



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017**

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

MONDAY 22 MAY, AFTERNOON

MARK SCHEME

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

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

Criterion 1 – content 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

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

Dvorák, Symphony No. 9 in E minor, Mt. 2, Bars 90–127

- | | | | |
|----------------|---|-----|----|
| (a) | ternary | [1] | |
| (b) | <i>(From the) New World</i> | [1] | |
| (c) | up to three marks available as follows: | | |
| | • Theme/first subject from the first movement | | |
| | • Opening theme of the second movement | | |
| | • (version of) second subject of the first movement | [3] | |
| (d) | C# (major) – no credit for enharmonic equivalent | [1] | |
| | A (major) | [1] | |
| | Db (major) | [1] | |
| (e) | up to five marks available as follows: | | |
| | • string sextuplets | | |
| | • use of tutti/full orchestra | | |
| | • timpani roll | | |
| | • (prominent) use of brass/trumpets/trombones | | |
| | • high register strings/violins | [5] | |
| (f) | Bar 104 – perfect | [1] | |
| | Bar 114 – plagal | [1] | |
| (g) | up to six marks available as follows: | | |
| | • in cor anglais [1] | | |
| | • in (two) first violins and violas [1] <i>muted</i> [1] (<i>paired</i>) <i>in/(parallel) tenths/</i> compound 3 rd s fragmented/use of pauses [1] | | |
| | • repeated in solo violin and solo cello [1] (<i>paired</i>) <i>in/(parallel) thirds</i> [1] [6] | [6] | |
| (h) (i) | Romantic | [1] | |
| (ii) | up to five marks available as follows: | | |
| | • passage for (mainly) brass | | |
| | • wide dynamic range/dramatic changes in dynamics | | |
| | • chromatic harmony | | |
| | • high string writing/cello/viola in treble/G clef | | |
| | • unusual sonority of the final double bass chord/divisi | | |
| | • independent writing for cello and double bass | [5] | 27 |

Section A

27

**AVAILABLE
MARKS**

Optional Areas of Study

Chamber Music, 1750–1830

- 2 (a) Identify and comment on the main characteristics of Schubert's chamber music. Refer to specific examples to illustrate your answer.

Answers should refer to the following:

Instrumentation

- Unusual combinations for chamber music, e.g. uses two cellos in String Quintet in C major D. 956 (duet for 2 cellos in movement I).
- Adds a second violin in the Octet in F major D. 803 (clarinet, bassoon, horn, 2 violins, viola, cello and double bass).
- Use of wind instruments (clarinet, horn and bassoon) in the Octet in F major D. 803.
- Uses double bass in new ways by removing the second violin from the normal string quartet, e.g. Quintet in A major D. 667 (*The Trout*).

Melody

- Schubertian melodies are song-like in character with intense lyricism.
- Use of Lieder as the basis of full movements in variation form, e.g. movement IV, Piano Quintet in A major (*The Trout*), movement II, Quartet in D minor (*Death and the Maiden*).

Harmony

- More adventurous keys and modulations to keys a third apart, e.g. String Quintet in C major, movement 1 the second subject is in E flat major, the outer sections of the ternary movement II are in E major with the middle section in F minor, movement III is in C major but moves to A flat major in the first section and to E flat and B majors in the second section.

Texture

- Use of octave/unison writing, e.g. the piano plays in octaves for a large part of *The Trout* Quintet D. 667, the rondo theme of the opening of the final movement of the D minor Quartet D. 810 is presented in unison.
- Pairing of instruments such as the duet between the viola and cello in the recapitulation in movement I of String Quintet in C major D. 956.

Form/Structure

- Sonata form in movement one and uses both minuets and trios, scherzo and trios in the third movements.
- Incorporates variation form in several chamber works, e.g. movement IV of the Quintet in A major for piano and strings D. 667 (*The Trout*), movement IV of the Octet in F major for wind and strings D. 803 and movement II of the Quartet in D minor D. 810 (*Death and the Maiden*).
- Uses works with 5–6 movements, e.g. Octet in F major has 6 movements and the Trout Quintet has 5 movements.

General

- Use of strong dance-like rhythms, e.g. *Tarantella* in the finale of the D minor Quartet D. 810.
- influence of Austrian *Ländler*, evident in the Trio sections of Scherzo movements.
- use of triplet rhythm, e.g. the first and fourth variations of the second movement of the D minor Quartet D. 810 and the triplet rhythm of first movement of the Quintet in A major D. 667.
- Sudden contrasts of dynamics from pp to ff, e.g. Octet in F major, D. 803.

			AVAILABLE MARKS
	Content	[21]	27
	Structure and Presentation	[3]	
	Quality of Written Communication	[3]	
or			
(b)	Comment on the use of the piano in chamber music between 1750 and 1830. Refer to specific works to illustrate your answer.		
	Answers should refer to the following:		
	<ul style="list-style-type: none"> • The role of the piano moved from an accompanying role, such as in Haydn and Mozart's early Piano Trios and later becoming an equal within the ensembles. In Beethoven's Piano Trio in B flat, Op. 97 (<i>Archduke</i>), the piano introduces the first subject of the movement (chordal and song-like over a tonic pedal) with the violin and cello entering as a duet after the first six bars. The piano punctuates this with paired chords. In nearly all of Haydn's Trios, the cello is doubled by the piano left-hand. • Doubling the melodic line. • As a solo instrument. • As an accompanying instrument supporting other members of the ensemble. • Introducing new material frequently at the beginning of the movement. • Developing ideas often through decoration, fragmentation and motivic development. In the third movement of Mozart's <i>Kegelstatt Trio</i> in E flat K498, the clarinet introduces the 8 bar cantabile melody, which is then taken up and varied by the piano, using turns and trills. • Acts as a partner in the interplay of thematic material with other instruments e.g. the dialogue-style writing in Haydn's Piano Trio No. 39 in G major, Hoboken 15/25 (1795) <i>The Gypsy Rondo Trio</i>. • Different accompanying patterns add to the textural and timbral integrity of the work, e.g. Alberti bass, broken chords in oscillating quavers and semiquavers in the right hand, oscillating octaves in the right hand, triplet countermelodies, broken chords and scalic figurations, punctuating chords and high obbligatos. • Virtuoso display such as in the third movement of Mozart's Quintet for Piano and Winds in F^b major K452, where the piano has a virtuosic display of accompanying broken chords, elaborate obbligatos, unison playing to create emphatic endings and a written-out cadenza-like section toward the end. • Facilitating dramatic dynamic and timbral contrasts in later works. Mozart uses the piano in contrast and balance with four wind instruments (oboe, clarinet, horn and bassoon) in his Quintet for Piano and Winds, in F^b K452. • Mozart combined the piano with a String Trio to form a piano quartet (K478 and K493) and piano has a dominant role and often set in contrast to the strings. • The piano is often used to introduce new themes and movements, e.g. in the second movement of Mozart's Piano Quartet in G minor, K478 the first subject is stated by the piano (modified sonata form). The piano is also used to present the rondo theme of the third movement with the wind instruments tacet. 		
	Content	[21]	27
	Structure and Presentation	[3]	
	Quality of Written Communication	[3]	

- 3 (a) Choose and comment on the characteristics of **two** of the following genres of Chopin's piano music. Refer to specific works to illustrate your answer. (Up to eleven marks available for each genre)

nocturnes

polonaises

mazurkas

Answers should refer to the following:

Nocturnes:

- Influenced by those of the Irish composer John Field who established the nocturne as a piece in which an ornamental, aria-like/lyrical melody is accompanied by widespread left hand arpeggios, broken chords, played with the sustaining pedal.
- Influence of Rossini, Bellini and Donizetti is seen in the aria-like melodies, coloratura runs and writing in thirds and sixths.
- Chopin's are quite varied in style and form and many begin in the manner of Field's model.
- The texture usually consists of a right hand melody accompanied by block chords or arpeggios in the left hand and often includes an inner melody, e.g. the coda of Chopin's Nocturne in D flat major, Op. 27 No. 2
- The melody is usually ornamented by grace notes, coloratura runs and elaborate ornamental figures (fioritura), e.g. the melody in Nocturne Op. 9 No. 2 in E flat is decorated with turns, mordents, ascending semiquavers, trills and acciaccaturas.
- The melody is often presented in parallel thirds, sixths and at the climaxes in octaves; melody may feature chromaticism.
- Some of Chopin's nocturnes preserve the same character all the way through like Field's model; the majority depart from this by introducing a contrasting middle section in a new key that uses different thematic material and a different style of writing and often includes a transitional passage and coda; e.g. in Chopin's Nocturne in F sharp major, Op. 15 No. 2 the middle section is *doppio movimento* (twice the speed, "sotto voce" (in an undertone), features a syncopated chordal bass and a right hand quintuplet figure with a dotted melody above it.
- Frequent use of the turn or the inverted turn followed by wide leaps in the right hand melody.
- Any occurrence of virtuosity is subservient to the melody.

Polonaises:

- Based on a Polish folk dance style, but more stylised and cultivated than the Mazurka.
- The early polonaises are small pieces in rounded binary form with middle sections called trios, e.g. Polonaise in B flat minor (KKIVa No. 5) the 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).
- They are characterised by a highly lyrical style often with an intense heroic character.
- They are all in 3/4 metre.
- Repetition of rhythmic figures such as the typical polonaise rhythm.



- 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.
- They are quite virtuosic in nature and more virtuosic than the mazurka, e.g. Polonaise in A major Op. 40 No. 1.
 - 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) where the the introduction consists of chromatic chordal runs exploiting the full range of the keyboard.
- Wider range of structures – often a 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 theme in typical mazurka rhythm in between which there are several episodes including one in mazurka style.
- Moderate tempo, e.g. Polonaise in A flat major Op. 53.
- 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.
- Phrases often end with feminine cadences.

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 accents on the second beat of the bar and hemiola.
- Modality and use of modal scales such as Lydian, Mixolydian and Phrygian, e.g. Mazurka in C Op. 24 No. 2 uses the Lydian mode in some passages the raised 4th being typical of Polish music.
- Melodies may use augmented 4ths, 7ths or leaps of a 3rd , 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*.

Content	[21]
Structure and Presentation	[3]
Quality of Written Communication	[3]

or

- (b) Comment on character pieces in piano music composed between 1825 and 1890. Refer to specific examples to illustrate your answer.

Answers should refer to the following:

Schumann:

- Character pieces are short, lyrical and often descriptive with expressive, programmatic titles. Their focus is on conveying a single emotion, expressing ideas or communicating a programme.
- Prevalence of triple metre, waltz and polonaise.
- 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 sets 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 form and 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; for example, *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 *Kreislariana* Schumann depicts a literary character, Kapellmeister Kreisler created 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.
 - in *Carnaval* the autobiographical characters are depicted; for example Florestan, through the use of sextuplets, quadruplets and triplets and Eusebius 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 and the poetry of 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*.

AVAILABLE
MARKS

- *Années de pèlerinage*, three collections of pieces evoking natural scenes or 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.
- Book 1 (Switzerland) depicts scenes of nature, while Book 2 (Italy) is more concerned with art, for example, *Sposalizo*.
- Supplement to the Italian volume, *Venezia e Napoli*, uses a Venetian gondolier's song which Liszt later used in *Tasso* plus three pieces based on themes by other composers.
- *Weihnachtsbaum* (1875) includes pieces which depict bells *Carillon* and *Abendglocken* and also arrangements of Christmas carols.

Content	[21]	
Structure and Presentation	[3]	
Quality of Written Communication	[3]	27

AVAILABLE
MARKS

27

- 4 (a) Outline the musical features of a range of ensembles (duets, trios, etc.) chosen from musicals from 1900 to the present day.

Answers may refer to numbers such as:

The Meeting Scene in *Showboat* (Kern, 1927)

- This number is 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 (e.g. D major, B minor, B flat 7).
- He echoes the melodic content of Magnolia's piano piece in his vocal line, stopping singing when he first sets eyes on her.
- Kern uses a waltz style to communicate a mood of love after Ravenal admits, "To tell the truth, I do".
- Minor and major keys highlight fluctuating expectations (e.g. G minor for Magnolia's "Though the cold and brutal fact is..."), 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* (Gershwin, 1935)

- This is the duet in which the two main characters first declare their love.
- Its very effective lyrical melody features blue notes (e.g. on Porgy's word "woman"), octave leaps and ambiguous metres.
- There is substantial use of counterpoint between the two vocal lines.
- Dramatic Romantic-style harmonies are used to delay the final cadence.
- In the codetta section, the couple declare their vow of fidelity.
- Gershwin quotes previously used musical material, e.g. the orchestral statement of material from Porgy's "Loneliness" arioso.
- He also uses leitmotif, e.g. Porgy's falling third "Loneliness" motif, included in the arioso section. Porgy does not sing this motif here; instead Bess does, as though to show that she has taken away his loneliness.
- The influences from jazz/blues and Romantic music are typical of Gershwin's musical style in this work, as is the almost operatic vocal style.

"Tonight" from *West Side Story* (Bernstein, 1957)

- This is a quintet in which the five main characters anticipate the evening ahead.
- It is structured with solos for each character, followed by a complex contrapuntal section in which the different solo melodies are gradually combined.
- Riff and Bernardo (these parts are sometimes sung by the full Jets and Sharks gangs), in an ironic touch, 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 rhythms.
- 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.

“Pretty women” from *Sweeney Todd* (Sondheim, 1979)

- This is a duet between Sweeney Todd and his enemy, 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.
- The number includes a passage of 'scatting' for the Judge and one of whistling for Todd.
- The second section contrasts the slow build-up of Todd's melody with the Judge's hasty triplets.
- The final section, with its characteristic four-semiquaver “pretty women” motif, builds up with dialogue, more complex contrapuntal textures and parallel harmonies between the two characters.
- The ending is abrupt, dramatic and “unfinished”.

“What is this feeling?” from *Wicked* (Schwartz, 2003)

- This is a duet which dramatises the first meeting of the two main characters, Galinda and Elphaba.
- It includes varied vocal styles and textures, such as speech, recitative-like passages, singing in dialogue, singing in unison and singing in harmony.
- The chorus is introduced in the later stages of the song, producing more complex textures when combined with the two soloists.
- The interval of a fourth is used to characterise the word “loathing”.
- The key moves up a tone as the mood intensifies.
- The ending is dramatic and comical, with speech and final tonic note from the band.

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

AVAILABLE
MARKS

27

or

- (b) Outline the main characteristics of musicals by George and Ira Gershwin. Refer to specific examples to illustrate your answer.

Answers may refer to:

- The developing style of their work, moving from the relatively lightweight earlier musical comedies to more structurally sophisticated and integrated later works such as *Porgy and Bess* (1935)
- Integrated works in which the songs advance the action
- Influence of jazz and black American music in the
 - Use of blue notes,
 - e.g. *Porgy and Bess* in which the opening scene is an evocative picture of a sultry evening on Catfish Row. An on stage pianist is playing a slow Blues and in the song ‘Summertime’ Gershwin writes a simple modal melody built around the descending minor 3rd that is characteristic of the Blues.
 - there are strong blues thirds on ‘sigh’ and ‘song’ in “I got rhythm” from *Girl Crazy*
 - Use of swing rhythm, e.g. ‘Summertime’
 - Use of portamento, e.g. ‘Summertime’.
 - Big band instrumentation
 - Use of syncopation
 - Use of 16 bar blues chord sequence in ‘Summertime’
- Harmonic style strongly influenced by late 1920s jazz, e.g. “I got rhythm” from *Girl Crazy*
- Use of stylised spirituals, e.g. *Porgy and Bess* ‘Oh I can’t sit down’ which features the syncopated loneliness rhythm prominently at the end of phrases; and six-part vocal textures in ‘Oh Doctor Jesus’ reference to the Pentecostal Church; use of pentatonic melodies
- Influence of the Romantic style. e.g. ‘Summertime’ is accompanied by lush strings and rich chromatic harmonies including augmented triads, added 6ths 7th, 9th and 13th chords to depict the mother’s love and experience.
- Influence of popular song, e.g. “I got rhythm” from *Girl Crazy* in which the chorus is in 32-bar (with an extension to 34 bars) popular song form with ‘middle eight’ based on a circle of fifths and “The man I love”, AABA from *Lady, Be Good!* and “Embraceable you” from *Girl Crazy* ABAC form
- Operatic style and continuous use of recitative in *Porgy and Bess*
- The strength of their individual songs such as ‘I Got Rhythm’ from *Girl Crazy* and ‘Summertime’ from *Porgy and Bess*.
- Use of musical motives for characters and ideas and development of motifs and melodies to communicate character’s changing circumstances and relationships and dramatic action, e.g.
 - “I got rhythm” from *Girl Crazy* in which much of the melodic content is developed from the initial four-note motif (“I got rhythm”), which is repeated, inverted, used in sequence, used on a monotone etc.
- *In Porgy and Bess*,
 - Porgy has a leitmotif containing a flattened third, and two related “loneliness” motifs; Gershwin’s changing use of the minor third interval from Porgy’s first “loneliness” motif
 - Sportin’ Life’s leitmotif contains a prominent tritone filled in chromatically as in ‘It Ain’t Necessarily So’
 - Crown’s theme is energetically syncopated

AVAILABLE
MARKS

- Bess is the only one of the six main characters that has no distinctive theme as she musically adapts to the man she is with – Crown, Porgy or Sportin’ Life, as if her fickle character is not capable of musical identity but instead must identify with his.
- building shows round the personalities and abilities of main performers, e.g. *Girl Crazy* the female belt voice of Ethel Merman and Ginger Rogers.

Content	[21]	
Structure and presentation of ideas	[3]	
Quality of written communication	[3]	27
	Total	54

AVAILABLE MARKS
27
54