



Rewarding Learning

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

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

THURSDAY 2ND JUNE, AFTERNOON

MARK SCHEME

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

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

Criterion 1 – content focused

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

Criterion 2 – structure and presentation of ideas

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

Criterion 3 – quality of written communication

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

MARKING PROCESS

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

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

Marks

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

Structure and Presentation of Ideas

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

Marks

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

Quality of Written Communication

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

Marks

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

Section A

AVAILABLE
MARKS

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

Dvorák: Symphony in E minor, Op. 95, second movement, Bars 21–52.

- 1**
- (a) ternary [1]
- (b) Db major [1]
- (c) (From the) New World [1]
- (d) folk music/nationalism/native American/African American/Czech/
negro American/spirituals [1]
- (e) Db (major) $[\frac{1}{2}]$ root position $[\frac{1}{2}]$ [1]
G (major) $[\frac{1}{2}]$ first inversion $[\frac{1}{2}]$ [1]
- (f) up to 5 marks available as follows:
- melody played by muted $[\frac{1}{2}]$ first violin $[\frac{1}{2}]$ and cello $[\frac{1}{2}]$
in parallel $[\frac{1}{2}]$ tenths/compound thirds $[\frac{1}{2}]$
 - (accompanied by) sustained $[\frac{1}{2}]$ Db/tonic $[\frac{1}{2}]$ in the double bass $[\frac{1}{2}]$
 - syncopated/off beat line $[\frac{1}{2}]$ in the *second violin* $[\frac{1}{2}]$
 - *viola* doubles the cello/violin I line [1] [5]
- (g) cor anglais (no credit for English horn/cor inglese) [1]
- (h) plagal cadence [1]
- (i) up to two marks available as follows:
- augmentation
 - repetition
 - fragmentation [2]
- (j) C sharp minor/C# Aeolian mode [1]
- (k) up to 5 marks available as follows:
- Faster tempo/a little more movement (no credit for *un poco più mosso*)
 - New melody
 - Flute/oboe play the melody, in unison $[\frac{1}{2}]$
 - Tremolo/tremolando $[\frac{1}{2}]$ *strings/violin/viola* $[\frac{1}{2}]$
 - Triplet (figuration/motif)
 - No bass/lack of low register instruments/lower strings playing
 - Flattened seventh/modal/aeolian [5]

(I) up to six marks available as follows:

- Large brass section
- Use of the cor anglais
- Passage for woodwind/wind/brass only (Bars 22–26)
- Use of muted strings (no credit for con sordini)
- Use of muted horns (no credit for con sordini)
- Chromatic harmony (no credit for chromaticism)
- Intensity of/dramatic use of/quickly changing dynamics/extremes of dynamics
- Modal character/use of flattened seventh/aeolian
- Change of tempo
- Pentatonic
- Enharmonic key change [$\frac{1}{2}$] to tonic minor [$\frac{1}{2}$]

[6]

Section A

**AVAILABLE
MARKS**

27

27

Section B

AVAILABLE
MARKS

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

2 Optional Area of Study: Chamber Musc, 1750–1830

Answers should refer to:

- The role of solo wind instruments
 - in facilitating timbral contrasts e.g. Mozart's Quintet for Piano and Winds, K 452 – movement one features the instruments playing against each other in concertante style.
 - in the presentation of thematic material e.g. in the third movement of Mozart's Oboe Quartet in F, K370 the first rondo theme is presented by the oboe; Schubert's Octet in F major D. 803 in the fourth movement the clarinet presents the theme after the violins and in variation 2 the three wind instruments (clarinet, bassoon and horn) present the variation, in variation 3 the horn shares the material with the woodwind which are often in octaves, in variation 5 the bassoon and clarinet play in octaves a melancholy version of the theme in the minor key.
 - as a partner in the interplay of thematic material with other instruments in the ensemble e.g. Mozart's Clarinet trio in Eb (Kegelstatt), K498 – in the first movement the clarinet plays the second subject and is later joined by the piano in a decorated version.
 - in doubling the melodic line, e.g. Mozart's Quintet in E flat, K452 third movement – the oboe and the clarinet double fragments of the melody in the third phrase of the rondo theme at the opening of the movement.
 - in obligati, variations etc. e.g. Mozart's Clarinet Quintet in A major, K 581 – the accompaniment of semiquaver virtuosity in the fourth variation is given to the clarinet in the first phrase of the first section and the second phrase of the second section.
 - in virtuosic display (e.g. cadenzas) e.g. Mozart's Oboe Quartet in F, K370 – the oboist is treated as a soloist in the cadenza of the slow movement where it resolves onto a trill and takes up the rhythmic figure again.
- The role of accompanying instruments (e.g. bassoon and horn) in the provision of pedals, accompanying figurations, imitation, occasional thematic statements, etc. e.g. Clarinet trio in Eb (Kegelstatt), K498 – in the first movement the clarinet accompanies the viola for the second subject, Beethoven's Wind Sextet in Eb, Op.71, the horn plays a tonic pedal at the beginning of the codetta.
- The role of multiple winds in pieces with piano or strings for example:
 - homophonic presentation of theme for timbral contrast e.g. or as a basis for piano obligati. e.g. Mozart's Quintet for Piano and Winds, K452 – movement two makes use of the bassoon and oboe playing in thirds and sixths
 - The role of multiple winds in pieces without strings or piano e.g. Beethoven: Wind Sextet in Eb, Op.71 – In movement two the opening melody is given to the bassoons and the other instruments provide a chordal accompaniment. The

melody is then taken over by clarinets, playing an octave apart. The B section is introduced by the bassoons, then taken over by the second clarinet while the first clarinet plays a decorative line high above. Dialogue follows between first bassoon and first clarinet [21]

Structure and Presentation [3]

Quality of Written Communication [3]

Or

- (b) Select a programme of three chamber music pieces from the period 1750–1830 each by a different composer. Highlight ways in which each piece is typical of the composer's chamber music style.

(up to 7 marks available for each work chosen)

Answers should refer to:

- Choice and role of instruments
- Form and structure
- Harmony and tonality
- Texture
- General features/points of style

Examples of works chosen may include the following:

The Archduke Trio in B flat, op. 97: Beethoven

- Instrumentation: Violin, Cello and Piano.
- Four movements: the first movement is in sonata form; second movement is a scherzo (minuet and trio); the third movement is in variation form with a binary theme; the fourth is in sonata rondo form.
- Each instrument is given an independent role e.g. the first subject of the first movement is introduced by the piano, the cello joins in with a recitative-like melody and the violin joins a few bars later in a similar fashion. In the third movement the theme is divided between all three instruments in variation 5.
- The unusual tonal structure of the first movement: the first subject starts in B flat, the tonic, but ends in the remote key of D major. The second subject is in G major.
- The use of imitation throughout the work: e.g. first movement the development section starts with the cello playing the first subject; this is imitated by the violin and then the piano. This continues in stretto.
- The trio section of the third movement starts with a four-part syncopated and chromatic fugato starting in the cello and continuing in the left hand of the piano, then the violin and the right hand of the piano.
- The third movement is in the remote key of D major.
- The final movement starts in E flat major and the tonic is not established until bar 10. The coda is in the remote key of A major and features a change of metre to 6/8.

Emperor Quartet in C, op. 76 no. 3 – Haydn,

- Instrumentation: the usual quartet – 2 violins, viola and cello.
- Four movements: the first movement is in sonata form; the second (slow) movement is in variation form; the third movement is a minuet and trio and the final movement is in sonata form.
- Motivic development is used in the movement 1 – the first five notes in first violin are developed throughout the first subject and first movement.
- Imitation between all four instruments e.g. after the first statement of the first subject and dotted figure is stated in the second violin and imitated in turn by the first violin, viola and cello.
- The theme of the second movement is based on a hymn he composed in honour of the Emperor Franz II (now the German National Anthem).
- Each instrument is given equal importance as regard the melodic interest e.g. in movement 2 each variation features a different instrument playing the melody (variation 1 is the second violin, variation 2 is the cello, variation 3 is the viola and variation 4 is the first violin).
- Reduction of texture: in movement two the first variation is a duet between the two violins. The viola and cello are silent.
- The chromatic nature of the cello line in movement two – the third phrase of variation 3. All parts are chromatic towards the end of the movement.
- Use of high register in all four instruments in movement 2 for the fourth phrase (climax) of the fourth variation.
- The finale is in C minor instead of the expected tonic key. It doesn't return to the tonic until the second subject of the recapitulation.
- Use of multiple stopping at the beginning of the final movement.

Trout Quintet in A, op. 114 – Schubert

- Instrumentation: piano, violin, viola, cello and double bass
- Unusual in that it has five movements: the first movement is in sonata form; the second movement consists of four repeated themes; the third movement is a scherzo; the fourth movement is in variation form (the binary theme is based on the lied 'Die Forelle' by Schubert); the last movement is in a loose sonata form (no development and unusual tonality for the recapitulation).
- The range of the piano is high throughout the quintet.
- Piano writing with both hands in octaves for a large part of the work.
- Each section of the second movement is in a different and often unrelated key; the first section is in F major; the second is in F# minor; the final section is in D major but ends in G major. The three sections are repeated a minor third higher (A flat major, A minor and F major).
- The second subject of the final movement is in the subdominant rather than the dominant key. The recapitulation consists of an exact transposition of the exposition a fifth higher (in E major). [21]

Structure and Presentation [3]

Quality of Written Communication [3]

27

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

AVAILABLE
MARKS

- (a) Comment on **two** of the following characteristics of Chopin's piano music. Refer to specific examples to illustrate your answer.

melody harmony texture

(up to half the marks available for each characteristic chosen)

Answers should make reference to **two** of the following:

Melody

- often pianistic in that his melodies are rarely considered without their accompaniment
- prevailing balanced four/eight bar melodies, one exception is his Étude Op. 10 No. 3 in which the phrases are built in units of 5,3,5 and 7 ½ bar phrases
- melodic writing in an aria-like style which revealed the influence of the contemporary Italian opera writing and *bel canto* melody style; for example, in his nocturnes
- rapid coloratura figurative writing that often decorated the melody line; Chopin was fond of using grace notes, coloratura runs and elaborate figures (*fioritura*); the first phrase of his Nocturne in Eb major, Op. 9 No. 2 is repeated with decorations such as mordents, ascending semiquavers, trills, and acciaccaturas
- Chopin frequently decorated his right hand melody lines with rapid chromatic ornamentation, especially on reprises, as in his nocturnes, for example, Opus 15, No. 2
- more freely structured, continuously unfolding melodies more similar to *arioso* or *recitativo*
- use of large melodic leaps for expressive purposes, leaps of a 6th, octave, minor 7th, diminished octave
- use of modal and chromatic scales, augmented fourths and major sevenths, crushing notes and dotted and cross-rhythms revealing the Polish folk influence

Harmony

- fundamentally diatonic
- harmonic rhythm was often slow with a single chord perhaps for a whole bar or more, rather than changing every beat, for example, Nocturne in Bb minor, Op. 9, No. 1 which includes 17 slow bars of the chord of Db
- chords coloured with chromatic notes
- ambiguous use of the diminished seventh, use of the diminished seventh to modulate
- use of chromatic dissonance and unprepared dissonance, for example the near-atonal A minor Prélude
- avoidance of the dominant chord for long passages to retain its strength until the last moment and to build harmonic tension
- often delaying a cadence by extending the Neapolitan 6th in order to move to the flat supertonic
- frequent use of plagal cadences, for example, Mazurka in G minor, Op. 24, No. 1

- frequently started pieces with chords or keys other than the tonic, for example, the opening section of his Mazurka in G minor, Op. 24, No. 1 begins and closes with the dominant; C sharp minor Scherzo has no sense of the tonic key in the opening 24 bars
- folk-like influence is revealed in his use of simple harmonies and modality (particularly the Lydian mode with the sharpened fourth), for example in some of his mazurkas
- use of extended chords such as 9ths, 11ths and 13ths and added 6th chords
- rapid modulation, for example in his Nocturne in Eb major, Op. 9 No. 2 in which the modulations are so rapid that the end result is one of no real feeling of departure from the main key
- use of enharmonic means to modulate, for example, Mazurka in G minor, Op. 24, No. 1 in which the return of the A section is marked by an enharmonic modulation from Eb major back to G minor through a Db/C sharp and German sixth chord
- remote modulations to intensify the return to the tonic key, for example, Étude in C minor, Op. 10, No. 2 where the music passes through the remote keys of Gb, Fb and Eb in a climatic six bar sequence leading to a cadence in C minor; the C minor Mazurka Op. 56, No. 3 contains an episode in B major
- ending a piece in the major rather than the minor, for example in his Nocturne, Op. 27, No. 1 and his Mazurka, Op. 24, No. 4

Texture

- fundamental texture of Chopin's music is accompanied melody
- melody harmonised in plain chords, for example, Nocturne in F sharp, Op. 15, No. 2
- straightforward dance-like style with 'tune and accompaniment', for example, in his mazurkas and waltzes
- broken chord/arpeggiated figurations and patterns often spanning a 10th or 11th, e.g. the third theme of the Bb minor Scherzo (Op. 31) is a lyrical phrase accompanied by broken chords
- drone-like accompaniment figures and basses, for example, in his mazurkas (to represent the bagpipe-like Polish *dudy*), *Mazurka in F major, Op. 68, No. 3*
- wide spread left hand arpeggio figuration (well beyond the octave), derived from John Field, which was a particular feature of his nocturnes
- octave bass with full chords in the middle register, for example, Sonata in Bb minor, Op. 35, Mt. 1
- often presents the melody in parallel thirds, sixths and at the climaxes, octaves [21]

Structure and Presentation [3]

Quality of Written Communication [3]

Or

AVAILABLE
MARKS

- (b) Select a programme of **three** piano pieces from the period 1825–1890, each by a different composer. Highlight ways in which each piece is typical of the composer’s piano music style.

Answers should refer to three pieces one to illustrate each of the following composer’s musical style:

Chopin’s Piano Music Style

The piece chosen may be a scherzo, ballade, sonata, nocturne, impromptu, etude, prelude, mazurka, polonaise or waltz and highlight some of the following characteristics:

- lyricism
- bravura style
- important use of the sustaining pedal
- use of the two hands and how they related to each other
- dance-like style
- aria-like right hand writing and melodies revealing the influence of Italian opera with use of balanced four and eight bar phrasing
- copious and unpredictable ornamentation
- constant development, variation and transformation of his melodies
- left hand writing which can provide the entire rhythmic/harmonic support for the right hand melody, for example in his Nocturnes with their characteristic wide spread broken chord figuration
- use of the left hand in a melodic role
- exploits the full range of the piano
- use of octave bass with full chords in the middle
- melody often in octaves e.g. Sonata in Bb Minor
- avoidance of formal cadences
- Influence of Polish folk music, for example in the use of modality and drone like accompaniments
- use of chromaticism/dissonance/modulation e.g. Nocturne op. 9 no.3
- use of dissonance and unresolved dissonance
- approach to form – sectionalised ternary form and use of a continuous directional form

Liszt’s Piano Music Style

The piece chosen may be an etude, rhapsody, character piece or sonata and highlight some of the following characteristics:

- virtuosic writing and techniques such as wide leaps and stretches, glissando, rapid consecutive tenths
- cadenza and recitative solo passages
- vibrato/tremolando figurations
- monothematicism and transformation of themes where one or more short ideas are subjected to various techniques of alteration such as change of mode, rhythm, metre, tempo, ornamentation, accompaniment
- scales in thirds, sixths and octaves
- dense chordal or octave passages

- fast, colourful changes of register and use of the entire range of the piano
- transcendental technique in which he tried to make the piano sound like a full orchestra, e.g. *Tannhäuser*
- chromatic harmony, diminished/augmented chords
- Hungarian gypsy features such as the use of the gypsy scale/ whole tone scale, use of the tritone, melodies in parallel thirds, imitation of the sound of the cimbalon
- the influence of Romantic writers and artists and evocation of natural scenes or works of art, for example, the *Annees de pèlerinage*

Schumann's Piano Music Style

The piece chosen may be a character piece, sonata, étude, fantasia or variations and highlight some of the following characteristics:

- simple forms and short structures often grouping together a number of small units by means of contrast or relationship, for example, *Blumenstück*
- Bachian fugal influences
- angular themes fused with 19th century harmony
- fragmentary melodies
- influence of waltz/polonaise dance rhythms
- use of literary or pictorial titles e.g. *Papillons*
- autobiographical element and use of ciphers and themes which spell out proper names e.g. *Abegg Variations Op. 1*
- material is seldom developed but remoulded under improvisation
- texture created through the use of separate melodies, harmonic change and the use of the pedal as melodies may wander from part to part within the texture
- rapidly changing harmony, often boldly chromatic
- use of suspensions and unresolved dissonances
- use of cross-rhythms/syncopation and tied notes to obscure the beat
- use of brilliant upper register of the piano
- use of the sustaining pedal often in innovative ways
- overall sense of ambiguity rather than of clarity [21]

Structure and Presentation [3]

Quality of Written Communication [3]

27

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

AVAILABLE
MARKS

- (a) Outline characteristics of the musical during the period 1943 to 1959. Illustrate your answer by referring to specific examples.

Answers may refer to:

The integrated musical and its characteristics:

Use of music to advance the plot, e.g.:

- *Oklahoma!* has an innovative opening for solo voice (Curly: “Oh, What a Beautiful Mornin’”) is striking, drawing the audience immediately into the setting and action
- Reprise is used for dramatic purposes in *Oklahoma!*: Curly and Laurey’s second act reprise of “People Will Say We’re in Love” is played by the orchestra for its first three phrases, after which Curly joins in with the title phrase, confirming the love not fully acknowledged when they first sang the number
- Musical techniques in *Carousel* advance the plot:
 - A triplet rhythm is associated with the love between Julie and Billy, appearing hesitantly and on weak beats at first (“If I Loved You”) and later more confidently, on strong beats (“My Little Girl”)
 - In “If I Loved You”, Julie and Billy do not sing together, although they share the same music, emphasising the fragility of their connection
 - When this song is reprised, the orchestra plays the first phrases, with Billy entering only on the dramatic B flat minor chord of “Longing to tell you...”
- The ensemble *Tonight* from *West Side Story* presents independent melodic material from four principal characters as they anticipate the coming evening, gradually combining in a complex contrapuntal texture until the music reaches a climax, summarising musically and dramatically the key ideas of the work

Use of music to refine characterisation, e.g.:

- Songs are used to develop character: Jud’s “Lonely Room” in *Oklahoma!* portrays him more as a pitiable human than as a pantomime villain, with musical elements such as a minor key; a characteristic discordant crotchet ostinato; recitative-like melody with limited pitch range, expanding upwards as he resolves to liberate himself from his circumstances
- Musical elements of *Carousel* communicate character clearly:
 - Billy’s first confession of weakness and dependency is given wordlessly in “If I Loved You”
 - Two sides of his character, brash and sensitive, are illustrated in the contrasting sections of “Soliloquy”
 - Dotted rhythms are associated with Julie and Louise
 - Julie’s melodies gradually become more sedate and less angular as she acquires greater peace of mind
- Minor characters are drawn strongly and provided with important music: e.g. Ado Annie in *Oklahoma!*, who is brought to life as an indecisive, impetuous teenager in the changing metres, contrasting textures and chromatic touches of “I Cain’t Say No”
- The songs of *My Fair Lady* play a particularly effective role – often involving rhythmic style or interrelationships – in outlining

the changing characters and outlooks of Eliza and Professor Higgins: for example, the opening phrase of the chorus of “Without You” is a transformation into a major key of “Just You Wait”, showing how she moves from dreams of vengeance on him to independence

Use of dance to support the drama: important dance scenes in many musicals, e.g.:

- In *Oklahoma!*, ballet is used in a psychologically revealing way: the “Dream Ballet” illustrates Laurey’s troubled mental state; it quotes from numbers already heard, altering some of them chromatically
- Dance scenes in *West Side Story* include the “Prologue”, which sets the scene dramatically and introduces important musical ideas such as the major/minor triad, the tritone and hemiola
- “Runyonland” sets the scene in *Guys and Dolls*: an instrumental medley of three songs from the show accompanies narrative ballet and mime, as characters from Runyon’s stories are introduced

Other characteristics:

The dominance of popular singing styles, with the female belt voice and the male baritone increasingly used for the main characters

- The roles of Adelaide in *Guys and Dolls*, Nettie Fowler in *Carousel* and Ado Annie in *Oklahoma!* were intended for the female belt voice
- The roles of Curly in *Oklahoma!*, Billy in *Carousel*, Fred in *Kiss Me, Kate* and both Sky and Nathan in *Guys and Dolls* are all written for baritones

Strong big band influences in the orchestra, with emphasis more on reeds and brass than on strings, e.g.:

- *Guys and Dolls*, with five reeds players, five brass and only six strings
- *West Side Story*, with five reeds players, seven brass and huge percussion section

The beginnings of amplification for the orchestra, and, in the late 1950s, influences from popular music such as the use of the electric guitar

Diverse styles of musicals created by:

- Rodgers and Hammerstein (e.g. *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, *The Sound of Music*)
- Cole Porter (e.g. *Kiss Me, Kate*)
- Leonard Bernstein (e.g. *On the Town*, *Wonderful Town*, *West Side Story*)
- Loewe (e.g. *My Fair Lady*)
- Loesser (e.g. *Guys and Dolls*)
- Weill (e.g. *One Touch of Venus*)

New developments during this era in recording, broadcasting and film helped to bring musicals to a wide audience, leading to longer runs of shows and more frequent revivals.

Knowledge and Understanding	[21]
Structure and Presentation	[3]
Quality of Written Communication	[3]

AVAILABLE
MARKS

Or

- (b) Comment on the use of the chorus in musicals composed from 1900 to the present day. Refer to specific examples to illustrate your answer.

Answers may refer to uses of the chorus such as:

- Populating the musical: playing “crowd” roles (e.g. in the opening scene of *Show Boat* the chorus is used for the opening “crowd scene”, a popular opening for works of the 1920s; black and white choruses play the roles of different groups,)
- Performing opening numbers and finales (e.g. “Seasons of Love” in *Rent*) and other structural high points, e.g. “Seasons of Love” from *Rent* creates a striking opening for the second act; “No One Mourns the Wicked” from *Wicked* in which the chorus sets the scene for the whole musical, summarising and presenting cameos of events for the audience
- Performing dance numbers (e.g. in “America” in *West Side Story*)
- Presenting narratives (e.g. “America” in *West Side Story*) the role of the song in presenting key arguments about life in America and “No-one Mourns the Wicked” in *Wicked*)
- Commenting on the action (e.g. in “The Ballad of Sweeney Todd” in *Sweeney Todd*)
- Communicate and/or reflect emotion, e.g. The funeral scene in *Porgy and Bess* the chorus represent the musical’s central community, brought together in the ritual of grief
- Supporting or responding to the solo singing of main characters (e.g. in “Old Man River” in *Show Boat*)
- Providing entertainment or comic relief (e.g. in “There is Nothin’ like a Dame” in *South Pacific*)
- Introduce multiple characters and groups, e.g. opening of *Showboat* and “America” from *West Side Story* in which the chorus represent the Sharks; the song balances the Jets’ earlier “Jet Song”; “Luck, Be a Lady” from *Guys and Dolls* in which the male chorus represents the gamblers
- To draw musical themes together to summarise the plot, (e.g. *Showboat*, motivic connections between the music of four different groups allow their climactic joining together for the final part of the scene)
- to establish a subplot, “There is Nothin’ Like a Dame” from *South Pacific* which is sung by the male chorus and establishes the world of the sailors, an entertaining contrast within the structure of the musical to the two love stories and the themes of racial discrimination
- to provide textural contrast, e.g. “Luck, Be a Lady” from *Guys and Dolls* with contrast between solo and chorus sections and conversation and echo effects; the solo and chorus contrast in “America” from *West Side Story*

Knowledge and Understanding	[21]	AVAILABLE MARKS
Structure and Presentation	[3]	
Quality of Written Communication	[3]	27
Section B		27
Total		54