



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2012**

---

## **Music**

**Assessment Unit AS 2: Part 2**

*assessing*

**Written Examination**

**[AU122]**

**FRIDAY 8 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**

(Answers in *italics* not creditworthy as stand alone answers)

**1 J S Bach: Brandenburg Concerto No. 2, first movement, bars 68–95**

- (a) concerto [ $\frac{1}{2}$ ] *grosso* [ $\frac{1}{2}$ ] [1]
- (b) ritornello [1]
- (c) up to **two** marks available as follows:
- octave [ $\frac{1}{2}$ ] leaps [ $\frac{1}{2}$ ]
  - repetition [ $\frac{1}{2}$ ] quaver (figuration) [ $\frac{1}{2}$ ] dominant (no credit for G) [ $\frac{1}{2}$ ]
  - descends [ $\frac{1}{2}$ ] chromatically/by semitones [ $\frac{1}{2}$ ] [2]
- (d) up to **two** marks available as follows:
- *falling/descending* [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
  - suspension [1]
  - seventh (chords) [1]
  - circle of fifths [1]
  - modulation/change of key [1] [2]
- (e) Bar 68      C minor  
 Bar 75      G minor  
 Bar 88      D minor  
 Bar 93      A minor [4]  
*(deduct [ $\frac{1}{2}$ ] for any additional incorrect information)*

(f) **Table 1**

	Instrument playing the motif	Chord upon which the motif is based	Developmental techniques in Bars 72–73
Bar 72	Oboe [ $\frac{1}{2}$ ]	C/dominant/V (of F) [ $\frac{1}{2}$ ] 7th [ $\frac{1}{2}$ ]	(Up to [4] available) <ul style="list-style-type: none"> <li>• repetition [<math>\frac{1}{2}</math>]</li> <li>• imitation [1]</li> <li>• <i>at a bar's distance</i> [<math>\frac{1}{2}</math>]</li> <li>• inversion [1]</li> <li>• upbeat (to motif) becomes semiquaver/scale [1]</li> <li>• intervallic extension [1]</li> <li>• <u>more</u> arpeggiac/triadic (figuration/writing)</li> </ul>
Bar 73	Flute/recorder [ $\frac{1}{2}$ ]	F/dominant/V (of Bb) [ $\frac{1}{2}$ ] 7th [ $\frac{1}{2}$ ]	
	Total [1]	Total [2]	Total [4]

**Table 2**

	Instruments playing the motif	Chord upon which the motif is based	Developmental techniques in Bars 94–95
Bars 94–95	Flute $\frac{1}{2}$ Violin $\frac{1}{2}$ Trumpet $\frac{1}{2}$ Oboe $\frac{1}{2}$	A minor [1]	(Up to [2] available) • imitation [1] <i>at a half bar's distance</i> $\frac{1}{2}$ • paired/parallel $\frac{1}{2}$ in sixths $\frac{1}{2}$
	Total [2]	Total [1]	Total [2]

[12]

**(g) (i)** Baroque [1]

**(ii)** up to **four** marks available as follows:

- harpsichord  $\frac{1}{2}$  cello  $\frac{1}{2}$  (basso) continuo  $\frac{1}{2}$  *accompanies/supports*  $\frac{1}{2}$
- division into two instrumental groups  $\frac{1}{2}$  ripieno  $\frac{1}{2}$  *play accompaniment/accompany*  $\frac{1}{2}$ , *double*  $\frac{1}{2}$  concertino/group of soloists  $\frac{1}{2}$
- *florid*  $\frac{1}{2}$  (prominent/use of) *high/clarino*  $\frac{1}{2}$  trumpet  $\frac{1}{2}$
- use of recorder
- dependence/reliance on strings  
(no credit for dominance/predominance of strings)

[4]

27

**Section A**

27

## Section B

AVAILABLE  
MARKS

- 2 (a) Comment on the use of stringed instruments in chamber music of the period 1750 to 1830. Refer to specific examples to illustrate your answer.

Answer may focus on:

- the roles of stringed instruments:
  - (i) as soloists,
  - (ii) in doubling the melodic line (violin), or bass line (cello)
  - (iii) as an accompaniment and support to other members of the ensemble,
  - (iv) in developing material/ideas through decoration, fragmentation and motivic development, obligati, variations etc.
  - (v) as partners in the interplay of thematic material with other instruments in the ensemble,
  - (vi) in facilitating timbral contrasts
  - (vii) in virtuosic display

Answers may be presented in the context of:

- (i) string ensembles – trio, quartet, quintet.
  - Early string quartets featured the first violin in a melodic role with other three parts accompanying
  - growing importance of each part and equality of roles between the instruments, e.g. Haydn's Op. 33 was significant in this respect
  - string quintets increased weight in the inner parts by adding to the quartet an extra viola (Mozart) or an extra cello (Beethoven and Schubert)
- (ii) ensembles with piano – most popular were piano trio and piano quintet
- (iii) ensembles with wind – e.g. Mozart: Clarinet Quintet, Beethoven: Septet in E $\flat$ , and Schubert: Octet in F major. [21]

Structure and Presentation [3]

Quality of Written Communication [3]

Or

- (b) Comment on the contributions of Beethoven and Schubert to the string quartet. Refer to specific works by each composer to illustrate your answer. (maximum of [11] available for comments on each composer)

Answers should focus on:

- (i) developments in form and structure
- (ii) the role of the instruments in creating texture and timbre and the increasing technical demand on performers
- (iii) personal characteristics of each composer
  - **Beethoven's** six early quartets, Op. 18 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, e.g. first movement of Op. 18 No.1
  - 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) and general expansion of structure and form (e.g. No. 14 Op.131 which comprises seven movements without a break)

- 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 with five, six and seven movements, 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. A $\flat$  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 $\sharp$ ) 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 $\bullet$ ) 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 B $\flat$ .
- **Schubert** composed 15 quartets the most famous being his 'Death and the Maiden' Quartet in D minor D. 810 of 1824 which illustrates an expansion of Beethoven's style and the influence of the lied in the slow movement specifically (his own lied of the same name which is used as the basis of a set of variations). 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.
- instrumental equality in all voices although his early quartets suffered from an over reliance on the first violin to carry the melodic interest
- balancing of voices through the careful placing of melodic lines in different instrumental registers
- instruments used to portray programmatic ideas and effects
- cyclic unity between movements (e.g. movements three and four of *Death and the Maiden*)

- some works demonstrate a transition from Classical to Romantic in that they are reminiscent of the Classical works which inspired them, whilst being less restrained through formal structures and more accepting to the emotional drama of a programme
- later works especially are characterised by lyrical melodies, rhythmic vitality, harmonic variety, and emotional intensity/drama.

[21]

Structure and Presentation

[3]

Quality of Written Communication

[3]

**AVAILABLE  
MARKS**

27



- 3 (a) Comment on nationalistic features in the piano music of the following composers. Refer to specific examples to illustrate your answer.

### Chopin Liszt

(Maximum of [11] available for comments on each composer).

Answers should refer to the following:

#### Chopin

His dance style piano music, mazurkas and polonaises, reflect the music of his homeland Poland and are an important expression of his Polish identity. Nationalistic features include the following:

##### Mazurkas


- based on the model of Polish folk songs and dances
- usually based on short repeated sections (often 2 or 4), e.g. Mazurka in A minor Op. 68 No. 2
- ternary form is frequently used (e.g. Mazurka in G minor, Op. 24 No. 1) though the length of sections is not always even, e.g. Mazurka in A minor Op. 67 No. 4 has a short 16 bar middle section, flanked by 32 bars
- triple metre
- characteristic rhythms such as:



with accents on the second beat of the bar and hemiola

- modality and use of modal scales, especially Lydian, but also mixolydian and Phrygian, e.g. Mazurka in C Op. 24 No. 2 uses the Lydian mode in some passages
- melodies may use augmented 4ths and 7ths or leaps of a 3<sup>rd</sup>, e.g. Mazurka in G minor, Op. 24 no. 1
- drone basses to represent the bagpipe-like Polish *dudy*, e.g. middle section of Mazurka in F major, Op. 68 No.3
- abrupt changes of mood, e.g. Mazurka in C sharp minor, Op. 50 No. 3
- different types such as *Mazurek* and *Oberek*

##### Polonaises

- more virtuosic than the mazurka, e.g. Polonaise in A major Op. 40 No.1
- wider range of structures – often large scale variant of ternary form, e.g. Polonaise in A major op. 40 no. 1 uses double ternary form – ABA CDC ABA; Polonaise in F# minor, Op. 44 opens and closes with a main theme in typical mazurka rhythm, between which there are several episodes including one in mazurka style
- moderate tempo, e.g. Polonaise in A flat major Op. 53
- triple metre
- accompaniment rhythm  used
- dramatic accents used (e.g. Polonaise in C sharp minor Op. 26 No. 1), often emphasising the first or second beats of the bar
- often wide leaps used in conjunction with accents, e.g. Polonaise in C sharp minor Op. 26 No. 1, Polonaise in A Op. 40 No.1
- major and minor tonalities along with modality, e.g. Polonaise in C sharp minor Op. 26 No. 1 has sections in C sharp minor and D flat major
- more stylised and cultivated than the mazurka

## Liszt

AVAILABLE  
MARKS

Liszt, a Hungarian composer and pianist, based his 19 Hungarian Rhapsodies on Hungarian folk or east-European gypsy melodies which include the following features of Hungarian folk music.

- use of the gypsy scale using the augmented 4<sup>th</sup>, minor 6<sup>th</sup> and major 7<sup>th</sup>, producing the interval of an augmented 2<sup>nd</sup> between the 6<sup>th</sup> and 7<sup>th</sup>
- rhythmic features such as dotted rhythms
- melodies in parallel thirds and sixths, e.g. Hungarian Rhapsody No. 1
- characteristic phrasing of a typical Hungarian melody in which a phrase begins in very long, slow moving notes followed by the sudden appearance of rapid ornamental figures creating a rhapsodic and sad effect, e.g. Rhapsody No. 8 in C# minor which has no time signature at the beginning and this adds to the rhapsodic effect of free rhythm
- passages where the piano imitates the sound of a cimbalom (a Hungarian dulcimer-like instrument), e.g. Hungarian Rhapsodies 11 and 12
- highly virtuosic
- sectional in design like the 19th century dances, the *czárdás* or *verbunkos*, dances popularised by gypsy bands that consist of two or more sections contrasting between a slow, swaggering and melancholy *Lassan* section and a quick, dramatic and brilliant *Friska*, e.g. Hungarian Rhapsody No. 2

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

Structure and presentation of ideas. [3]

Quality of written communication. [3]

Or

- (b) Comment on how piano music composed between 1825 and 1890 reflected the development of the piano and piano technique. Refer to specific works to illustrate your answer.

Answers should refer to specific works to illustrate the following:

- how the piano underwent considerable development and refinement during this time due to technical innovations by piano manufacturers and enabled composers and performers to achieve:
  - increasingly expressive and subtle effects
  - greater variety of timbral effects
  - iron frames allowed for heavier strings producing a fuller tone and wider dynamic range and louder volume, e.g. contrasts of *ff* and *pp* in Schumann's *Toccata*
  - overstringing increased sustaining power and new emphasis on the sustaining pedal in the work of Chopin who supplied very detailed and precise instructions for pedalling in his piano music, e.g. his first *Étude Op. 10*; Liszt meticulously indicated the use of both the right and left pedals
  - greater range of notes used increased from about six octaves (in the 1820s) to seven or seven and a third by the 1860s
  - greater contrast between the powerful bass and brilliant higher range and register
  - greater control on the part of the performer in techniques such as repeated notes, e.g. the *Tarantella* from Liszt's *Venezia e Napoli*

- development of virtuosic 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)
- creation of a richer variety and idiomatic piano textures, e.g. Chopin's nocturnes with their legato aria-like, ornamental right hand part supported by a rhythmically stable left hand based on wide spread broken chords
- refinement made to the action of the piano (double escapement action) allowed for greater control on the part of the performer in techniques such rapid repeated notes, e.g. '*La Campanella*' by Liszt

Content	[21]	
Structure and presentation of ideas	[3]	
Quality of written communication	[3]	27

AVAILABLE  
MARKS

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

AVAILABLE  
MARKS

Answers may refer to the following works:

- *Joseph and the Amazing Technicolor Dreamcoat* (1968–72)
- *Jesus Christ Superstar* (1971)
- *Evita* (1978)
- *Cats* (1981)
- *Song and Dance* (1982)
- *Starlight Express* (1984)
- *The Phantom of the Opera* (1986)
- *Aspects of Love* (1989)
- *Sunset Boulevard* (1993)
- *Whistle Down the Wind* (1998)
- *The Beautiful Game* (2000)
- *Love Never Dies* (2010)

Musical characteristics include:

- A broad range of stylistic influences, including:
  - Pop, e.g.:
    - “Go, go, go Joseph” (*Joseph*): some similar qualities to early Beatles or Manfred Mann; introductory verse is minor key jazz waltz; electric guitar arpeggios and male vocal harmonies in the chorus; disco-style fast hi-hat semiquavers in the 1991 version
    - “Song of the King” (*Joseph*): parodies 1950s rock’n’roll; chord sequence related to the twelve-bar blues; similar qualities to specific Elvis Presley songs (“All shook up” in the “uh-huh-huh” line endings and “Don’t be cruel” in the B section)
  - Rock, e.g.:
    - “Heaven on their minds” (*Superstar*): use of rock riffs; related melodically to songs by Deep Purple such as “Mandrake root”
    - Rock vocal styles, e.g. high tessitura, rough tone, cut-up phrasing used to convey heart-felt emotion in the original recordings of “I don’t know how to love him” (*Superstar*)
    - Easy soft rock styles used in *Evita* for music relating to love affairs or occasions requiring pretence, e.g. “Don’t cry for me, Argentina”
  - Operatic style or influence, e.g.:
    - The pastiche opera “*Hannibal*” (*Phantom*), with recitative for conversation. Lloyd Webber alludes to different operatic styles in this work, e.g. scenes from three imaginary operas appear – *Hannibal* is French grand opera complete with an elephant; ‘*Il Muto*’ is modelled on Italian opera buffa; *Don Juan Triumphant* is akin to Mozart
    - *Sunset Boulevard* where a lush romantic opera style mixes with rock;
    - *Jesus Christ Superstar* and *Evita* both are operatic with the libretto entirely sung and feature heavy use of the two forms – recitative and aria.
  - Twentieth century art music, e.g.:
    - Crucifixion scene in *Superstar*: dissonant note clusters in the style of Ligeti or Penderecki with piano solo in modern jazz style
    - “There is no one” (*Evita*): syncopated waltz style with accented dissonances expresses real feelings

- The Phantom's opera, "Don Juan Triumphant", reflecting modern styles of the era in which the musical is set, such as Debussy's whole-tone scales, Schoenberg's dissonance and Stravinsky's contrasting sections, textures and aggressive style

Characteristics of his musicals, such as

- Lyrical ballads featuring a wide vocal range, with distinctive large melodic leaps and are often linked to strong dramatic moments in the musical and tend to exploit the characteristic and range of specific types of solo voice, e.g. the belt voice in *Memory* in *Cats*. His use of simple structures and memorable melodies have made many of his ballades successful as songs in their own right, e.g. "All I ask of you" (*Phantom*): song starts low within a wide vocal range; chorus begins with a falling major ninth echoed by a falling minor seventh
- Luxuriant romantic instrumental scoring with prominent strings and horns, e.g.:
  - "All I ask of you": prominent strings, with chromatic phrase on horns
- Use of musical themes and motifs, e.g.:
  - The Phantom's chromatically falling Descent motif, and the Name motif, outlining a second and a fifth
- Musical "borrowing", e.g.:
  - "On this night of a thousand stars" from *Evita*, linked to the Latin standard "Cherry pink and apple blossom white"
  - Music from *Phantom*, linked to operatic passages by Puccini, e.g. from *La Fanciulla del West*
  - "I don't know how to love him" from *Jesus Christ Superstar*, linked to the second movement of Mendelssohn's violin concerto
- Musical characterisation, e.g.:
  - Tense rhythms and insistent repetitions for Joe contrasted with Norma's languorous melodies in *Sunset Boulevard*
  - The childlike naïveté of "When children rule the world" in *Whistle Down the Wind*
- The exploration of a variety of musical styles within one musical, e.g.:
  - French chanson, calypso, country and western and Elvis-style rock'n'roll in *Joseph*
  - Rock, blues, gospel and country in *Starlight Express*
- An eclectic and continuously evolving approach to subject matter, sources and the relationship between music and drama
- Use of contrafactum in which melodies from one song are reused in another with different words, e.g. in *Jesus Christ Superstar* the music to "Jesus must die" is first heard when the high priests plot to arrest and is used again numerous times before its final appearance at the beginning of the trial when the priests ask for the sentence of crucifixion; the music to Jesus' opening words "My mind is clearer now" reappears at the end for his final words "My mind is darkness now".

Content	[21]
Structure and presentation	[3]
Quality of written communication	[3]

Or

- (b) Comment on how composers communicated emotion in musicals composed between 1900 and the present day. Refer to specific works to illustrate your answer.

Answers may refer to music such as:

*Show Boat*: the initial meeting between Ravenal and Magnolia: the fluctuating emotions of dawning love

- Ravenal quotes Magnolia's piano theme within his vocal line, demonstrating his attraction to her
- When he admits his love verbally the music becomes a waltz
- A minor key section highlights the sobering fact that they have only just met, but the music quickly returns to a major key
- An upwards semitone modulation increases intensity
- The last line is sung together, in harmony, confirming their love

*Porgy and Bess*: "Oh, I can't sit down": everyone's high spirits and excitement as they prepare to go to the church picnic on Kittiwah Island

- Lively excitement established immediately in the fanfare-style opening, with a syncopated motif presented antiphonally between low and high brass and percussion, and fast, swirling strings and xylophone
- Melody's syncopation represents the crowd's high spirits
- Unison vocal writing and more texturally complex passages maintain the sense of excitement
- The use of the full orchestra, with prominent brass, including trombone glissandos, and percussion, completes the effect of communal high spirits

*Oklahoma*: "Lonely room": Jud's lonely dreams of being in Laurey's arms, developing into a determination that he "ain't gonna leave her alone"

- Minor key to establish the darkness of his feelings of loneliness
- Opening discordant crotchet ostinato on woodwind, sounding tense and lonely
- Fluctuating emotions illustrated by the changing patterns of the vocal melody; the start is recitative-like, using a limited number of notes, but after he sings "And I'm better 'n that smart aleck cowhand", the melody breaks out of its straitjacket and moves freely to dramatically higher notes, showing that he intends to liberate himself from his circumstances
- Jud's final note is a C sharp, forming a discord with B minor chord which supports it and showing that his emotions are still dark
- Tense string tremolos support his emotional tension
- Harp passages – arpeggio figures and glissandi – to highlight more hopeful emotions, such as in the moments when he fantasises about Laurey.

*Carousel*: the first statement and the reprise of "If I loved you": tentative and then certain love between Julie and Billy

- This is an "almost love song", a song style typical of Rodgers and Hammerstein (see also "People will say we're in love" in *Oklahoma!*)
  - Billy and Julie do not sing together, but they share the same music, and the nature of the music is very much that of a love song: they feel love for each other, but are reluctant to express it directly to each other
  - The strong modulation to B flat minor at "longin' to tell you . . ." is particularly expressive of their feelings

AVAILABLE  
MARKS



- When “If I loved you” is reprised on Billy’s return to earth, changes are made to show that Billy is finally able to express his love for Julie:
  - The orchestra plays the first phrases, with no singing, to enhance the impact of Billy’s initial entry
  - Billy only begins to sing at the strong B flat minor chord, the most intense moment of the song’s structure
  - Hammerstein changes the lyrics so that he now sings “how I loved you . . .”, a positive statement instead of the previous “if I loved you . . .”, which was only a possibility

*West Side Story*: “Tonight”: the emotions of the five principal characters as they anticipate the coming evening

- In the first half, most of the characters sing solos, making their words and melodies clear to the audience. Then Bernstein gradually combines their parts until all five are singing simultaneously, producing a complex contrapuntal texture demonstrating the interdependence of the love and hate they express
- Riff and Bernardo, representing the Jets and the Sharks as they look forward to the rumble, share the same rhythmically complex, quite aggressive melody, an ironic illustration of their similar concerns, despite their enmity
- Anita’s use of the same melody becomes more sultry and suggestive with her contrasting performing style
- Maria and Tony sing the lyrical duet “Tonight”, which was heard previously during the “Balcony Scene” and in its repetition demonstrates their continuing, faithful love
- Harsh and dissonant forms of elements first heard in the prologue – including triads, and subtle use of flattened sevenths and the tritone – are used to convey the characters’ tension and a sense of impending tragedy
- The end of the number is the most climactic musical moment in the whole, with a strong cadence in C major and a high C for Maria.

*Sweeney* “Epiphany”, the work’s central song, expressing Todd’s determination to murder the judge as revenge for taking his daughter

- Todd’s “obsession” leitmotif: a four-note melodic idea, D-C-E flat-F, is used as an ostinato in the introduction, demonstrating his determination
- Long pedal notes illustrate his emotional tension
- His desperate emotional state is communicated in the contrasts between spoken phrases, fast, low-pitched, recitative-like lines, and higher, more lyrical lines such as “They all deserve to die” and “And I’ll never see Johanna”

*Wicked*: “I’m not that girl”: Elphaba realises that she is wanted neither by Fiyero nor by her parents

- The simple, delicate instrumental accompaniment shows that her feelings need to be treated with musical care
- Carefully placed 6/4 bars within the basic 4/4 metre give her extra time to process her painful feelings
- The diatonic A sections create the effect of simple and direct emotional expression
- The more chromatic B section (“ev’ry so often . . .”) highlights her expression of a wish to escape into fantasy
- The final chord, an inversion of the dominant, and the low note in the melody, show that, as far as Elphaba’s emotions are concerned, the story is not yet finished

Content	[21]	<b>AVAILABLE MARKS</b>
Structure and presentation	[3]	
Quality of written communication	[3]	27
<b>Section B</b>		<b>27</b>
<b>Total</b>		<b>54</b>