

**Published Mark Schemes for
GCE AS Music**

January 2009

NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE) AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)

MARK SCHEMES (2009)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

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**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2009**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

FRIDAY 23 JANUARY, MORNING

**MARK
SCHEME**

1 Handel: *Come, Ever-smiling Liberty* from *Judas Maccabaeus*

- (a) Soprano; alto [2]
- (b) 6/8 [1] triple/duple $\frac{1}{2}$ [1]
- (c) • Rising $\frac{1}{2}$ fifth $\frac{1}{2}$
 • Rising $\frac{1}{2}$ falling $\frac{1}{2}$ scales $\frac{1}{2}$
 • Ornamentation $\frac{1}{2}$ trill [1]
 • Melisma $\frac{1}{2}$ in context $\frac{1}{2}$
 • High pitch $\frac{1}{2}$ for soprano $\frac{1}{2}$ near end of extract $\frac{1}{2}$
 (maximum [1] mark)
 • rising $\frac{1}{2}$ sequence $\frac{1}{2}$ [4]
- (d) [1] each for any two of the following points:
 • Imitation/counterpoint/polyphonic [2]
 • homophony/pairing of voices
- (e) (i) Baroque [1]
 (ii) Continuo; ornamentation; predominance of strings [1]

11

2 Herrmann: *The Knife*, from *Psycho*; *Blues*, from *Taxi Driver*

Extract A

[1] each for any five of the following points:

- High $\frac{1}{2}$ violins $\frac{1}{2}$ sul ponticello [1]
- Repeated $\frac{1}{2}$ glissando [1]
- Dissonant [1] chords $\frac{1}{2}$
- Steady/repetitive rhythm; syncopation/off beat
- Gradually lower pitch/lower instruments $\frac{1}{2}$; gradual layering of instruments/texture (at opening) $\frac{1}{2}$
- Falling pitch $\frac{1}{2}$ of bass $\frac{1}{2}$
- Strings only $\frac{1}{2}$
- Use of unison/octaves [1]
- Repeated $\frac{1}{2}$ staccato notes $\frac{1}{2}$ followed by sustained notes $\frac{1}{2}$
- Loud dynamics $\frac{1}{2}$
- Sustained $\frac{1}{2}$ final note $\frac{1}{2}$ in double bass $\frac{1}{2}$ [5]

Extract B

- Jazzy/blues style [1] improvisatory quality (especially at end) [1]
- Complex/jazzy harmonies $\frac{1}{2}$, use of 7ths/9ths etc. [1]
- Ornamentation $\frac{1}{2}$ jazz figuration $\frac{1}{2}$
- Bent notes $\frac{1}{2}$; blue notes $\frac{1}{2}$
- Trumpet $\frac{1}{2}$ introduction $\frac{1}{2}$
- Saxophone $\frac{1}{2}$ melody $\frac{1}{2}$
- Piano $\frac{1}{2}$ broken/spread chords $\frac{1}{2}$, decoration $\frac{1}{2}$, upper register $\frac{1}{2}$
- Hi-hat/cymbal $\frac{1}{2}$ on the beat $\frac{1}{2}$; brushes $\frac{1}{2}$ on drum kit $\frac{1}{2}$
- Double bass $\frac{1}{2}$ steady pulse/beat $\frac{1}{2}$
- Pause $\frac{1}{2}$, on discord $\frac{1}{2}$; moment of silence $\frac{1}{2}$
- Muted $\frac{1}{2}$ trumpet $\frac{1}{2}$ unaccompanied $\frac{1}{2}$
- String $\frac{1}{2}$ tremolo $\frac{1}{2}$, sustained $\frac{1}{2}$ chords $\frac{1}{2}$
- Slow tempo $\frac{1}{2}$

[5]

10

3 Tchaikovsky, Symphony No. 5, fourth movement, bars 472–504

(a) (i) Symphony

[1]

(ii) Use of orchestra without solo instrument(s), use orchestra $\frac{1}{2}$, no solo instrument $\frac{1}{2}$

[1]

(b) (i) Romantic

[1]

(ii) [1] for one of the following:

- Large/full/symphonic orchestra
- Strong/lyrical melody
- Prominence of brass/timpani

[1]

(c) • Major key

- 4/4 or 6/8 or 12/8 [1]; triplet rhythms [1]
- Symphony/full orchestra $\frac{1}{2}$
- Strong/lyrical melody $\frac{1}{2}$; passionate/triumphant/march-like style $\frac{1}{2}$

- rising $\frac{1}{2}$ sequence $\frac{1}{2}$
- falling $\frac{1}{2}$ scale $\frac{1}{2}$
- repetition $\frac{1}{2}$
- Melody $\frac{1}{2}$ played by strings $\frac{1}{2}$
- Brass $\frac{1}{2}$ countermelody $\frac{1}{2}$; fanfare-like figures $\frac{1}{2}$
- Contrary motion $\frac{1}{2}$ between melody and bass $\frac{1}{2}$
- Melody $\frac{1}{2}$ (repeated) by brass $\frac{1}{2}$
- Repetition/development $\frac{1}{2}$ at end of extract $\frac{1}{2}$
- Rising $\frac{1}{2}$ falling $\frac{1}{2}$ chromatic $\frac{1}{2}$ scales $\frac{1}{2}$ in strings $\frac{1}{2}$, in link passages $\frac{1}{2}$
- Chords $\frac{1}{2}$ on the beat $\frac{1}{2}$
- Timpani $\frac{1}{2}$ on the beat $\frac{1}{2}$ rolls $\frac{1}{2}$ at the end $\frac{1}{2}$ tonic $\frac{1}{2}$, dominant $\frac{1}{2}$
- Rallentando/ritardando/slows down $\frac{1}{2}$ at the end $\frac{1}{2}$
- Final $\frac{1}{2}$ perfect cadence $\frac{1}{2}$
- Modulation $\frac{1}{2}$ to the dominant $\frac{1}{2}$

[7]

11

4 Mozart, Symphony in G minor K550, first movement, bars 227–276

- (a) (i) Second subject/Theme 2 [1]
- (ii) Recapitulation [1]
- (b) (i) Flute/oboe/bassoon [1]
- (ii) Violin [1]
- (c) Dominant seventh; major = $\frac{1}{2}$ [1]
- (d) Perfect [1]
- (e) • Orchestra of strings, woodwind and horns [1], prominent use of wind [1]
- Dialogue $\frac{1}{2}$ between orchestral sections/instruments $\frac{1}{2}$
- Motivic $\frac{1}{2}$ development $\frac{1}{2}$
- Scalic passages [1]
- Emphasis on tonic $\frac{1}{2}$ and dominant $\frac{1}{2}$

| | | AVAILABLE MARKS |
|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| | <ul style="list-style-type: none"> • Perfect cadences [1] • Use of diminished $\frac{1}{2}$ sevenths $\frac{1}{2}$ • Use of dominant $\frac{1}{2}$ pedal $\frac{1}{2}$ • Use of trills [1], appoggiatura [1] • Use of balanced phrasing [1] | [5] 11 |
| 5 | Beethoven: Violin Concerto in D, Op. 61, third movement, bars 311–360 | |
| | (a) Third/last | [1] |
| | (b) Violin | [1] |
| | (c) Rondo | [1] |
| | (d) • Repetition $\frac{1}{2}$ of development of $\frac{1}{2}$ rondo/main theme/ motifs $\frac{1}{2}$; development of rondo theme motifs • Virtuosity $\frac{1}{2}$ in solo violin $\frac{1}{2}$, wide pitch range $\frac{1}{2}$ /high register $\frac{1}{2}$, chromatic $\frac{1}{2}$ scalar $\frac{1}{2}$ and semiquaver $\frac{1}{2}$ arpeggio $\frac{1}{2}$ figuration • Use of full orchestra/tutti $\frac{1}{2}$ • Solo/orchestra dialogue $\frac{1}{2}$ between soloist and orchestra $\frac{1}{2}$ • Chromatic $\frac{1}{2}$, syncopated $\frac{1}{2}$ figure in orchestra $\frac{1}{2}$ • Emphasis on tonic $\frac{1}{2}$, chord $\frac{1}{2}$, pedal $\frac{1}{2}$, • Repeated $\frac{1}{2}$, final $\frac{1}{2}$ perfect cadence $\frac{1}{2}$ • Dynamic contrasts; dynamic surprises ($\frac{1}{2}$ for general comment; [1] for specific instance), use of sforzando [1] • Solo violin plays unaccompanied $\frac{1}{2}$ in final bars $\frac{1}{2}$ • Timpani $\frac{1}{2}$ rolls $\frac{1}{2}$, tonic $\frac{1}{2}$ | [8] 11 |
| | Total | 54 |
| | | |

This is the Northern Ireland Council for the Curriculum, Examinations and Assessment General Certificate of Education, Advanced Subsidiary Level Music New Specification January 2009 Assessment Unit AS 2 Part 1, Test of Aural Perception.

1 Now look at Question 1.

Pause 1 minute

Here is the music for Question 1. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

2 Now look at Question 2.

Pause 1 minute

Here is the music for Question 2. You will hear extract A **four** times, followed by extract B **four** times, with pauses between hearings.

Here is extract A for the first time.

Pause 30 seconds

Here is extract A for the second time.

Pause 30 seconds

Here is extract A for the third time.

Pause 30 seconds

Here is extract A for the fourth and last time.

Pause 30 seconds

Here is extract B for the first time.

Pause 30 seconds

Here is extract B for the second time.

Pause 30 seconds

Here is extract B for the third time.

Pause 30 seconds

Here is extract B for the fourth and last time.

Pause 1 minute

3 Now look at Question 3.

Pause 1 minute

Here is the music for Question 3. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

4 Now look at Question 4.

Pause 1 minute

Here is the music for Question 4. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

5 Now look at Question 5.

Pause 1 minute

Here is the music for Question 5. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time, after which you will be allowed five minutes to check your answers before the examination ends.

Pause 5 minutes

This is the end of the recording.

Total 57:16

New
Specification



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2009**

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

FRIDAY 23 JANUARY, 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] The answer will contain irrelevant details in relation to the question 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

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

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 1 (a) Concerto grosso | [1] |
| (b) Concertino; ripieno | [2] |
| (c) Cello; harpsichord/organ | [2] |
| (d) Ritornello form | [1] |
| (e) F major (F = [$\frac{1}{2}$]) | [1] |
| (f) [$\frac{1}{2}$] each for up to sixteen of the following with a maximum of [2] available for each of the four motifs. | |
| <ul style="list-style-type: none"> • First motif (bars 1–2) [$\frac{1}{2}$] • Identification of instrument(s) <ul style="list-style-type: none"> – Based on notes of F major chord, tonic triad – Mainly quaver (some semiquaver) movement – Includes repeated motifs/repetition – Intervallic description • Second motif (bars 3–4) • Identification of instrument(s) <ul style="list-style-type: none"> – In generally stepwise movement – All semiquaver movement. Based on dominant (7th) chord • Third motif (bars 5–6) • Identification of instrument(s) <ul style="list-style-type: none"> – Related to first motif – Inversion of motifs from first idea – Based on notes of F major chord, tonic triad – Mainly quaver (some semiquaver) movement – Includes repeated motifs/repetition – Intervallic description • Fourth motif (bars 7–8) <ul style="list-style-type: none"> – Semiquaver movement – Based on primary chords – Intervallic description – Ends with perfect cadence – Trill on leading note | [8] |
| (g) Bars 9–10: | |
| <ul style="list-style-type: none"> • Solo instrument: violin | [1] |
| <ul style="list-style-type: none"> • Key: F major/tonic | [1] |
| <ul style="list-style-type: none"> • Other features: [1] each for any one of the following: mainly semiquaver movement; trill; continuo accompaniment | [1] |

| | | AVAILABLE MARKS |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----------------|
| Bars 13–14: | | |
| • Solo instruments: oboe [$\frac{1}{2}$]; violin [$\frac{1}{2}$] | [1] | |
| • Key: F major/tonic | [1] | |
| • Other features: [1] each for any one of the following: oboe plays material previously introduced by violin; violin plays oscillating semiquavers | [1] | |
| Bars 17–18: | | |
| • Solo instruments: flute [$\frac{1}{2}$], oboe [$\frac{1}{2}$] | | |
| • Key: C major/dominant | [1] | |
| • Other features: [1] each for any one of the following: repetition of material from bars 13–14; flute plays oboe’s previous part; oboe plays violin’s previous part | [1] | |
| Bars 21–22: | | |
| • Solo instruments: trumpet [$\frac{1}{2}$]; flute [$\frac{1}{2}$] | [1] | |
| • Key: C major/dominant | [1] | |
| • Other features: [1] each for any one of the following: repetition of material from bars 17–18; trumpet plays flute’s previous part; flute plays oboe’s previous part; an octave higher | [1] | 27 |
| Section A | | 27 |

Section B

Answer **one** question on your chosen area of study

Optional area of study: Chamber Music, 1750–1830

- 2 (a)** Describe in detail the typical four-movement structure used in chamber music of the period 1750 to 1830. Illustrate your answer by referring to specific movements.

Answers should refer to:

- The aspects of form and structure outlined below; and
- Specific movements to illustrate the points made.
- First, fast movement in sonata form
 - Details of exposition, development and recapitulation sections
- Second, slow, lyrical movement, using forms such as ternary or theme and variations
 - Ternary form outlines; variation techniques in movements using theme and variation form
- Third, dance-style movement, usually either minuet and trio or scherzo and trio
 - Use of repetition within minuet (or scherzo) and trio movements
- Fourth, fast movement, using forms such as rondo, sonata, or sonata-rondo
 - Rondo form outlines; the combination of elements of rondo and sonata forms to produce sonata-rondo form

Marks should be awarded proportionately across the four movements.

[21]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

Or

- (b)** Outline the development of the trio between 1750 and 1830. Refer to specific works to illustrate your answer.

Answers may refer to:

- Development of the genre from the mid eighteenth century from Baroque duo and trio sonatas

Scoring

- Piano trios (piano, violin and cello) and string trios (two violins and cello) composed most frequently
- Many instances of other combinations (e.g. Mozart's K498 for clarinet, viola and piano, or Beethoven's Op. 11 for clarinet, cello and piano); violin, viola and cello scoring
- Increasing independence of instrumental parts during the period
- Developing roles of instruments, e.g. increasingly melodic use of cello
- Increasing variety of textures used
- Relationships between instruments, e.g. use of piano to accompany other instruments, dialogue between instruments

Form

- Initial tendency to use three movements, structured in various ways
- Increasing dominance of the standard Classical four-movement scheme:
 - First, fast movement in sonata form;
 - Second, slow, lyrical movement; might be in ternary form or theme and variations;
 - Third, dance-like movement; minuet and trio or scherzo and trio
 - Fast finale; might be rondo, sonata or sonata rondo
- Many instances of other approaches to form and structure, e.g. Mozart's Divertimento K563, in six movements

Answers may mention examples by the following composers:

Haydn

- Baroque-style early piano trios
- Later piano trios with dialogue between violin and piano; imaginative formal and tonal schemes
- String trios dominated by the first violin, structured in three movements, patterned in various ways
- Baryton trios, intimate and modest in scale; in three movements

Mozart

- Piano trios with independent string parts; more complex and interesting role for cello (K502, K542, Divertimento K563)
- Trio for clarinet, viola and piano, K498

Beethoven

- Piano trios: Op. 1 trios, all in four movements; Op. 70 trios, contrasting joy and despair; 'Archduke' Trio, with broad melodies and some dance rhythms
- String trios: Op. 9 trios; after composing his first string quartet, Beethoven composed no further string trios

Schubert

- Two substantial piano trios, structured in four movements; fluid, varied textures, with some virtuosic writing
- Some string trio movements

[21]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

27

Optional area of study: Music for Solo Piano, 1825–1890

- 3 (a) Outline the contributions of Robert Schumann and Franz Liszt to the **character piece** repertoire. Refer to specific examples to illustrate your answer.

Answers may comment on collections and individual pieces such as:

Schumann

Suites, related in subject matter and/or musical themes:

- *Papillons* (a set of 12 short, dance-like pieces, using simple, sectional forms)
- *Carnaval* (a set of 21 pieces, many of them named after friends and colleagues of the composer. The musical cipher A-S-C-H appears prominently. The short pieces, mainly in binary form, are arranged to provide tonal coherence for the set as a whole.)
- *Fantasiestücke* (a set of eight pieces, a little broader in scope and more structurally self-contained. They alternate between the styles of the characters Florestan and Eusebius.)
- *Kreisleriana* (represents in music a literary character who alternated, like Schumann himself, between depression and rapture; virtuosity and lyricism in the music are often linked with the tonal areas of G minor and B flat major respectively)
- *Faschingsschwank aus Wien* (contains elements of sonata form but can also be viewed as a cycle of character pieces)

Sets of unrelated pieces:

- The *Novelletten* (here Schumann experimented with diverse textures and new approaches to small and large-scale form, with three- or five-part structures organised into binary forms)
- *Bunte Blätter* (generally unrelated pieces composed during the 1830s and 40s)
- *Albumblätter* (an alternative version of *Bunte Blätter*)

Larger-scale independent pieces:

- *Humoreske* (a good example of how he interlinked small and large scale structures: its many miniatures can also be understood in terms of four or five larger movements)

Liszt

- *Années de pèlerinage* (three collections of pieces evoking natural scenes or works of art. The effects Liszt recreates include thunderstorms, the singing of birds, running water, pastoral scenes, mourning and lamentation, heroic moments and tolling bells. Virtuosity, while present, is less important in the character pieces than in the études and rhapsodies. Each of the first two collections includes one much longer piece. In the second set, *Après une lecture de Dante* is a dramatic, virtuosic, sectional piece. The slow introduction features the augmented fourth of the 'diabolus in musica'; the succeeding sections are related by their use of four main themes and their transformations.)
- *Harmonies poétiques et religieuses* (a set of character pieces based on religious themes) [21]

Half of the marks are available for each of the two composers.

Structure and presentation of ideas [3]

Quality of written communication [3]

27

Or

- (b) Select a programme of **three** piano pieces, all by **one** of the following composers. Highlight ways in which these pieces are typical of the composer's solo piano style.

Chopin

Robert Schumann

Liszt

Answer should comment on three pieces, which may refer to:

Chopin

- Repertoire including scherzos, ballades, sonatas, nocturnes, impromptus, études, preludes, mazurkas, polonaises and waltzes
- Unique piano style drawing together elements of bravura and lyrical style
- Melodies either in balanced eight-bar sections, or more freely structured and continuously unfolding
- Diatonic harmonies with surface chromaticisms
- Use of either continuous, directional form, or sectionalised ternary form

Robert Schumann

- Repertoire including character pieces, sonatas, variations, études and fantasias
- Allusion to literary ideas; autobiographical elements; use of ciphers
- Piano style involving varied figurations and use of the sustaining pedal

- Fragmentary or ambiguous melody
- Rapidly changing or chromatic harmony
- Varied and ambiguous rhythms
- Use of short structures, grouped together in contrast or relationship

Liszt

- Repertoire including études, rhapsodies, character pieces, the sonata and arrangements
- Very virtuosic piano style; specific virtuosic techniques
- Development by means of thematic transformation
- Increasingly chromatic harmonic style

A third of the marks are available for each piece selected. [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

27

Optional area of study: The Musical, 1900 to Today

- 4 (a) Outline the main characteristics of the Broadway musical during the period 1919–1942. Refer to specific works to illustrate your answer.

Answers may refer to:

- Musical comedies, based on unrelated songs
- ‘Integrated’ shows, in which songs created mood, revealed character or advanced plot
- Use of contemporary popular song styles
 - 32-bar song form (generally AABA, sometimes ABAC)
 - Jazz and ragtime influences
- Popular dance elements
 - Dance band orchestral scoring
 - Prominent saxophone
 - Closely voiced and/or muted brass
 - Jazz-style or unobtrusive piano
- The roles of musical stars, e.g. Ethel Merman

Musical examples should be drawn from a range of works, which might include: *Show Boat, Anything Goes, Girl Crazy, Porgy and Bess, On Your Toes, Babes in Arms, The Cradle Will Rock* [21]

Structure and presentation of ideas [3]

Quality of written communication [3]

27

Or

(b) Outline how composers have used music to depict individual characters. Refer to specific examples to illustrate your answer.

Answers may refer to:

Use of musical motifs, e.g.:

- ‘Loneliness’ themes for Porgy in *Porgy and Bess*, using characteristic minor thirds, major seconds and syncopated rhythms; transformations of these themes in the ‘Buzzard Song’, ‘Bess, You Is My Woman Now’ and ‘Oh, I Can’t Sit Down’
- Sparkling ostinato used as a leitmotif for Valjean in *Les Misérables*
- Magnolia’s piano theme in *Show Boat*, reused and transformed frequently throughout the show

Characteristic use of musical elements, e.g.:

- Rhythmic characterisation of Reno Sweeney in *Anything Goes*: complex rhythms, with much syncopation and a recurring crotchet triplet figure, balanced with straightforward harmonies
- Use of melodic contour to portray the character of Jud in *Oklahoma*: e.g. recitative-like style and contrasting narrow and wider contours in ‘Lonely Room’

Musical numbers, e.g.:

- ‘Epiphany’ in *Sweeney Todd*: use of the ‘obsession’ motif, expressive dissonances, contour and style of the vocal line to dramatise Todd’s mental processes
- ‘Tonight’ in *West Side Story*: quintet in which the five principal characters express their anticipation of the evening to come, one by one and then simultaneously
- ‘You’re a Queer One, Julie Jordan’ in *Carousel*: Carrie’s even quavers and Julie’s dotted rhythms, used on the same tune, revealing elements of character

[21]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

27

Section B

27

Total

54

