



1.

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. Raindrops on roses and whiskers on kittens,
- 2. Bright copper kettles and warm woollen mittens,
- 3. Brown paper packages tied up with strings,
- 4. These are a few of my favourite things
- 5. Cream coloured ponies and crisp apple strudels,
- 6. Door bells and sleigh bells and schnitzel with noodles,
- 7. Wild geese that fly with the moon on their wings,
- 8. These are a few of my favourite things.
- 9. Girls in white dresses with blue satin sashes.
- 10. Snowflakes that stay on my nose and eye lashes,
- 11. Silver white winters that melt into spring
- 12. These are a few of my favourite things
- 13. When the dog bites, when the bee stings, when I'm feeling sad,
- 14. I simply remember my favourite things and then I don't feel so bad.

(12 bar Musical interlude)

- 15. Raindrops on roses and whiskers on kittens,
- 16. Bright copper kettles and warm woollen mittens,
- 17. Brown paper packages tied up with strings,
- 18. These are a few of my favourite things

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| a. | Identify the time signature of the extract | [1] AO3 |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
| | 3/4 (accept 6/8) | |
| b. | Comment on the bassline between lines 4-5 & 8-9 and before line 15. | [3] AO4 |
| | Pizzicato Double bass/Cello Tonic and dominant (notes 1 & 5) First beat of each bar only [1 mark per relevant / comment to a maximum of 3.] | |
| C. | Name the compositional device heard during the 12 bar musical interlude Device: | [1] AO3 |
| | Sequence | |

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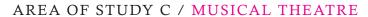


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d. Tick **one** box which most accurately describes the writing for voice in this extract

| It is written for a Mezzo soprano voice and is mainly melismatic | |
|------------------------------------------------------------------|---|
| It is written for a Contralto voice and is mainly syllabic | |
| It is written for a Mezzo soprano voice and is mainly syllabic | V |
| It is written for a Contralto voice and is mainly melismatic | |

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[4] **AO4**

- e. Describe the use of **harmony** and **tonality** in this extract. Refer to line numbers in your answer.
 - Starts in minor (Eb minor) 'tonic minor' Line 1
 - Eb major (tonic major) line 9
 - Eb minor (Tonic minor) line 13
 - Briefly tonicizes major keys in line 14
 - Line 14 'so bad' modulation to relative major (Gb major)
 - Musical interlude (8 bars of major/4 bars of minor) modulation
 - Line 15 Supertonic minor (F minor) music is up a tone from start of extract
 - Ascending 5 note chromaticism in line 14 before 'so bad' (also lands upon a Db7 chord and the added note creates a flattened 9th on top)
 - Some use of seventh chords (lines 2,3, 6,7, 11, 13, 14, 16, 17)
 - Use of added 6th chord each time on the word 'favourite' apart from in line 14

[1 mark per relevant with location/ comment to a maximum of 4.]

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- f. Describe the writing for the **accompanying instruments** heard in the extract.
 - Pizzicato strings violins (lines 1-4)
 - Double stopping in strings (lines 1-4)
 - Legato low strings (Cellos and Double basses)
 - Bassoon sustained note
 - · French horn muted
 - · Woodwind doubles vocal melody
 - Muted brass trumpets on 2nd and 3rd beats
 - Upper Strings legato melody in musical interlude, lower strings double stopping or divisi in open 5ths
 - Clarinet acciaccatura
 - Lower brass (Trombones) added mutes
 - Prominent bass line pizzicato

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

RICHARD RODGERS Pg. 4





AREA OF STUDY C / MUSICAL THEATRE

g.

| for this song. | |
|-----------------|--------------------|
| Composer: | [1] AOS3 |
| Richard Rodgers | |
| Date: | [1] AOS 3 |
| | |

1969

1959

1949

Name the **composer** and underline a suitable **date** of composition