

### 3.

You will hear **two** extracts of music both involving soloist(s) and chorus from the same musical. 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-d) in relation to **extract 1 only**.  
Question (e) 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

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First, you will hear an extract taken from the beginning of the song  
'Generations', from the musical '*Children of Eden*' by Stephen Schwartz.

The lyrics are printed below.

(Introduction)

1. Generation (generation)
2. Generation (generation)
3. Generations of Adam
4. Son follow father, birth follow birth, spread the people all over the earth
5. Mama tell daughter how boy follow girl, spread the people all over the wide,  
wide world
6. (Generations, procreations, all the nations multiplications)
7. Beget, begat, begot, begotten (generations of Adam)
8. Helping with the cattle and the kettle and the cotton (generations of Adam)
9. Generation (generation, procreations)
10. Generations of Adam
11. Generation (all the nations, multiplications)
12. Generations of Adam

- a. Underline the two types of voice that sing solo parts in this extract. [ 1 ] AOS3

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

- b. Tick **two** percussion instruments heard during the introduction. [ 2 ] AOS3

Percussion instruments	Tick
Agogo	
Bell tree	
Cabasa	✓
Claves	✓
Tambourine	
Wood block	

- c. Name the two chords used through the majority of the extract. [ 2 ] AOS3  
(Use roman numerals and/or chord names in your answer e.g. Chord IV and/or Sub-dominant)

First Chord: Chord I Tonic (C major)

Second Chord: Chord V Dominant (G major)

d.

On the score for this extract, there is a performance indication of 'Tribal dance feel'. Describe how the composer creates this through his writing for voices and accompanying instruments. Refer to line numbers in your answer.

[ 5 ] AOS4

- Introduction: Use of un-tuned percussion to start including authentic African sounds (Shekere)/Polyrhythms (cross rhythms syncopation/ostinato patterns)
- More non-traditional band/orchestral instruments used: Balfoni, marimba, cimbalom, claves, cabasa and conga drums
- Harmonically static, pedal chords of open 5<sup>th</sup>'s on tonic and dominant notes
- Line 1 & 2: Call and response between soloist and chorus, 'Generations' starts on offbeat each time
- Simple 4 note melodic ideas
- Line 3: 'Generations of Adam' simple diatonic descending (step wise) five note scale from dominant to tonic
- Line 4: Pentatonic melody
- Line 6: SATB chorus harmonise in 4<sup>th</sup>'s and 5<sup>th</sup>'s rather than 3<sup>rd</sup>'s and 6<sup>th</sup>'s
- Line 7: vocal line syncopation
- Rhythmic ostinato throughout
- Harmonic ostinato throughout

**[1 mark per relevant comment to a maximum of 5.]**

e.

Next, you will hear an extract from the ending of the song ‘*Children of Eden*’ from the musical ‘*Children of Eden*’ by Stephen Schwartz. 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 below.

1. Children of Eden, where is our garden
2. Where is the innocence, we can’t regain (once our eyes are opened)
3. Once eyes are opened, (must they harden) must those eyes harden
4. We’re lost in the wilderness, must we remain
5. (oh my precious) Children of (if you think of us) Eden, try not to blame us (Ah)
6. We were just human, to error prone (Ah)
7. Oh, Children of Eden, you will reclaim us
8. You and your children to come
9. Someday, you’ll come home

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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:

- Soloist and chorus
- SATB harmonies
- Major key
- Diatonic harmonies
- Soloist and chorus question and answer style at times
- Both use a descending scale from dominant to tonic in the solo vocal line ('generations of Adam' and 'Lost in the wilderness')
- Both extracts have short simple melodic phrases

### Differences in Extract 2:

- 3/4 time signature not 4/4
- Tempo much slower
- Extract starts with main melody (no introduction)
- Starts with choir not soloist
- SATB choir sing acapella
- Choir sing full triad of chords rather than open 5<sup>th</sup>'s mainly
- Choir sing and soloist adds vocal lines after, the opposite way around from extract 1
- Clear AABA structure
- Modulation in the 'B' section (line 5)
- Harmonically more complex with added 6<sup>th</sup>, 7<sup>th</sup> and sus chords
- Accompaniment of a more 'traditional' orchestration than extract 1 comes in at line 5
- Woodwind (especially flute) have prominent role in accompaniment
- Key change back to starting key for return of 'A' section (line 7)
- Orchestration much fuller, texture much thicker than before
- French horn joins accompaniment at end of line 6/ timpani marks dominant to tonic into modulation (Ab-Db)
- Line 9: a different harmony for each syllable: ( Eb/Gb, Fm/Ab, D/A, E/B, Db)
- 5 bar coda (outro) in 4/4
- All accompanying instruments loud dynamic (Guitar with distortion/crash cymbals piccolo on last note
- Subito piano with a crescendo to fortissimo (or similar)

### AO4

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

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