falling down'
- *Final* $\left[\frac{1}{2}\right]$ low $\left[\frac{1}{2}\right]$ tonic $\left[\frac{1}{2}\right]$ note [3]

Extract B

(c) Canon; pizzicato; countermelody [3]

(d) [1] each for any **three** of the following points:

- Minor key
- Slow tempo $\left[\frac{1}{2}\right]$, soft dynamics $\left[\frac{1}{2}\right]$, legato $\left[\frac{1}{2}\right]$
- Low register of parts $\left[\frac{1}{2}\right]$ bassoon $\left[\frac{1}{2}\right]$
- Melody $\left[\frac{1}{2}\right]$ on solo $\left[\frac{1}{2}\right]$ cello $\left[\frac{1}{2}\right]$
- Dotted rhythm $\left[\frac{1}{2}\right]$ on oboe $\left[\frac{1}{2}\right]$
- Pizzicato $\left[\frac{1}{2}\right]$ double bass $\left[\frac{1}{2}\right]$
- Repeated bassline, ostinato [3]

12

			AVAILABLE MARKS
4	J S Bach: Brandenburg Concerto No. 2 in F, first movement, bars 56–83		
(a)	Major	[1]	
(b)	Minor	[1]	
(c)	Recorder/flute; violin; oboe; trumpet	[4]	
(d)	[1] each for any three of the following points:		
	<ul style="list-style-type: none"> • Cycle/circle of fifths • Descending $\frac{1}{2}$ sequence $\frac{1}{2}$ • Chromatically $\frac{1}{2}$ descending $\frac{1}{2}$ bass $\frac{1}{2}$ • Modulation • Perfect cadence • Suspension • Use of dominant $\frac{1}{2}$ seventh $\frac{1}{2}$ • Dominant $\frac{1}{2}$ pedal $\frac{1}{2}$ 	[3]	
(e) (i)	Concerto grosso	[1]	
	(ii) Features a group of solo instruments/concertino and ripieno	[1]	11
5	Mozart: Horn Concerto No. 4, K495, third movement, bars 94–118		
(a)	[1] for each of the following answers:		
	<ul style="list-style-type: none"> • Opening/main theme returns (later in the extract) • an episode/contrasting material (between the two statements of this theme) 	[2]	
(b)	(French) horn	[1]	
(c)	[1] each for any five of the following points:		
	<ul style="list-style-type: none"> • Opening $\frac{1}{2}$ homophonic/chordal $\frac{1}{2}$ accompaniment $\frac{1}{2}$ (of horn theme) by strings $\frac{1}{2}$ • Dialogue $\frac{1}{2}$ between solo instrument and orchestra $\frac{1}{2}$ • Pedal notes • Scalic $\frac{1}{2}$ and triadic $\frac{1}{2}$ melodies $\frac{1}{2}$ • Balanced/two four bar/eight bar $\frac{1}{2}$ phrases $\frac{1}{2}$ • Clear cut $\frac{1}{2}$ perfect $\frac{1}{2}$ cadences $\frac{1}{2}$ • Use of woodwind $\frac{1}{2}$ to reinforce cadence points/phrase endings $\frac{1}{2}$ • Repeat of sections/phrases/solo material $\frac{1}{2}$ by full orchestra/tutti/violins $\frac{1}{2}$ 	[5]	
(d)	Third/last	[1]	9
	Total		54

This is the Northern Ireland Council for the Curriculum, Examinations and Assessment General Certificate of Education, Advanced Subsidiary Level Music Summer 2009 Assessment Unit AS 2 Part 1, Test of Aural Perception.

1 Now look at Question 1.

Pause 1 minute

Here is the music for Question 1. 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 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 1 minute

Here is the music for Question 3. You will hear extract A **four** times, followed by extract B **four** times, with pauses between hearings.

Here is extract A for the first time.

Pause 30 seconds

Here is extract A for the second time.

Pause 30 seconds

Here is extract A for the third time.

Pause 30 seconds

Here is extract A for the fourth and last time.

Pause 40 seconds

Here is extract B for the first time.

Pause 30 seconds

Here is extract B for the second time.

Pause 30 seconds

Here is extract B for the third time.

Pause 30 seconds

Here is extract B for the fourth and last time.

Pause 1 minute

4 Now look at Question 4.

Pause 1 minute

Here is the music for Question 4. You will hear 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 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
2009**

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

THURSDAY 28 MAY, 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 and may contain irrelevant or incorrect details in relation to the question.
- [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] The answer will contain irrelevant details in relation to the question 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 presented.

Quality of Written Communication

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

Marks

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

Section A

AVAILABLE
MARKS

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

- 1 (a) Classical [1]
- (b) Variation form/theme and variations [1]
- (c) Variation 3 [1]
- (d) C major, C $\left[\frac{1}{2}\right]$ [1]

(e) (i) [1] each for up to **five** of the following:

- (Solo) oboe $\left[\frac{1}{2}\right]$ plays the (main) theme/melody $\left[\frac{1}{2}\right]$ octave higher $\left[\frac{1}{2}\right]$ in repeated $\left[\frac{1}{2}\right]$ staccato $\left[\frac{1}{2}\right]$ semiquavers $\left[\frac{1}{2}\right]$
- Upper strings/violins/violas $\left[\frac{1}{2}\right]$ in oscillating/rocking $\left[\frac{1}{2}\right]$ staccato $\left[\frac{1}{2}\right]$ semiquavers $\left[\frac{1}{2}\right]$; based on the notes of the chords $\left[\frac{1}{2}\right]$ paired in thirds $\left[\frac{1}{2}\right]$, in unison $\left[\frac{1}{2}\right]$
- Bassoon $\left[\frac{1}{2}\right]$ and lower strings/cellos/double basses $\left[\frac{1}{2}\right]$ plays bass line $\left[\frac{1}{2}\right]$ consists of root note of each chord $\left[\frac{1}{2}\right]$

No credit given for: features similar to theme; Alberti figuration [5]

(ii) [1] each for up to **six** of the following:

- C major, major $\left[\frac{1}{2}\right]$
- Modulates $\left[\frac{1}{2}\right]$ to G major/the dominant $\left[\frac{1}{2}\right]$, (through use of pivot chord/A minor, and use of dominant $\left[\frac{1}{2}\right]$ seventh $\left[\frac{1}{2}\right]$)
- Imperfect cadence $\left[\frac{1}{2}\right]$ at end of first phrase (Bars 77–78) $\left[\frac{1}{2}\right]$
- Perfect cadence $\left[\frac{1}{2}\right]$ at end of second phrase (Bars 81–82) $\left[\frac{1}{2}\right]$
- Mainly root position chords
- First inversion chord/Dm/F/or IIb [1], in Bar 77 $\left[\frac{1}{2}\right]$
- Mostly primary chords/diatonic chords/harmony [1] [6]

(f) [1] each for up to **six** features identified, with [1] for each accurate bar number:

- Parallel movement/pairing/flute/oboe $\left[\frac{1}{2}\right]$ in 3rds/6ths/octaves $\left[\frac{1}{2}\right]$
 - Bars 83–84, 87–88, 90–92, 94–97, 99, 102–105
- Ornamentation $\left[\frac{1}{2}\right]$, trill/acciaccatura/grace note [1]
 - Bar 86
- Scalic writing
 - Bars 85, 89, 94, 97, 102, 105
- Staccato
 - Bars 90, 92, 94, 96–98, 100, 102, 104–106
- Dominant $\left[\frac{1}{2}\right]$ pedal $\left[\frac{1}{2}\right]$
 - Horns, Bars 99–102
- Rising $\left[\frac{1}{2}\right]$ arpeggio $\left[\frac{1}{2}\right]$
 - Horns, Bars 103–104

- Countermelody
 - Flutes/oboes, Bars 83–90
- Suspension
 - Oboe, Bar 85
- Dotted rhythm
 - Bars 84, 86, 89, 91
- Triplet
 - Bar 89

[12]

Section A

**AVAILABLE
MARKS**

27

27

Section B

(Answer **one** question)

AVAILABLE
MARKS

Optional area of study: Chamber Music, 1750–1830

- 2 (a) Select and comment on **three** chamber pieces from the period 1750 to 1830, each by a different composer.

Answers should identify three pieces, each by a different composer. [7] are available for each piece chosen.

Answers may refer to:

- Genre (e.g. piano trio, string quartet, septet)
- Form (overall structure, usually in four movements; forms used for individual movements)
- Texture and timbre (including writing for specific instruments)
- Instrumental roles; relationships between instruments
- Aspects of melody, harmony, rhythm, etc.
- Aspects of the composer's style [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

Or

- (b) Outline the main characteristics of chamber music by Schubert. Illustrate your answer by referring to specific musical examples.

Answers may refer to:

Form/Structure

- Used sonata form in movement one
- Incorporates variation form in several chamber works, e.g.
 - movement IV, quintet in A major for piano and strings (D. 667) (The Trout) (5 variations)
 - movement IV, octet in F major for wind and strings (D. 803) (6 variations)
 - movement II, Quartet in D minor (Death and the Maiden) (6 variations)
- Uses works with 5–6 movements, e.g. octet in F major
- Mixes both minuets and trios, scherzo and trios

Instrumentation

- Unusual combinations for chamber music, e.g. uses two cellos in string quintet in C major (duet for 2 cellos in movement I)
- Adds a second violin in the octet in F major
- Uses double bass in new ways by removing the second violin from the normal string quartet, e.g. The Trout
- Duet between the viola and cello in the recapitulation in movement I of string quintet in C major
- Use of clarinet, horn and bassoon in the octet in F major

Melody

- Schubertian melodies/song-like in character/intense lyricism
- Use of lieder as the basis of full movements in Theme/Variation form, e.g. movement IV, piano quintet (The Trout), movement II, quartet in D minor (Death and the Maiden)
- Second movement's richly accompanied songs

Harmony

- Experimental with different keys/blending major/minor modes, e.g. string quintet in C major, e.g. movement I, no specific key, movement II, G minor, movement III, F major, movement IV, B \flat , movement V, C major
- Adventurous attitude towards tonality/chromatic modulation

Texture

- Contrapuntal writings/fugato/canon, e.g. movement I, D minor quartet
- Use of octave/unison playing/two part playing/allow for changing textural possibilities

General

- Use of strong dance-like rhythms, e.g. Tarantella in the finale G major quartet
 - use of triplet rhythm, slow movement in Death and the Maiden
 - bubbling triplet rhythm of first movement of quintet in A major
- Use of sudden breaks/abrupt endings for effect, e.g. D minor quartet (dancer out of breath); the finale in the rondo of G major quartet
- Sudden contrasts of dynamics from pp to ff, e.g. octet in F major, used to create sombre moods, along with minor keys
- Nationalistic features/influences
- General style contains Classical and Romantic characteristics and "Sturm and Drang" elements
- Programmatic elements, e.g. Death and the Maiden [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

27

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

AVAILABLE
MARKS

- 3 (a) Outline the main characteristics of piano music by Robert Schumann. Illustrate your answer by referring to specific examples drawn from a range of pieces.

Answers may refer to the following aspects of Schumann's piano music:

Form

- Pieces often structured as groups of small units, related to or contrasting with each other (e.g. the *Humoreske*, a large number of miniatures which can be understood in terms of four or five larger movements, centred round the keys of G minor and B flat major and linked thematically by recurring melodies)
- Use of quasi-improvisatory variation as a development technique in larger works (e.g. the *Blumenstück*, in which two ideas are varied in rhapsodic style)
- Thematic links to subsequent works and use of ciphers (e.g. the cipher A-S-C-H in *Carnaval*, the *Abegg Variations*)

Piano style

- Rapidly changing harmony, often boldly chromatic (e.g. chromaticism in *Verrufene Stelle* from *Waldscenen*)
- Use of the sustaining pedal, often in innovative ways
- Cross-rhythms and syncopation (e.g. triple rhythm across a 2/8 time signature in *Des Abends* from the *Fantasiestücke*)
- Very varied accompanimental figures
- (In the early part of his career) use of the brilliant upper register of the piano

General musical style

- Fragmentary melodies (e.g. *Papillons*)
- Use of chromaticism, suspensions and unresolved dissonances
- Use of the tonic chord on weak beats
- Dance-like or verse-based rhythms
- Rhythmic ambiguity, with tied notes, syncopations and changing subdivisions of the beat (e.g. the Presto *Passionato* from the G minor sonata)
- Programmatic writing, literary or pictorial allusions (e.g. *Kinderscenen*)

Answers should be illustrated by references, including specific musical details, to pieces from a range of the following genres:

- Character pieces
- Sonatas
- Sets of variations
- Etudes
- Fantasias
- Music for young people [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

Or

AVAILABLE
MARKS

- (b) “The dynamic, changing qualities of pianos and piano construction during the nineteenth century affected the way in which composers approached and wrote for the instrument and influenced the development of their compositional styles.”
(Todd, 1990)

Select and comment on **three** pieces which illustrate this statement.

[7] are available for each piece chosen.

Answers may refer to:

- Virtuoso techniques, e.g. fast playing in octaves (e.g. Liszt’s second “Paganini” study), scales in thirds (e.g. Liszt’s sixth “Paganini” study), wide leaps (e.g. Liszt’s *Au bord d’une source*) and glissandos (e.g. Liszt’s tenth Hungarian Rhapsody)
- Use of the sustaining pedal (e.g. Chopin’s first *Étude*)
- Broad dynamic range (e.g. contrasts of *ff* and *pp* in Schumann’s *Toccata*)
- Broad pitch range
- Specific techniques linked to the piano’s developing capabilities, such as rapid note reiteration (e.g. the *Tarantella* from Liszt’s *Venezia e Napoli*)

[21]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

27

Optional area of study: The Musical, 1900 to Today

AVAILABLE
MARKS

- 4 (a) Outline the main characteristics of musicals by the Gershwin brothers. Illustrate your answer by referring to specific musical examples.

Answers may refer to:

The Gershwins' musicals and their characteristics, such as:

- Strong individual songs
- Earlier musical comedies
- More structurally sophisticated and integrated later works, with the songs advancing the action
- Operatic qualities of *Porgy and Bess*; use of recitative; use of development of musical motifs for characters and ideas

George Gershwin's musical style:

- Use of AABA popular song form (e.g. "The man I love" from *Lady Be Good!*; also ABAC patterns, e.g. "Embraceable you" from *Girl Crazy*)
- Basically diatonic harmonies
- Harmonic and melodic chromaticism, including blue notes (e.g. "Embraceable you"; "Bess, you is my woman now" from *Porgy and Bess*)
- Repeated notes in melodies (e.g. "They can't take that away" from *Shall We Dance*)
- Contrasting major and minor keys and chords
- Square-cut or syncopated rhythms (e.g. "I got rhythm" from *Girl Crazy*; shifting metric emphasis in "Fascinating rhythm" from *Lady, Be Good*)

Ira Gershwin's lyrics:

- Sophisticated, urban quality
- Stylisation of colloquial language (e.g. "'S wonderful" from *Funny Face*)

Specific musical examples should be drawn from works such as:

Lady, Be Good!, *Tell Me More*, *Oh, Kay!*, *Funny Face*, *Rosalie*, *Treasure Girl*, *Show Girl*, *Strike up the Band*, *Girl Crazy*, *Of Thee I Sing*, *Pardon My English*, *Let 'em Eat Cake*, *Porgy and Bess* [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

Or

- (b) Identify musical characteristics of pop and rock found in musicals composed from 1960 to the present day. Illustrate your answer by referring to specific musical examples.

Answers may refer to:

Vocal styles

- Rock singing styles (e.g. free use of ornaments in *Rent*, communication of raw emotion)
- Varied singing styles and the use of less highly trained voices enabled by the use of body microphones (amplification of voices developed gradually to enable them to be heard over increasingly loud orchestration. *Cats* (1982) was probably the first show in which all performers wore wireless mikes).

The orchestra/band

- New instruments, e.g. electric guitar, bass, drum-kit, synthesizers (e.g. four-piece rock ensemble in *Godspell*, with the addition of tambourines and acoustic instruments to create a folk-rock style; five-piece rock band in *Rent*)
- Use of amplification (some amplification used from the late 1930s, foot mikes used in the 40s and 50s, a mixing desk first used in 1957)

Musical style

- Specific popular and rock styles, e.g. Elvis-style rock'n'roll in *Bye Bye Birdie*, 1950s pop in *Grease*, rock in *Little Shop of Horrors*, soul and gospel in *The Wiz*, Motown style in *Dreamgirls*
- A range of popular influences in the music of Andrew Lloyd Webber, e.g.:
 - Elvis pastiche in "Song of the King" from *Joseph and his Amazing Technicolor Dreamcoat*
 - Folk-rock in "Everything's Alright" from *Jesus Christ Superstar*
 - Spanish-tinged soft rock in "Don't Cry for Me Argentina" from *Evita*
- Use of the rock groove as the basis of a song, e.g. works by Stephen Schwartz and Jonathan Larson
- Harmonic style, e.g. use of twelve-bar blues sequences, use of rock's relatively simple harmonic language (e.g. in *Hair*, contrasting with more complex and sophisticated Broadway harmonies of the day)
- Melodic style (generally more diatonic, in keeping with simpler harmonic styles, but coloured by bent pitches, as in blues music)
- Pop and rock song structures [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

Section B

Total

AVAILABLE
MARKS

27

27

54

