

2.

You will hear **two** extracts of music both involving an ensemble 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 ‘*A weekend in the country*’, from the musical ‘*A little night music*’ by Stephen Sondheim.

The lyrics are printed below.

1. A weekend in the country, the bees in their hives,
2. the shallow worldly figures, the frivolous lives:
3. the devil’s companions know not whom they serve.
4. It might be instructive to observe
5. We’re off we are? We’ll take the car, We’ll bring champagne and caviar
(Charlotte, I’m thinking it out, Charlotte, there’s no need to shout)
6. We’re off and away, what a beautiful day, surveying each other while playing
croquet
7. Controlling our feelings while strolling the lawns and confiding our motives while
hiding our yawns
8. With riotous laughter we quietly suffer the season in town which is reason enough
for
9. A weekend in the country, how amusing, how delightfully droll!
10. A weekend in the country, while we’re losing our control
11. A weekend in the country, how enchanting on the manicured lawns
12. A weekend in the country with the panting and the yawns
13. With the crickets and the pheasants and the orchards and the hay
14. With the servants and the peasants we’ll be laying our plans while we’re playing
croquet for
15. A weekend in the country so inactive that one has to lie down
16. A weekend in the country where
17. We’re twice as upset as in (a weekend, are you sure you want to go and leave)
18. Town!

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

[i] Lines 1-4

.....

[ii] Line 9 to the end of the extract

.....

- b. Name the **solo instrument** that plays an ascending counter melody in line 15 and also a descending motif in line 18 [1]

.....

- c. Tick ✓ **two** of these statements which are correct. [2]

Statement	Tick
At line 17 there is a tonic pedal for 12 bars	
At line 17 there is a dominant pedal for 12 bars	
At line 17 there is a sub-dominant pedal for 12 bars	
There is a perfect cadence between lines 8 and 9	
There is a plagal cadence between lines 8 and 9	
There is an imperfect cadence between lines 8 and 9	

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d.

Describe the use of **tonality** in this extract (refer to line numbers in your answer).

[3]

e.

Describe the composer's writing for voices in this extract (refer to line numbers in your answer)

[2]

f.

Next, you will hear an extract from the ending of the song 'it's hot up here' from the musical 'Sunday in the park with George' by Stephen Sondheim. 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]

The lyrics for extract two are printed on the next page.

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[illegible]

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[illegible]