



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2014**

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## **Music**

**Assessment Unit AS 2: Part 2**

*assessing*

**Written Examination**

**[AU122]**

**WEDNESDAY 8 JANUARY, AFTERNOON**

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# **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 are not creditworthy as stand alone answers.  
Where applicable, answers without words in bold are not creditworthy.

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

#### J S Bach: Brandenburg Concerto No. 2, first movement, Bars 31–68

- (a) ritornello [1]
- (b) up to [2] available as follows:
- imitated [ $\frac{1}{2}$ ]/canon [1] fifth lower/at the fourth [1] between trumpet [ $\frac{1}{2}$ ] and oboe [ $\frac{1}{2}$ ] half a *bar* later [ $\frac{1}{2}$ ]
  - *falling* [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ] [2]
- (c) suspension [1]
- circle/cycle of fifths [1]
- (d) Bar 31 D minor [1]
- Bar 46 F (major) [1]
- Bar 59<sup>3</sup> B $\flat$  (major) [1]
- Bar 68 C minor [1]
- (deduct [ $\frac{1}{2}$ ] for any additional incorrect detail)
- (e) Bar 36<sup>1</sup> D minor [1] root position [1] [2]
- Bar 50 dominant/F/V [ $\frac{1}{2}$ ] 7 [ $\frac{1}{2}$ ] third inversion [1] [2]
- (deduct [ $\frac{1}{2}$ ] for any incorrect detail)
- (f) (i) descending [ $\frac{1}{2}$ ] broken chords/arpeggio/triad [ $\frac{1}{2}$ ] [1]
- (ii) syncopation [1]
- (g) flute/recorder violin oboe trumpet [4]
- (h) concerto [ $\frac{1}{2}$ ] *grosso* [ $\frac{1}{2}$ ] [1]
- (i) (i) Baroque [1]
- (ii) up to [6] available as follows:
- harpsichord [ $\frac{1}{2}$ ] *and cello* [ $\frac{1}{2}$ ] (basso) continuo [ $\frac{1}{2}$ ] *accompanies/supports* [ $\frac{1}{2}$ ]
  - division into two instrumental groups [ $\frac{1}{2}$ ] *ripieno* [ $\frac{1}{2}$ ] *strings* [ $\frac{1}{2}$ ] *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 on/predominant use of strings [6]

Section A

27

## Section B

AVAILABLE  
MARKS

### Chamber Music, 1750 to 1830

- 2 (a) Identify and comment on the main characteristics of Haydn's string quartets. Refer to specific works to illustrate your answer.

#### Form

- Establishment of standard 4-movement form with a move away from the 5 movements of his earliest works (which had more in common with divertimento/serenade), e.g. Op. 1 and 2 both have five movements (and include two minuets).
- form of Op. 9 quartets became standard for Haydn and also for other Classical composers:
  - 1st movement: Sonata Form: Allegro in tonic key
  - 2nd movement: slow in subdominant key
  - 3rd movement: Minuet and Trio in tonic key
  - 4th movement: Sonata-Rondo Form in tonic key
- Use of theme and variations in the slow movement, e.g. Op. 50, No. 4 (from the Prussian quartets) 2nd movement Andante is a set of double variations. 2 themes (one major and one minor) are used alternately.
- The second movement of Op. 76, No. 3 is a simple theme and four variations. The theme remains basically unchanged throughout the whole movement (theme is *Gott erhalte Franz den Kaiser*)
- later quartets have:
  - fast scherzi (which replaced 3rd movement minuets), e.g. Op. 33
  - minor key finales in Op. 76 Nos. 1 and 3
- Monothematic approach to sonata form in first movement Op. 76 No. 3.
- added introductions to first movements

#### Texture/timbre

- Simplicity of texture incorporating a simple melody and accompaniment.
- Move away from use of keyboard continuo part typical of earlier chamber music.
- Early quartets are basically for solo violin and three-part accompaniment and are more homophonic in texture.
- All four instruments treated equally/as individuals, rather than the early Classical emphasis on melody and accompaniment, e.g. Op. 17 and Op. 20, No. 2 where the cello begins to be used both as a melodic and a solo instrument, Op. 76, No. 3 in the second movement (variations) where the various instruments state the theme
- In early quartets, typically, finales are simple in texture with regular phrasing/harmonic changes.
- Growing importance of counterpoint, e.g. Op. 20 quartets, three of the finales are called "fuga" and are really counterpoint in two, three, or four parts, Op. 76, No. 2 – the violins play in parallel octaves above the viola and cello (in parallel octaves) who follow one bar behind the violins.

#### Melody

- Simplicity of melody with regular and balanced phrasing.
- Concise motivic development, e.g. Op. 50, No. 1, the exposition of the first movement is based on a repeated note in the cello and a six-note figure in the violin and Op. 76, No. 3, the first 30 seconds of the first movement contain all of the melodic material that will be developed over the course of the whole movement (and is also used throughout the whole quartet).

- Unexpected use of a new theme to create contrast, e.g. Op. 76, No. 3, a Hungarian dance-like tune is introduced by the violin in the middle of the first movement. It is accompanied by a drone in the viola and cello; Mt. 2, Opus 54 No. 2 in a rhapsodic style.

### Harmony/tonal relationships

- Harmony is generally diatonic with focus on tonic and dominant.
- Exploitation of tonic/tonic minor relationship, e.g. Op. 76, No. 2 the last movement begins in D minor and ends in D major; minuet and trio in Op. 76, No. 2 is in D minor/D major; minuet and trio in Op. 76, No. 5 is in D major/D minor.
- Modulation to closely related keys.
- Some quartets have more adventurous tonal relationships between movements/between minuets and trios, e.g. Op. 76, No. 6 in E♭ is unusual with an opening set of variations followed by a fugal slow movement in the distant key of B major.
- Use of dissonance, e.g. false tonal opening in Op. 33, No. 1, three jarring chords at the beginning of the finale of Op. 76, No. 3.

### Dedication/purpose of composition

- Some quartets were written specially for individuals, e.g. Op. 58 was composed for Friedrich Wilhelm II of Prussia, Op. 54, 55 and 64 were composed for violinist Johann Tost and feature virtuosic writing and use of high positions; Op. 33 dedicated to the Duke of Russia.

### General Characteristics

- Musical energy in Haydn's string quartets, e.g. Op. 9, No. 4, the final Presto in 6/8 and Op. 76, No. 3, the finale marked Presto.
- Haydn's Galant style (a clear and distinct melody and accompaniment) is evident in his earlier works (copied in turn by Mozart), e.g. Op. 20 No. 5.
- Conversational nature of Haydn's writing, e.g. musical dialogue between instruments is evident in Op. 20 quartets.
- Sense of wit/humour, e.g. false tonal opening in Op. 33, No. 1, a pause followed by a sudden forte at the end of the rondo in Op. 33, No. 2 and single note cello figure in Op. 50, No. 1, written for the King of Prussia who was a cellist.
- Greater emotional range in his string quartets is established from Op. 20 onwards.

(b) Comment on the use of the following forms in chamber music from 1750 to 1830. Refer to specific works to illustrate your answer:

variation form      minuet and trio      rondo

(up to seven marks available for each movement chosen)

**Variation Form:**

- Usually the second movement.
- Haydn's Op. 20 No. 4 is a single minor mode theme which features different instruments in turn before the theme returns in its original form. The slow movement of his String Quartet Op. 20 No. 5 is in a Siciliano style and the theme is first stated in four-part harmony and is then moved to the lower three instruments while the first violin continues in an improvisatory style.
- A double themed variation form is used in Haydn's Op. 55 No. 2 where each theme is related; the first is in the minor and the second in the tonic major and there are two variations of each.
- The fourth movement of Schubert's Trout Quintet is in theme and variation form.
- Schubert used theme and variation form in the fourth movement of his Octet in F for Strings and Wind, D. 803, giving the theme to different instruments or groups of instruments so that tone colours are constantly changing.

**Minuet and Trio:**

Usually a ternary Minuet section followed by a shorter ternary Trio.

- Minuets and Trios are generally in rounded binary form.

**Minuet:**

- Written in the dance style of triple time.
- Use of a da capo in the Minuet (normally without repeats), e.g. Haydn's String Quartet in C Op. 76 No. 3, Beethoven's String Quartet, E $\flat$  Op. 127, Mozart's String Quartet, E $\flat$  K428, Schubert's String Quartet, C No. 46.
- Some Minuet and Trio movements employ strict canon, e.g. Haydn's String Quartet, Op. 76 No. 2
- Faster tempo in later works, e.g. Presto in Haydn's Op. 77 No. 2.

**Trio**

- Most trios are in the same key as the minuet or in closely related keys such as the tonic minor or the relative major.
- Examples of tertiary or unrelated key relationships, e.g. Haydn's later String Quartets have striking tonal contrasts such as in String Quartet in F Op. 77 No. 2 in which the minuet is in F major and the trio is in D $\flat$ .
- A typical trio has a lyrical melody played by the first violin, with inner instrumental lines playing a quaver accompaniment pattern and the cello providing a harmonic framework, e.g. the trio in Mozart's String Quartet, K458.
- Usually lightly scored with a lighter texture than the minuet, e.g. the trio in Beethoven's Sextet, in E $\flat$  major Op. 71 is scored for woodwind and horns.

AVAILABLE  
MARKS

### Rondo Form

- Composers often used rondo form in the fourth movement of their chamber work. The fourth movement of Beethoven's Wind Sextet in E♭ Op. 71 is written in rondo form; it has the character of a quick march with use of fast running triplet quavers and fanfare dotted rhythms.
- The structure consists of a recurring rondo theme in the tonic key which alternates with contrasting episodes, usually in related keys.
- Composers often combined rondo forms with other structures such as sonata rondo form and variation form, e.g. Beethoven's String Quartet in C minor, Op. 18, No. 4 movement four which is in sonata rondo form and Haydn's String Quartet in G, Op. 54, No. 1, movement four is a combination of rondo and variation form.

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

AVAILABLE  
MARKS



- 3 (a) Choose and comment on three solo piano pieces by Chopin. Each piece chosen should illustrate a different genre.

Examples may be chosen from Chopin's four Scherzos, four Ballades, 25 Preludes, 16 Polonaises, 58 Mazurkas, 21 Nocturnes, 27 Études or three Sonatas and may exhibit some of the following general characteristics:

(up to seven marks available for each piece chosen)

Examples of specific works chosen:

**Nocturne in E $\flat$ , Op. 9 No. 2**

- One of a set of three nocturnes dedicated to Marie Pleyel, wife of the owner of the firm of Pleyel – piano manufacturers in Paris.
- Simple structure consisting of two phrases with decorated repetitions and a coda.
- Left hand is consistently a steady chordal bass part in triplets over which the right hand has a long drawn out melody.
- This melody is decorated with turn-like figures, mordents, ascending semiquavers, trills and acciaccaturas.
- Chromaticism throughout.
- The opening bars feature a diminished seventh, lack of full resolution of chords and a brief passing modulation to the supertonic minor before a perfect cadence in the tonic in the fourth bar features chordal extensions such as 9th, 11th and 13th chords and added 6th chords.
- Second theme is in the dominant but passes quickly through a sequence of keys.
- Ends the piece simply with two bars of tonic chord ppp.

**The “Heroic” Polonaise in A flat (Op. 53)**

- Maestoso.
- The brilliant introduction exploits the full range of the keyboard, with chromatic chordal runs.
- The bravura polonaise theme is in thirds with grace notes.
- The melody is in the high register.
- The accompaniment emphasises the bass.
- The main subordinate section is bravura in the remote key of E major. It contains an octave ostinato figure in the bass and a dotted theme in the right hand. It progresses from *sotto voce* to *fortissimo*.
- A chromatic transitional passage leads to the return of the polonaise theme followed by a short coda.

**Waltz in C sharp minor Op. 64 No. 2**

- Uses the usual waltz bass accompaniment of one chord per bar.
- Use four-bar phrases almost throughout.
- It has three sections in episodic form (AABBCCBBAABB).
- The A section melody features syncopation. The first phrase modulates to A major and the second phrase to the relative major (E major).
- The B section consists of continuous quavers.
- The C section moves enharmonically to D flat major. It opens with a five-bar phrase and continues with rising decorated sequences.

(b) Comment on character pieces in solo piano music from 1825 to 1890

AVAILABLE  
MARKS

**Schumann**

- Character pieces were short, lyrical and often descriptive with expressive, programmatic titles. Their focus was on conveying a single emotion, expressing ideas or communicating a programme.
- Some are grouped in cycles or suites related in subject matter and/or musical themes, for example:
  - *Papillons* Op. 2, a set of 12 short, dance-like pieces which are a series of sketches for a masked ball.
  - *Carnaval* Op. 9 consists of 21 pieces/sections each with its own literary title, many of which are named after friends and colleagues.
- Others are grouped in set but are unrelated, e.g. *Novelletten* Op. 21, *Bunte Blätter* Op. 99 and *Albumblätter* Op. 124.
- Some are large-scale independent pieces, e.g. *Humoreske*, Op. 20.
- Many feature the use of a musical cipher, e.g. ASCH in *Carnaval*.
- Simplicity of forms and structures used include:
  - simple sectional forms, e.g. *Papillons*, in which each movement consists of three or four short sections, each generally repeated with some reprise of earlier material, often with introductions and codas; and *Novelletten* Op. 21.
  - binary form, e.g. *Carnaval*.
  - ternary form, e.g. *Papillons* 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.
- Depiction of subject matter/themes:
  - in *Kreisleriana* Schumann depicts a literary character, Kapellmeister Kreisler created by E.T.A. Hoffman, 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.
  - in *Carnaval* the autobiographical characters of Florestan and Eusebius are depicted through bold chromaticism, tempi changes, sforzando notes and wide leaps to the upper register of the piano.
- Lyricism and colouring the music through harmonic changes and chords, e.g. *Papillons* No. 10 features use of the diminished seventh and a flattened sixth added to dominant harmonies.
- Pianistic writing, for example, use of right hand octaves and use of the upper register of the keyboard in *Papillons* No. 1 Waltz.

## Liszt

- Liszt wrote the following character pieces: *Années de pèlerinage*, The Transcendental Studies (although most of the titles were added afterwards), *Harmonies poétiques et religieuses*, *Legendes*, *Weihnachtsbaum*.
- Influenced by scenes of nature, Michelangelo and Petrarch. He recreates the effects of thunderstorms, the singing of birds, running water, pastoral scenes, mourning and lamentation, heroic moments and tolling bells in *Années de pèlerinage*.
- *Années de pèlerinage*, three collections of pieces evoking natural scenes of works of art based on his travels in Switzerland and Italy with titles such as “William Tell’s Chapel”, “The Bells of Geneva” and “The Fountains of the Villa d’Este”. Liszt prefaces most pieces with a literary passage from writers such as Schiller, Byron or Senancour.

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

AVAILABLE  
MARKS

- 4 (a) Outline characteristics of musicals by Rodgers and Hammerstein. Refer to specific examples to illustrate your answer.

Answers may refer to:

Rodgers's musical style

- Based on a Romantic idiom
  - Effective use of chromaticism, e.g. his use of augmented chords in “The Carousel Waltz” from *Carousel*
- Effective large-scale constructions; increasingly complex and continuous forms, e.g.:
  - The first scene after the Prologue in *Carousel* is a long continuous construction which features spoken dialogue rhythmically co-ordinated with the accompaniment; sung dialogue; melodrama (natural speech with accompaniment); song; *parlando*
  - Reprise is a large-scale relationship used to further dramatic flow: Curly and Laurey's second act reprise of “Let People Say We're in Love” is played by the orchestra for its first three phrases, after which Curly joins in with the title phrase
- Revolutionary opening scenes which do not open traditionally with an opening chorus; *Oklahoma!* – With no one else on stage but Aunt Eller churning butter, Curly is heard offstage singing the verse to “Oh What a Beautiful Morning” which is unaccompanied.
- Effective songs
  - Subtle, nuanced rhythm and harmony, e.g.:
    - Use of dotted rhythms for music associated with Julie and her daughter in *Carousel*
    - The modulation to B flat minor, from an augmented pivot chord, in the B section of “If I Loved You” in *Carousel*
  - Strong melodies, e.g.:
    - Curly's “Oh, What a Beautiful Mornin'” in *Oklahoma!*; the seemingly simple melody of rising and falling triads includes unexpected, poignant chromatically altered notes on important words, adding depth to his character
    - The AABA chorus of “The Surrey with the Fringe on Top”, from *Oklahoma!*; the persistent rhythms suggest the sound of horses' hooves; the melody is shaped with a pattern of expanding rising intervals, building momentum to reach the cadence
- Use of the waltz, e.g.:
  - The “Carousel Waltz” establishes the musical style for the whole of *Carousel*, providing distinctive musical material to be used in other numbers
  - “Edelweiss”, in *The Sound of Music*, was one of the last, simplest and most effective collaborations between Rodgers and Hammerstein
- Some jazz influences
  - E.g. jazz-influenced rhythms in “Bloody Mary” and jazzy scoring in “Honey Bun”, both from *South Pacific*

Hammerstein's lyrics

- Deceptively simple
  - Particularly in his last musical, *The Sound of Music*
- Apt and penetrating
  - Subtle use of structure and rhyme communicates complex ideas or emotions quickly and clearly

The integrated musical

The establishment of the integrated musical by Rodgers and Hammerstein was enormously influential. *Oklahoma!*, their first collaboration, was their first integrated work, and they continued the technique in their later works. Features of this type of musical include:

- A strong storyline and forthright approach to moral and social issues, e.g. *Carousel* in which the main themes are class, hypocrisy and conduct.
- strong female characters – e.g. *South Pacific* with nurse Nellie and the incorrigible Bloody Mary; *The Sound of Music* with a whole abbey of nuns along with Maria
- spotlight on child characters begun in *Carousel* continues in *South Pacific* with Emile de Beque's two children and children with their song "Dites – moi" illustrating their pivotal importance in the plot; *The King and I* in which three songs feature children
  - I Whistle a Happy Tune, March of the Siamese Children and Getting to Know You; the importance of the Von Trapp children in *The Sound of Music*
- Clearly drawn, realistic characters, e.g.:
  - Ado Annie in *Oklahoma!*, whose indecisive adolescent temperament is shown in metre changes, contrasting textures, some syncopation and touches of chromatic harmony and melody in "I Cain't Say No"
  - Billy in *Carousel*; his "Soliloquy" contrasts simple, obvious musical ideas showing his own idea of himself with more complex, chromatic ideas illustrating some hidden depths
- Songs which emerge seamlessly from the plot and contribute to character development
  - E.g. "Lonely Room" in *Oklahoma!*, which establishes elements of Jud's character and motivation; musical features include the minor key; characteristic discordant crotchet ostinato; recitative-like melody with limited pitch range, expanding upwards as he resolves to liberate himself from his circumstances
- Long musical scenes
  - E.g. the Bench Scene in *Carousel*, which begins with Billy's recitative-style philosophising and ends with the "almost love song" "If I Loved You"
  - E.g. the opening of *Oklahoma!* is extraordinarily long and a mixture of song and dialogue with some songs repeated almost immediately after short dialogue

- Dance scenes used for narrative purposes, e.g.:
  - The “Dream Ballet” in *Oklahoma!*, in which Laurey’s troubled emotional state is revealed in a 15-minute ballet; the music includes quotations from several songs already heard, some of them altered chromatically
  - The “Ländler” in *The Sound of Music*, during which Maria and Captain von Trapp fall in love
  - “The Small House of Uncle Thomas” in *The King and I*, Jerome Robbins’s Eastern-style ballet version of *Uncle Tom’s Cabin*
- Dance that arises logically from the plot, as in the barn dance in *Oklahoma!*

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

AVAILABLE MARKS

(b) Choose and comment on three musicals, one from each of the following periods:

1919–1942

1943–1959

1960 to the present day

Answers may refer to musicals such as:

**1919–1942**

*Show Boat* (1927; Kern/Hammerstein)

- A particularly influential show, pointing towards the Broadway musical of the 1940s.
- Based on a realistic plot and characters.
- Integrates songs, instrumental music, dance and crowd scenes into a coherent and credible drama.
- Music influenced by contemporary “black” musical styles including ragtime, the spiritual and the work song; Kern provides pastiches appropriate to the contexts and changing time periods of the action.
- Use of leitmotifs, such as the interval of a fourth for the river and nature, with a range of related motifs based on a tone and a minor third.
- Important songs such as the opening chorus, “Ol’ Man River”, and Ravenal and Magnolia’s meeting scene.

*Anything Goes* (1934; Porter)

- A show whose main strength is its strong numbers rather than its credibility or coherence as a drama.
- Important songs include “I get a kick out of you”, “You’re the top”, “Anything goes” and “Blow, Gabriel, blow”.
- Use of a range of musical styles to create appropriate moods, including a shanty-like sailor song (“There’ll always be a lady fair”) and a parody of a hymn of praise (“Public enemy number one”).
- Effective musical characterisation of Reno Sweeney, using complex rhythms, with much syncopation and a recurring crotchet triplet figure, balanced with straightforward harmonies.

*Girl Crazy* (1930, Gershwin/Gershwin)

- One of the many musical comedies created by the Gershwin brothers in the 1920s and early 1930s.
- Built around the personalities and abilities of its main performers, including Ethel Merman and Ginger Rogers.
- Important songs include “Embraceable you”, “I got rhythm”, “But not for me” and “Boy! What love has done to me”.
- Some musical references to the action’s Western setting.

*Porgy and Bess* (1935, Gershwin/Gershwin)

- Sometimes viewed as an opera (“folk opera”): includes declamatory recitative rather than spoken dialogue.
- Musical idiom is influenced by Romantic style (e.g. in “Bess, you is my woman now”).
- Inclusion of jazz elements such as flattened notes and stylised spirituals.
- Black American influences (e.g. polyrhythmic drumming and Pentecostal-style choral textures).
- Use of musical motifs for characters or ideas (e.g. Sportin’ Life’s chromatic motif with prominent diminished fifth).
- Development of motifs and melodies to communicate characters’ changing circumstances and relationships (e.g. development of Porgy’s “loneliness” motifs.)

AVAILABLE  
MARKS



**1943–1959***Oklahoma!* (1943: Rodgers/Hammerstein)

- A very influential, “integrated” musical play.
- Uses innovative techniques such as an opening for solo voice (“Oh, what a beautiful mornin’”) rather than chorus, psychologically revealing ballet (Laurey’s dream ballet) and songs used to develop character (e.g. Jud’s “Lonely room”).
- Influenced by Romantic musical style, with expressive use of chromaticism.
- Use of reprise, sometimes with development or alteration, to further the flow of the drama (e.g. “People will say we’re in love”).
- Minor characters strongly drawn and given important music (e.g. Ado Annie’s “I cain’t say no”).
- Elements of the music (e.g. use of banjo and harmonica) and lyrics communicate the country setting of the story.

*Carousel* (1945: Rodgers/Hammerstein)

- Opens with “The Carousel Waltz”, instead of an overture: the number establishes the musical style of the whole show and provides musical material (e.g. augmented triads, modal elements) for many of the other numbers.
- Considerable use of melodrama, in which the characters speak to the accompaniment of music from the orchestra.
- much of the sung music is melodically and rhythmically flexible, allowing for smooth transitions.
- Includes complex, extended scenes in which musical continuity creates clear dramatic progression.
- Use of music to communicate character (e.g. Billy’s “soliloquy”, Julie’s dotted rhythms) and relationships (triplets associated with that between Billy and Julie).

*Guys and Dolls* (1950: Loesser)

- Perceived as an integrated musical, although all the songs written first and the rest of the show constructed around them.
- Association of rhythmic styles with specific characters (e.g. triplet crotchets for Adelaide; even rhythms gradually becoming more syncopated for Sarah).
- Unusual amount of counterpoint (e.g. “Fugue for tin horns”).
- Effective opening scene (“Runyonland”, “Fugue for tin horns” and “Follow the fold”).

*West Side Story* (1957: Bernstein/Sondheim)

- Based on Shakespeare’s *Romeo and Juliet*.
- Generally seen as the most significant musical since *Oklahoma!*
- Important prologue, which accompanies silent action on stage and introduces key musical ideas and elements of style.
- Includes several important dance numbers, all of which advance the drama and are set, innovatively, to specially composed music.
- Exceptionally thorough motivic and thematic integration: key musical ideas include the tritone (e.g. in the “Maria” motif), the flattened seventh (e.g. in “something’s coming”), the triad with simultaneous major and minor thirds (e.g. in the “Jet song”), and the hemiola (e.g. “America”).
- Significant links between songs (e.g. between the “Cha-cha” and “Maria”).
- Musical style joins symphonic and jazz styles.
- Latin rhythms and dance styles also important.
- Dissonant, chromatic and syncopated elements create musical tension suitable for the story and its setting.



**1960 onwards***A Chorus Line* (Hamlisch/Kleban, 1975)

- A concept musical about the experience of chorus dancers on Broadway.
- Frame story features dancers at an audition.
- Main function of the songs is to define character rather than to advance action.
- Score includes a range of twentieth-century popular music styles, such as 1930s jazz, rock and Broadway ballad.
- The dances, appropriately, are important and work at various levels: as the show's basic language, since its setting is a dance audition; as part of the characters' stories, such as the tap dance "I can do that"; and to express characters' deeper feelings, such as "The music and the mirror".
- Other important songs include "At the ballet", "Nothing" and "One".

*Sweeney Todd* (Sondheim, 1979)

- Based on a Victorian melodrama; addresses themes of injustice and revenge.
- Dark tone and atmosphere contrasted with comic elements.
- Musical style uses of non-functional harmonic language, influenced by composers such as Ravel and Copland, with modal melodies common (e.g. Aeolian mode in "The ballad of Sweeney Todd").
- Leitmotifs used for each character and dramatic theme (e.g. "obsession"), enhancing the drama and building musical unity, often featuring in accompaniments as well as melodic lines (e.g. the ostinato in "There was a barber").
- Counterpoint is a significant characteristic of the score (e.g. the duet "Pretty women").
- Other important songs include "Green finch and linnnet bird", "Johanna" and "Epiphany".

*Les Misérables* (Schönberg/Boublil, 1980/1985)

- Based on the epic novel by Victor Hugo.
- On a very large scale in terms of cast, staging and orchestration.
- Mass choral numbers (e.g. "At the end of the day", "Do you hear the people sing?" and "One day more") fulfil important structural roles.
- Some use of leitmotif (e.g. for characters such as Valjean).
- Much use of contrafactum.
- Rich, Romantic-style harmonic vocabulary, with expressive changes of key and chromatic colour.

*The Phantom of the Opera* (Lloyd Webber/Hart and Stilgoe, 1986)

- Based on a theme of unrequited love, telling a fantastical, opera-like story, set in the Paris Opera.
- Musical style includes Romantic (e.g. chromatic harmonies, luxuriant scoring) and pop/rock elements (e.g. Phantom's vocal line, use of rock instruments).
- Pastiche styles used for three "imaginary" operas (French romantic grand opera for *Hannibal*, early Classical for *Il Muto*, and twentieth century for the Phantom's *Don Juan*).
- Solo numbers used to define the natures of the main characters (e.g. "Angel of music" and "Music of the night" for the Phantom, and "Think of me" for Christine).

- Contains a number of characteristic Lloyd Webber ballads, with wide vocal ranges and large melodic leaps (e.g. “All I ask of you” and “Music of the night”).

Content [7] available for each musical discussed [21]

Structure and presentation [3]

Quality of written communication [3]

**Section B**

**27**

**Total**

**54**

**AVAILABLE  
MARKS**