

3.

You will hear an extract from a musical theatre song, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

1. All the insults, and the names, the kicks, the tricks the vicious games to make a young man reach his prime.
2. They say he's weak, they say he's snapped a man who's scared, a man who's trapped when all a young man needs is time,
3. Let them try, with the thrill of the pack,
4. hold your breath, till the day he comes back.
5. Enough, no more, I don't give a damn, Why stay, what for? I know who I am,
6. A man above the lie that they live, A man who'll love when he's ready to give
7. But I'll come back one day, after ten years away
8. And they'll stop and they'll say, Look! Look!
9. Look it's Martin Guerre,
10. We need him here, no need to fear, never despair,
11. Yes! It's Martin Guerre
12. Back home at last, those from the past better beware
13. Strides through the town,
14. Laughs, waves them away.
15. They all think he must be the same
16. But by heaven they're sure to see there's more to Martin Guerre,
17. Than a name.

- a. Underline the **type of voice** heard in the extract.

[1] A03

BASS | BARITONE | TENOR

- b. Identify the **time signature** at [i] the start of the extract and [ii] from line 5 onwards.

[2] A03

i. 4 / 4

ii. 12 / 8

- c. Tick **one** box which most accurately describes the bass line in the opening two lines of this extract.

[1] A03

The bass line is chromatic	
The bass line moves by step	
The bass line uses a tonic pedal	✓
The bass line has triadic movement	

d.

Describe the **vocal writing** in the first two lines of the extract.

[3] A04

- Syllabic
- Parlando style/ speak singing
- Recitative style
- Monotone/Based on one note
- Centred on tonic note
- Uses same note as bassline
- Note changes on the word 'time' up a minor third

[1 mark per relevant comment to a maximum of 3.]

e.

Describe the use of **tonality** in this extract. Refer to line numbers and/or sections in your answer.

[3] A04

- Starts in minor (Bb minor)
- Line 3 tonic major (Db major)
- Line 4 modulation up a semitone and to the minor (D minor)
- Line 9 'new' tonic major (D major)

[1 mark per relevant comment to a maximum of 3.]

f.

Explain how the writing for the **accompanying instruments** heard in the extract helps to add to the dramatic content of the song. Refer to line numbers in your answer.

[4] AO4

- Line 1: Lower brass (trombones) and lower strings play semibreve notes (one note per bar) Timpani adds movement at the end of each bar, all on tonic note. Horns and lower strings play a descending 4 note idea (one per bar) gong added at the end of the line.
- Line 2: woodwind added, crescendo on the word 'time'
- Line 3: Cymbal roll, strings add quaver movement
- Line 4: ff chords at cadence point from Brass-before line 5 a 4 bar instrumental introduction (Horns melody with trombones an octave lower, string tremolando and timpani rolls)
- Line 5: violins play rhythmic pattern and double vocal melody
- Line 6: as line 5 with brass quavers at end/fanfare style brass
- Line 7: as above
- Line 8: cymbal roll on 'look' timpani plays at cadence into line 9
- Line 9: violins constant quavers (12 per bar) flute on 2nd and 3rd beats, drum without snare adds triplet crotchet rhythm on 3rd and 4th beat.
- Line 10: 5 note descending chromatic line trombone and lower strings with timpani
- Line 11: chromatic as before but horns added
- Line 13: horns add fanfare idea after 'town'
- Line 14: woodwind now playing constant quavers (12 per bar)
- Line 15: Horns playing long sustained notes (dotted minims) on 1st and 3rd beats, timpani dominant to tonic on 'they' and 'all'
- Line 17: on 'name' trumpets now play vocal melody from line 5 previously heard in violins.

[1 mark per relevant comment with line number to a maximum of 4.]

g.

Suggest a composer of this extract from the list below

[1] AO3

ANDREW LLOYD WEBBER | CLAUDE MICHEL SCHONBERG | STEPHEN SCHWARTZ