
1.

You will hear **two** extracts of music, both love duets written by the same composer. You may wish to place a **tick** in the box each time you hear the extract.

EXTRACT 1	EXTRACT 1	EXTRACT 2	EXTRACT 2	5 MINS	EXTRACT 1	EXTRACT 2
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Answer questions (a-e) in relation to **extract 1 only**.

Question (f) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

| 20 |

First, you will hear an extract taken from the end of the song ‘*Oh happy we*’, from the musical ‘*Candide*’ by Leonard Bernstein.

The lyrics are printed below.

1. Soon, when we feel we can afford it, We’ll build a modest little farm.
2. We’ll buy a yacht and live aboard it, rolling in luxury and stylish charm.
3. Cows and chickens. Social whirls.
4. Peas and cabbage. Ropes of pearls.
5. Soon there’ll be little ones beside us; We’ll have a sweet Westphalian home.
6. Somehow we’ll grow as rich as Midas; We’ll live in Paris when we’re not in Rome.
7. Smiling babies. Marble halls.
8. Sunday picnics, Costume balls.
9. Oh, won’t my robes of silk and satin be chic! I’ll have all that I desire
10. Pangloss will tutor us in Latin and Greek, while we sit before the fire.
11. Glowing rubies. Glowing logs.
12. Faithful servants. Faithful dogs.
13. We’ll round the world enjoying high life; All will be pink champagne and gold.
14. We’ll lead a rustic and a shy life, feeding the pigs and sweetly growing old.
15. Breast of peacock. Apple pie.
16. I love marriage. So do I.
17. Oh, happy pair! Oh happy we! It’s very rare how we agree
18. Oh happy pair! Oh happy we! It’s very rare how we agree
19. Oh happy pair! Oh happy we! It’s very rare how we agree.

- a. State the **two** different **time signatures** heard in the following lines of the extract: [2] AO 3

[i] Lines 1-2, 5-6, 9-10, 13-14

7 / 4

[ii] Line 17 to the end of the extract

3 / 4

- b. Underline the pair of solo voices heard in the extract. [1] AO 3

SOPRANO & TENOR | SOPRANO & BASS | ALTO & TENOR | ALTO & BASS

- c. Tick ✓ **two devices** heard in the vocal writing. [2] AO 3

Device	Tick
Augmentation	
Ostinato	
Riff	
Sequence	✓
Stretto imitation	✓

d. Describe the use of **harmony** from line 17 to the end of the extract (refer to line numbers/lyrics in your answer). [2] AO 4

- Tonic and dominant harmonies
- Dominant pedal used throughout lines 17-19 apart from first and last bars (Line 17 'Oh happy we' and line 19 'how we agree')
- Perfect cadence line 19 on 'a-gree'

e. Explain the **structure** of the song and comment on the **tonality** in each section. (refer to line numbers in your answer) [3] AO 4

- AABAC structure, all sections Major except 'B' section which is in relative minor
- AABA or 32 song bar form (1 mark)
- C section at end 'coda' or similar (1 mark)
- A=Major, B= minor (relative) C= tonic Major again (1 mark)

f. Next, you will hear an extract from the ending of the song 'One hand, one heart' from the musical 'West Side Story' by Leonard Bernstein. Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10] AO 4

The lyrics for extract two are printed below.

1. Make of our lives one life
2. Day after day, one life
3. Now it begins, Now we start
4. One hand, one heart
5. Even death wont part us now. (Death won't part us now.)

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts:

- Tenor and Soprano soloists
- Both use harmony between voices (extract one only at the end)
- Major tonality is most common
- Diatonic harmonies
- Contrapuntal movement at end
- Both singers finish on a unison tonic note
- Both extracts have short simple melodic phrases based on four bars
- 3/4 time signature used in both extracts
- Vocals end with a Perfect cadence

Differences in Extract 2:

- 3/4 time signature only, no changes
- Higher key (Ab major, extract one is G major)
- Tempo much slower
- Extract starts with both singers in unison
- Repeated note idea in the melody in lines 1,2 & 3
- First three lines based on a simple melodic idea based around three and/or four pitches
- Vocal Range (tessitura) is higher
- Harmonies between voices 3rd's and 6th's from line 3
- Tenor has staggered entry on 'now we start'
- Tenor has melodic interest in line 5, soprano has upward scale from sub-dominant to tonic
- Range of dynamics used F to pp
- Strings accompaniment lines 1 & 2, violins sustained, cello with quaver movement
- Line 3 strings only tremolando
- Line 4 woodwind join on 'one hand' dotted minims (flute, 2 clarinets and bass clarinet) at the end of the line cello has two crotchet notes pizzicato
- Line 5 double bass joins strings and two clarinets.
- Line 5 slower than previous lines
- Music 'outro' 9 bars
- Violin solo featured very high range
- Use of tonic pedal note at the end through last 8 bars/IV,V-I cadence/V7-I chords used in instrumental below violin solo/A natural use in Eb chord creating Tri-tone/Augmented 4th
- Cello, Bassoon, clarinet and flute all have augmented 4th figure
- Pause on the last tonic major chord / Celeste added
- Rallentando penultimate bar

LEONARD BERNSTEIN / MARK SCHEME

AREA OF STUDY C / MUSICAL THEATRE

AO4

Use analytical and appraising skills to make evaluative and critical judgements about music

Band	Criteria
5	9-10 marks <ul style="list-style-type: none">• A highly perceptive answer which presents a highly convincing comparison of the extracts.• Material is structured effectively, including accurate use of appropriate musical vocabulary
4	7-8 marks <ul style="list-style-type: none">• A convincing answer which presents a comparison of the extracts.• Material is structured effectively, including accurate use of appropriate musical vocabulary
3	5-6 marks <ul style="list-style-type: none">• A generally secure answer, which presents some comparison of the extracts.• Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
2	3-4 marks <ul style="list-style-type: none">• An inconsistent answer, which presents a few comparisons of the extracts.• Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
1	1-2 marks <ul style="list-style-type: none">• A limited answer which presents few or no accurate comparisons of the extracts.• Material is not always well structured, and there is little or no use of appropriate musical vocabulary
0	0 marks <ul style="list-style-type: none">• Response not worthy of credit