



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2013**

Music

Assessment Unit AS 2: Part 2
assessing
Written Examination

[AU122]

WEDNESDAY 19 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 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.

Section A

AVAILABLE
MARKS

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

Beethoven: Violin Concerto in D, Op. 61, third movement, Bars 255–294

- (a) (sonata) rondo [1]
- (b) Classical [1]
- (c) (i) up to two marks available as follows:
- imitation $\frac{1}{2}$ octave higher $\frac{1}{2}$ between *cello* $\frac{1}{2}$ and *first violin* $\frac{1}{2}$ and *double bass* $\frac{1}{2}$
 - changes arpeggio/pitch/chord [2]
- (ii) up to three marks available as follows:
- sustained/held $\frac{1}{2}$ chords/homophonic $\frac{1}{2}$ in *woodwind* $\frac{1}{2}$ then *strings* $\frac{1}{2}$
 - solo violin/soloist $\frac{1}{2}$ rising $\frac{1}{2}$ and falling $\frac{1}{2}$ semiquaver $\frac{1}{2}$ arpeggios/broken chords $\frac{1}{2}$
 - rising $\frac{1}{2}$ chromatic $\frac{1}{2}$ bassline $\frac{1}{2}$ [3]
- (d) Bar 262 D $\frac{1}{2}$ 7 $\frac{1}{2}$ root position [1] (no credit for major 7) [2]
- Bar 264 A minor [1] second inversion [1] [2]
- Bar 265 F $\frac{1}{2}$ 7 $\frac{1}{2}$ (no credit for major 7) root position [1] [2]
- Bar 266 D $\frac{1}{2}$ 7 $\frac{1}{2}$ (no credit for major 7) first inversion [1] [2]
(deduct $\frac{1}{2}$ for any additional incorrect information)
- (e) two marks available as follows:
- play the pastoral/hunting/horn/fifth motif/theme
 - staccato $\frac{1}{2}$
 - two bar phrase $\frac{1}{2}$ repeated $\frac{1}{2}$
 - relates back to the transition
 - unison/doubled $\frac{1}{2}$ at the octave $\frac{1}{2}$
 - conjunct/stepwise/scalic $\frac{1}{2}$ quavers $\frac{1}{2}$ ascending $\frac{1}{2}$ and descending $\frac{1}{2}$
 - pairing/parallel $\frac{1}{2}$ thirds (mainly) $\frac{1}{2}$ [2]
- (f) Bars 269–270/271–272/272–273 [2]
- in solo violin/soloist [1]
- or
- Bars 273–274 [2]
- in oboe/horn [1]
- or
- Bars 275–276 [2]
- in trumpet/horn/timpani [1]

(g) (i) cadenza	[1]	
(ii) tonic second inversion chord/lc/ $\frac{6}{4}$ (on pause)	[1]	
(h) up to three marks available as follows:		
• <i>rising</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$]		
• outlines a dominant seventh		
• outlines a diminished seventh		
• imitation [1] <i>between lower strings/cello/double bass</i> [$\frac{1}{2}$] and <i>upper strings/violins</i> [$\frac{1}{2}$]		
• fragmentation [1] /reduced/shortened to [$\frac{1}{2}$] and repetition of [$\frac{1}{2}$] three note motif/three quavers [$\frac{1}{2}$] two note motif/two quavers [$\frac{1}{2}$]		
• modulation/change of key	[3]	
(i) A^b major	[1]	
perfect cadence	[1]	27

Section A

27

**AVAILABLE
MARKS**

Section B

AVAILABLE
MARKS

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

2 Optional Area of Study: Chamber Music 1750–1830

(a) Choose and comment on **three** pieces of chamber music by Schubert.

Answers may refer to pieces such as:

Trout Piano Quintet in A, D 667 1819

- Written for piano, violin, viola, cello and double bass
- Unusual in that it has five movements:
 - First movement is in sonata form
 - Second movement is an Andante in F major and consists of four repeated themes.
 - 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 third movement is a scherzo
 - The fourth movement is in variation form and the binary form theme is based on Schubert's own Lied '*Die Forelle*'. The rising sextuplet figure from the song's accompaniment is used throughout the quintet as a unifying motif. As in the song the motif is usually introduced by the piano ascending. In each of the first few variations the main theme is played by a different instrument or group. In the fifth variation Schubert begins in the flattened submediant key of Bb major. The final variation is similar to the original Lied.
 - Last movement is an Allegro Guisto in a loose sonata form with no development and unusual tonality for the recapitulation
 - 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).
- The range of the piano is high throughout the quintet
- Piano writing with both hands in octaves for a large part of the work.
- Uses the double bass in new ways due to the removal of the second violin from the normal string quartet.

- First movement is in sonata form and begins with alternating major and minor chords and features tremolandi. The second subject begins not in the dominant key but with a quiet theme in the mediant key of Bb.
- The second slow movement features an elegiac march-like theme on the cello and use of tremolo.
- The third movement a scherzo and the trio is a swaying ländler and like an accompanied duet; first between cello and first violin, then first violin and viola then cello and first violin again.
- The fourth movement Allegro assai is a sonata rondo in 6/8 and characterised by unstable tonality with exchanges of major and minor chords and its rhythms are reminiscent of tarantella.

Death and Maiden Quartet in D minor 1824

- Named after the theme of the second movement which is based on the lied *Death and the Maiden*
- Four movements:
 - Allegro in D minor in sonata form
 - Andante con moto in G minor
 - Scherzo Allegro Molto in D minor
 - Presto in D minor and 6/8 metre
- First movement is characterised by a triplet motif and violent shifts of mood
- Second movement is a theme and five variations based on Schubert's Lied. The theme is like a death march in G minor ending on a G major chord
- Third movement is described as 'the dance of the demon fiddler' due to the fast tempo, syncopations and dramatic leaps from ff to pp. It is designed as a classical minuet in D minor with a trio in D major at a slower tempo.
- The finale is a tarantella in rondo-sonata form in D minor.

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

27

Or

(b) Comment on the main characteristics of first movements in chamber music composed between 1750 and 1830. Illustrate your answer by referring to specific works.

- Fast movement in sonata form
- Sonata form consists of exposition, development and recapitulation
- Some works include a slow introduction, e.g. Mozart's Piano and Wind Quintet, K452 starts with quite a long largo introduction, Schubert's Octet in F major D 803.
- The exposition consists of two subjects; the first in the tonic key with a transition section normally modulating to the dominant for the second subject, e.g. Haydn's String Quartet Op. 1 No. 1 the first subject is in B flat major and the second is in F major.
- In minor key works the second subject is usually in the relative major, e.g. Haydn's String Quartet Op. 17 No. 4 the first subject is in the tonic C minor (although it is restated, reharmonised in E flat major) and the second is in E flat major.
- The development section explores the themes from the exposition and explores a range of tonalities, often 'distant' keys. Mozart tends to introduce episodic material.
- Haydn often uses dramatic devices to delay the recapitulation such as in his String Quartet Op. 17 No. 4 he uses silence followed by a brief canonic section followed by a 'false' statement of the opening material in E flat major.
- In the recapitulation both subjects are stated in the tonic. In Haydn's String Quartet Op. 1 No. 1 shortened versions of the two subjects are used.
- A coda was often used to round off the movement. The codas in Beethoven's chamber works contain further development.
- Monothematicism is used in later chamber music of Haydn where the whole movement stems from a single motif, e.g. Haydn's String Quartet Op. 33 No. 2 the main musical material in the first movement is derived from the first two bars, a three note motive initially heard on the first violin.

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

AVAILABLE
MARKS

27

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

AVAILABLE
MARKS

- (a) Comment on the characteristics of two of the following genres in piano music composed between 1825 and 1890.

études

polonaises

rhapsodies

Études

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

Polonaises (Chopin)

- Chopin composed polonaises for solo piano, based on a Polish folk dance style.
- the early Polonaises are small pieces in rounded binary form with midsections called trios, e.g. Polonaise in B flat minor (KKIVa No. 5) its melody is presented in thirds and then chords and the trio uses as its melody an aria from Rossini's comic opera *The Thieving Magpie* "vieni fra questa braccia"
- the later Polonaises are large scale works intended for the concert hall and are generally in ternary form, e.g. the 'Military' Polonaise in A major (Op. 40 No. 1) is in double ternary form (ABA CDC ABA)
- characterised by a highly lyrical style often with an intense heroic character.
- triple metre
- often have feminine cadences at the ends of sections.
- moderate tempo

- major/minor/modal tonality
- dramatic accents, e.g. C# minor Opus 26, No. 1 emphasising beats 1 or 2
- wide leaps with accents, e.g. C# minor Opus 26, No. 1
- repetition of rhythmic figures such as the typical polonaise rhythm (quaver followed by two semiquavers and four more quavers). e.g. the Polonaise in F# minor (Op. 44), opens and closes with a main theme in typical polonaise rhythm; in between are several episodes, including one in mazurka style.
- quite virtuosic in nature
 - e.g. the 'Tragic' Polonaise in F# minor (Op. 44) has a short introduction of octave figures in the bass followed by a vigorous theme which features the polonaise rhythm.
 - e.g. the 'Heroic' Polonaise in A flat (Op. 53) The introduction consists of chromatic chordal runs exploiting the full range of the keyboard.
- Polonaise Fantaisie (Op. 61).

Rhapsodies

Liszt – Hungarian Rhapsodies

- Liszt wrote 19 Hungarian Rhapsodies and 1 Spanish Rhapsody
- Three of these have descriptive titles: *Héroïde-élégiaque* (Rhapsody No. 5), *Le Carneval à Pesth* (Rhapsody No. 9) and *Marche de Rákóczi* (Rhapsody No. 15).
- these were virtuosic, bravura display pieces.
- based on what he believed to be Hungarian gypsy melodies.
- structure is often loose and influenced by the *verbunkos* or *czárdás*, a gypsy dance in two or more contrasting sections: the opening section (*lassú*) is usually slow and melancholy and the final section (*friss*) is generally dramatic and brilliant, e.g. Rhapsody No. 13 in which the opening slow section presents two different melodies in a rhapsodic manner and develops two motives from the second melody over a chromatically moving bassline.
- often uses the gypsy scale, using the augmented fourth, the minor sixth and the major seventh, e.g. Rhapsody No. 6 in D flat major.
- often imitates on the piano the sound of the *cimbalom*, e.g. the opening *lento a capriccio* of Rhapsody No. 11 in A minor and Rhapsody No. 12 in C# minor.
- use of rhapsodic effects such as phrases commencing with very long, slow moving notes with sudden rapid ornamental figures, e.g. Rhapsody No. 8 in C# minor which opens in free rhythm without a time signature. This also occurs in the Rhapsody in D minor and Rhapsody No. 2 in C# minor.
- use of recitative-like phrases and short cadenzas.
- presentation of the melody in parallel thirds, e.g. Rhapsody No. 1 in C# minor.

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

27

Or

AVAILABLE
MARKS

(b) Comment on the following characteristics of Schumann's piano music.

structure

melody and harmony

programmatic content

Structure

- 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*)
- Simplicity of form in his character pieces:
 - simple sectional forms, e.g. *Papillons*, in which he uses three or four short sections, each generally repeated with some reprise of earlier material, often with introductions and codas;
 - binary form, e.g. *Carnaval*
 - ternary form, e.g. *Papillon* No. 3 in which the middle section is in the relative major key of A major and the return of the A section features a canon between the right and left hands
 - elements of sonata form, e.g. *Faschingsschwank aus Wien* Op. 26
 - elements of rondo form, e.g. *Humoreske*, Op. 20 and *Papillons* No. 6 is in miniature rondo form in D minor
 - Often uses dance forms, e.g. *Papillons* consists of waltz or polonaise-type movements.
 - Consistent use of rhythmic motifs.
- Use of sonata form in piano sonatas.

Melody and Harmony

- Lyricism and pianistic writing, for example, use of right hand octaves and use of the upper register of the keyboard in *Papillons* No. 1 Waltz
- Use of the sustaining pedal, often in innovative ways, e.g. the end of *Papillons*
- (In the early part of his career) use of the brilliant upper register of the piano
- Fragmentary melodies (e.g. *Papillons*)
- Cross-rhythms and syncopation (e.g. triple rhythm across a 2/8 time signature in *Des Abends* from the *Fantasiestücke*)
- 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)
- Rapidly changing harmony, often boldly chromatic (e.g. chromaticism in *Verrufene Stelle* from *Waldscenen*)
- Use of chromaticism, suspensions and unresolved dissonances, e.g. *Papillons* No. 10 features use of the diminished seventh and a flattened sixth added to dominant harmonies
- Use of the tonic chord on weak beats

Programmatic Content

Discussion of depiction of subject matter/themes:

- *Kreiseriana*: Schumann depicts a literary character (Kapellmeister Kreiser by E.T.A. Hoffmann), who alternated between depression and rapture, through virtuosity and lyricism and the use of the tonal areas of G minor and B \flat major respectively
- *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 and Eusebius (representing facets of Schumann's own personality), Harlequin and Columbine (characters from the 'commedia dell'arte' etc. The general theme is of a masked carnival ball, a preoccupation of Schumann's.
 - 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
- *Papillons* was inspired by Jean Paul Richter's novel '*The Clownish Years/Die Flegeljahre*'.
- *Faschingsschwank aus Wien*, Op. 26

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

AVAILABLE
MARKS

27

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

AVAILABLE
MARKS

- (a) Choose and comment on **three** musicals composed during the period 1943 to 1959.

Answers may comment on musicals such as:

Oklahoma (1943, Rodgers and Hammerstein)

- A very influential “integrated” musical, with extended musical numbers and use of song and dance to further the dramatic action
- Innovative techniques include:
 - An opening number for solo voice (Curly’s character-revealing “Oh, what a beautiful mornin’”) rather than the chorus of contemporary expectations
 - Use of dance to develop character (e.g. Laurey’s dream ballet, with chromatically altered quotations from earlier numbers, ending the first act in an unexpected way)
 - Use of songs to develop character (e.g. Jud’s “Lonely room”, with its minor key, discordant crotchet ostinato, recitative-like melody developing into a more freely moving line, and dramatic final discord, all ensuring that Jud is not a caricature villain, but a fully-drawn and pitiable human being)
- Reprise is used for dramatic purposes (e.g. the second version of “People will say we’re in love”, performed after Curly and Laurey’s engagement, with three orchestral phrases followed by Curly’s “Let people say we’re in love!”)
- “Country” elements such as some western dialect, dance influenced by American vernacular dance, and a harmonica and banjo in the orchestra
- Strongly drawn minor characters, e.g. Ado Annie, whose “I’m just a girl who cain’t say no” uses changing metres and speeds and colourful orchestration to match her indecisive, high-spirited nature; Will Parker’s “Kansas City”
- use of underscoring

Carousel (1945, Rodgers and Hammerstein)

- Use of “The Carousel Waltz” instead of an overture, introducing significant musical elements such as two superimposed harmonic progressions, chromatic chords and modal elements
- Use of melodrama, in which characters speak over orchestral accompaniment (e.g. Julie and Carrie’s dialogue in the first extended scene)
- Focus on musical continuity to achieve dramatic progression (e.g. the first extended scene, including spoken dialogue, sung dialogue, melodrama, recitative-style singing and a song)
- Effective communication of character through music, e.g.:
 - A distinctive dotted rhythm is used for Julie (e.g. in “You’re a queer one, Julie Jordan”; this rhythm tends to become more even later in the work as Julie acquires inner peace
 - A triplet rhythm is associated with the love between Julie and Billy (e.g. in “If I loved you”)
 - Billy communicates two aspects of his character in “Soliloquy”: brashness in the simple melodies and “obvious” orchestral flourishes of “My boy, Bill”, and a more sentimental side in “My little girl”, with its augmented triads and chromatic melodies

Kiss Me Kate (1948, Porter)

- A musical based on Shakespeare's *The Taming of the Shrew* which contrasts scenes in contemporary Baltimore with others set in the Padua of the show's "play within a play"
- Renaissance-style musical elements (e.g. two parallel modes in "Tom, Dick or Harry", melisma in "I hate men" and a pavane rhythm in "I've come to wive it wealthily in Padua") used for the sixteenth-century scenes
- Influences from a range of styles apparent in the contemporary scenes (e.g. an old-fashioned musical chorus number in "Another op'nin', another show" and a Viennese waltz in "Wunderbar")
- Some depth of character communicated, in emulation of Rodgers and Hammerstein, in numbers such as "So in love", with its highly effective melodies and carefully planned significance within the work's overall dramatic structure

Guys and Dolls (1950, Loesser)

- Musical unity achieved by associating particular rhythms with certain characters (e.g. triplets for Miss Adelaide, as heard in "Miss Adelaide's Lament", and the other "guys" and "dolls", and "straight" rhythms for Sarah, as in "Follow the fold", gradually introducing triplets, as in "I'll know", until her music is more syncopated, as in "If I were a bell")
- Use of counterpoint (e.g. the canon of "Fugue for tin horns")
- Strikingly effective extended opening scene, with its instrumental medley of songs to be heard later, narrative ballet and mime, and the "Fugue for tin horns" immediately contrasted with the missionaries' "Follow the fold"
- Gospel influence in 'Sit down you're rocking the boat'

West Side Story (1959, Bernstein)

- A very influential musical based on Shakespeare's *Romeo and Juliet*
- Musical style which combines symphonic and jazz elements, with frequent references to Latin and dance styles
- Bernstein achieves a high level of musical integration by his frequent use of key musical ideas such as the tritone (e.g. Bernardo's entrance during the Prologue), the flattened seventh (e.g. at prominent moments in "Something's coming"), the major/minor triad (e.g. throughout the "Jet song") and the hemiola (e.g. in the alternating 3/4 and 6/8 bars of "America")
- Use, like *Carousel*, of a prologue which accompanies silent action on stage and introduces important musical ideas
- Significant musical relationships between songs (e.g. "Maria", also presented as a dance arrangement in the "Cha-cha" and quoted at the beginning of the Balcony scene)
- Prominence of dance, and use of dance for dramatic purposes (e.g. the Taunting scene, which reveals the assault on Anita)
- Use of 'cultured' elements, e.g. fugue and quotation of redemption motif from Wagner's 'Götterdämmerung'

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

Structure and presentation [3]

Quality of written communication [3]

27

Or

AVAILABLE
MARKS

(b) Choose and comment on vocal ensembles from a range of musicals.

Answers may refer to ensembles such as:

The Meeting Scene in *Showboat*

- A duet which charts the interaction between Ravenal and Magnolia on their first meeting
- Ravenal's initial aimlessness is shown by the changing final harmonies of his phrases
- He picks up the theme from Magnolia's piano piece in his vocal line, stopping singing when he first sets eyes on her
- Use of the waltz to communicate a mood of love
- Minor and major keys highlight fluctuating expectations, and a modulation up a semitone increases intensity, leading to the final line, with the characters singing together at last

"Bess, you is my woman now" from *Porgy and Bess*

- A duet in which the two main characters first declare their love
- Very effective lyrical melody featuring blue notes, octave leaps and ambiguous metre
- Substantial use of counterpoint between the two vocal lines
- Dramatic Romantic-style harmonies used to delay the final cadence
- Codetta in which the couple declare their vow of fidelity
- Quotation of previously used musical material, e.g. orchestral statement of material from Porgy's "loneliness" arioso
- Use of leitmotif, e.g. Porgy's leitmotif

"Tonight" from *West Side Story*

- A quintet in which five main characters anticipate the evening ahead
- Structured with solos for each character, followed by a complex contrapuntal section in which the different solo materials are gradually combined
- Riff and Bernardo (these parts are sometimes sung by the full Jets and Sharks gangs) share the same musical content
- Maria and Tony reprise the material of their previous duet version of "Tonight", sung as part of the balcony scene
- A range of musical elements characteristic of the whole work are present, e.g.:
 - Tritones
 - Flattened sevenths
 - Major/minor triads
 - Bitonality (C major and A major)
 - Hemiola rhythm
- Keys are used symbolically, e.g. the lovers' longing makes use of C minor, while the ensemble ends on a strong C major with a high C for Maria
- Other elements of symbolism include the use of entwined musical ideas for love and hate, and the use of motifs first introduced at the start of the work, appearing here to show the inevitability of the tragedy to come
- Influenced by the great operatic ensembles, e.g. Mozart, Verdi

“Pretty women” from *Sweeney Todd*

- A duet between Sweeney Todd and Judge Turpin
- The two sing about romance, the Judge sincerely and Todd ironically
- The metre of the first section, basically 5/8 but frequently changing, conveys a sense of uncertainty and that all is not right
- Section includes scattling for the Judge and whistling for Todd
- Second section contrasts the slow build-up of Todd’s melody with the Judge’s hasty triplets
- Final section, with characteristic four-semiquaver “pretty women” motif, builds up with dialogue, more complex contrapuntal textures and parallel harmonies between the two characters
- Abrupt and dramatic “unfinished” ending

“What is this feeling?” from *Wicked*

- A duet which dramatises the first meeting of the two main characters, Galinda and Elphaba
- Varied vocal styles and textures: speech, recitative-like passages, singing in dialogue, singing in unison, singing in harmony
- Introduction of the chorus, producing more complex textures when combined with the two soloists, in the later stages of the song
- Use of the interval of a fourth to characterise the word “loathing”
- Modulation up a tone as the mood intensifies
- Dramatic, comical ending with speech and final band tonic note

Content [21]

Structure and presentation [3]

Quality of written communication [3]

Section B

Total

**AVAILABLE
MARKS**

27

27

54