

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 |

2.

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] AOS3

[i] Lines 1-4 3/4

.....

[ii] Line 9 to the end of the extract 6/8

.....

- b. Name the **solo instrument** that plays an ascending counter melody in line 15 and also a descending motif in line 18 [1] AOS3

French Horn

- c. Tick **two** of these statements which are correct. [2] AOS3

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	

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

[3] AOS4

- Lines 1-4 Ab major vocal line but harmonised by Eb and Bb bass notes, suggesting a mixolydian mode on Eb (accept major or modal)
- Lines 5-8 F major
- Line 8 into 9 a perfect cadence into G major (modulation to a new major key)
- Line 15 modulation (up a semitone to Ab major)
- Line 17 a dominant pedal and a perfect cadence into line 18

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

[2] AOS4

- Syllabic writing throughout
- Lines 1-4 Solo tenor voice uses a wide range
- Line 5 Voices sing different parts overlapping (contrapuntal)
- Line 8 singing in harmonies
- Line 9-16 Unison singing
- Line 17 starts in unison, extra lines added
- Line 18 harmonised chord (six part)

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.

1. It's hot up here, it's hot and it's monotonous, I want my glasses! This is not my good profile, I hate this dress
2. It's hot up here, the soldiers have forgotten us, (don't you ever take a bath?) it's hot and it's monotonous, (don't slouch) he took my glasses (animals) I want my glasses! (it's good to be together again) Are you sure you don't like tall grass? (this is not my good profile) Nurse hand me my fan
3. And furthermore finding your fading is very degrading and God I am so hot!
4. Well, there are worse things than sweating by a river on a Sunday
5. There are worse things than sweating by a river, when you're sweating in a picture that was painted by a genius
6. And you know that you're immortal and you'll always be remembered even if they never see you
7. And you're listening to drivel and you're part of your companion, and your glasses have been stolen
8. And you're bored beyond endurance and the baby has no diapers and you're slouching, I am not
9. And you're out of all proportion and I hate these people
10. You never get a breeze up here and she's up here for ever
11. You cannot run amok up here, You're stuck up here in this gavotte
12. Perspectives don't make sense up here, it's tense up here forever
13. The outward show of bliss up here is disappearing dot by dot
14. And it's hot!

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:

- Syllabic setting
- Changes of time signature
- Major key
- Diatonic harmonies
- Modulation to another major key
- End with a perfect cadence
- Unison singing
- End with a harmonised chord with Tenors and sopranos very high
- Recitative style singing at times
- Build up to line 10 (extract 2) is similar to build up to line 9 (extract 1) very fast vocal lines to a unison passage with more clarity
- Overlapping of solo voices (contrapuntal)
- Tonic and dominant bass lines prevalent
- Use of pedal notes
- Mixture of soloist/ensemble/unison and harmonies in the vocal writing

Differences in Extract 2:

- Simple time not compound time at all
- Lines 1-3 vocal lines angular
- Syncopation in the accompaniment throughout
- Time signature changes for single bars in line 3, 9 & 14
- Extra chromatic notes added in the bass line
- Lines 10-14 chords contain added notes 4ths & 7ths (more complex harmonies)
- Accompaniment rhythm 5-9 suggestive of a drum rhythm 'rap style'
- Lines 12-14 lower auxiliary notes in the bass part before the 3rd beat of each bar
- ABC structure ('A' = Lines 1-3, 'B' = Lines 4-9, 'C' = Lines 10-14)
- Lines 5, 6, 7 & 8, Small vocal range of 3 notes in an 8 note semiquaver ostinato pattern shared between soloists
- Harmonically more complex with added 6th, 7th and sus chords
- Orchestration is not as rich and less 'traditional'
- Line 1 use of untuned percussion (wood block/temple blocks)
- Arco strings, accented on off beats
- Line 2 piano
- Line 3 tremolando strings and a cymbal roll added
- Line 5-9 accompaniment becomes sparse
- Extreme dynamics line 9 crescendo, line 10 subito piano, line 12 & 13 Fortissimo
- Use of silence at the end of line 13

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