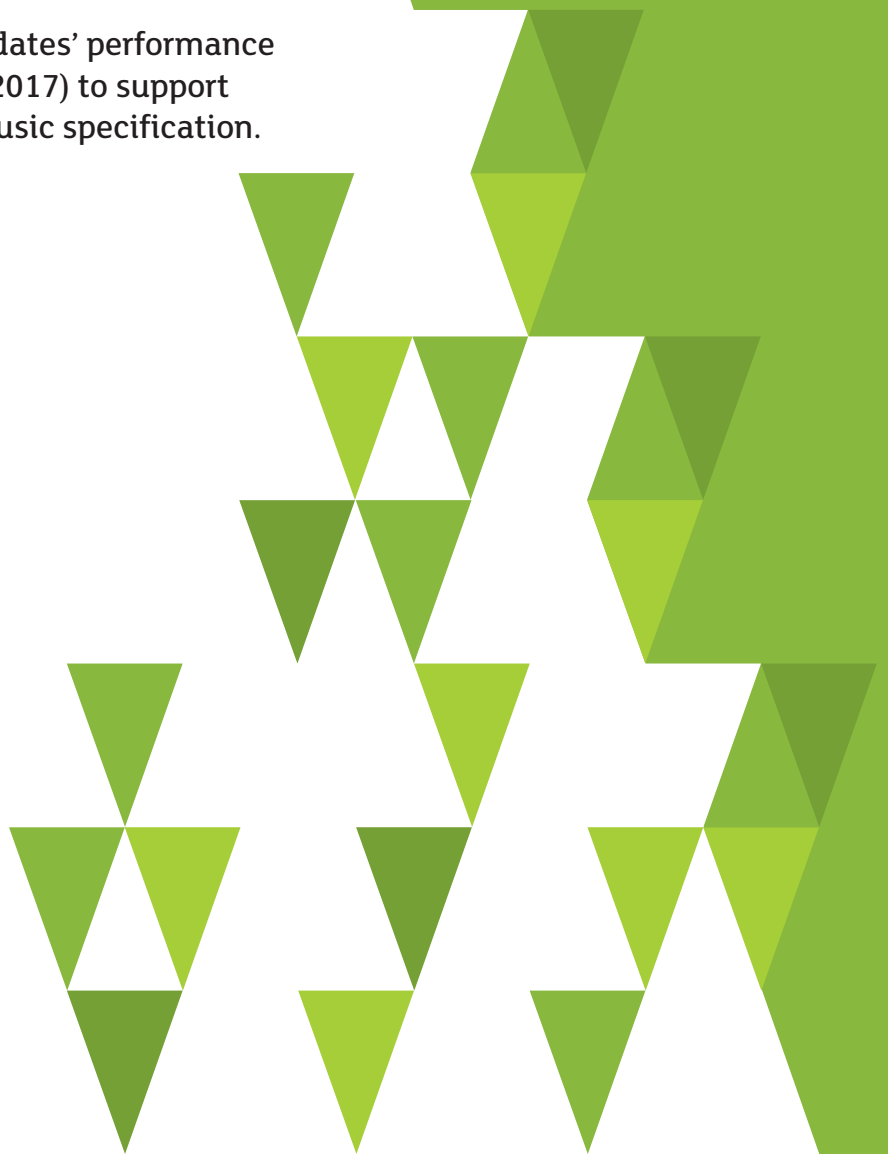


GCE



CCEA GCE AS  
Exemplifying Examination  
Performance  
**Music**

This is an exemplification of candidates' performance in GCE AS examinations (Summer 2017) to support the teaching and learning of the Music specification.



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# EXEMPLIFYING EXAMINATION PERFORMANCE

## GCE Music

### Introduction

These materials illustrate aspects of performance from the 2017 summer AS examination series of CCEA's revised GCE Specification in 2016.

Students' grade A responses are reproduced verbatim and are accompanied by commentaries written by senior examiners. The commentaries draw attention to the strengths of the students' responses and indicate, where appropriate, deficiencies and how improvements could be made.

It is intended that the materials should provide a benchmark of candidate performance and help teachers and students to raise standards.

For further details of our support package, please visit our website at [www.ccea.org.uk](http://www.ccea.org.uk)

Best wishes

A handwritten signature in black ink, appearing to read 'John Trueman', with a stylized flourish at the end.

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**GCE: AS Music**

**AS 3: Responding to Music  
Paper 1: Test of Aural Perception**

**Grade: A Exemplar**



**Q1** You will hear an extract from **one** of your set works. You will hear the extract **four** times with pauses between hearings.

The form of this extract is as follows:

**Solo 1      Tutti 1      Solo 2      Tutti 2      Solo 3**

**Q1a(i)** Name the key at the beginning and the key at the end of the first solo section

beginning of Solo 1 [1]

### Student's response

*D major*

**Q1a(ii)** end of Solo 1 [1]

### Student's response

*B minor*

**Q1b** Identify **two** melodic features of the opening theme. [2]

### Student's response

1. *descending sequencing*

2. *Repetition*

**Q1c** Identify **two** instruments playing the theme in the first tutti section. [2]

### Student's response

1. *Flute*
2. *Clarinet*

**Q1d** Identify the instrumental technique used by the accompanying violins in the second solo section. [1]

### Student's response

*Pizzicato*

**Q1e** Identify **one** new rhythmic feature of the second tutti section. [1]

### Student's response

*Cross Rhythms*

**Q1f** Identify **three** technical features of the solo violin writing in the third solo section. [3]

### Student's response

- 1 *Spacatto*
- 2 *Multiple Stopping*
- 3 *Staccato*



**Q1g** What is the form of the movement from which this extract is taken? [1]

### Student's response

*Rondo*

**Q1h** During which period was this work composed? [1]

### Student's response

*Romantic*

### Examiner's comments

(12 marks out of a possible 13)

Most questions are quite straightforward and are either right or wrong here and the candidate had only one incorrect answer. In part (b) the candidate gained the mark by specifying '*descending sequence*' and not just '*sequence*' to gain the mark. It is worth noting that the abbreviations are not accepted e.g. in part (d) '*pizzicato*' needs to be written out in full to gain the mark. '*Pizz*' is not an acceptable answer. In part (f) only technical features that are specific to the violin part are accepted such as '*spicatto*' and '*multiple stopping*'. '*Staccato*' is incorrect as it is a feature of the articulation.

**Q2** You will hear an extract from **one** of your set works.  
You will hear the extract **four** times with pauses between hearings.

The text is as follows:

1. This is the record of John,
2. When the Jews sent priests and Levites
3. From Jerusalem, from Jerusalem to ask him,
4. Who art thou?
5. And he confessed, and denied not;
6. And said plainly, I am not the Christ.
7. And he confessed, and denied not;
8. And said plainly, I am not the Christ.

**Q2a** Identify the type of solo voice singing in this extract. [1]

### Student's response

*Counter tenor.*

**Q2b** Identify the melodic device used in Line 3. [1]

### Student's response

*Ascending sequence.*

**Q2c** Identify the key and cadence at the end of Line 4. [2]

### Student's response

**Key** *Eb*

**Cadence** *Imperfect*

**Q2d** Identify **three** features of the setting of Lines 5 and 6. [3]

Circle your answers.

### Student's response

modulation to the relative minor

modulation to the subdominant

melisma

hemiola

suspension

plagal cadence

**Q2e** Describe the vocal setting of Lines 7 and 8. [4]

### Student's response

*SAATBB choir with solo counter tenor start homophonically to sing "And he confessed". This turns into polyphonic texture before blending into homophony fo'Christ'. Fugal or imitative enteries for 'And said plainly'. Repetion of text 'I am not the Christ' and with perfect cadence Modulation at end of line.*

**Q2f(i)** During which period was the music composed? [1]

### Student's response

*Baroque*

**Q2f(ii)** From which type of work is this extract taken? [2]

### Student's response

*Verse anthem.*

### Examiner's comments

(12 marks out of a possible 14)

In part (a) 'countertenor' or 'male alto' were the only answers accepted. 'Alto' without specifying that it is a male is incorrect. The candidate correctly identified the sequence as 'ascending', otherwise the mark would not have been awarded. In part (e) the candidate identified the texture correctly with precise reference to the text (line number also accepted). No credit was given to textures mentioned with no context. The candidate also correctly identified the type of ensemble as an SAATB choir, whereas many wrote SATB in error.

**Q3** You will hear an extract from **one** of your set works.

You will hear the extract **four** times with pauses between hearings.

The text is as follows:

1. My boy, Bill! (I will see that he's named after me, I will!)
2. My boy, Bill! He'll be tall and as tough as a tree, will Bill!
3. Like a tree he'll grow with his head held high
4. And his feet planted firm on the ground,
5. And you won't see nobody dare to try to boss him or toss him around!
6. No pot-bellied, baggy-eyed bully'll boss him around.
7. I don't give a hang what he does, as long as he does what he likes!
8. He can sit on his tail or work on a rail with a hammer, a-hammerin' spikes.
9. He can ferry a boat on a river, or peddle a pack on his back,
10. Or work up and down the streets of a town with a whip and a horse and a hack.
11. He can haul a scow along a canal, run a cow around a corral or maybe bark for a carousel,
12. Of course it takes talent to do that well.

**Q3a** Name the key at the beginning of the extract. [1]

### Student's response

*G major*

**Q3b** Describe the orchestral accompaniment to Lines 1–2. [4]

### Student's response

*A string cello counter melody join with a tonic/dominant. Chromaticism in the vocal line eg "Will Bill" coincides with diminished 7<sup>th</sup> in the accompaniment Fanfare like figure in the bran at the end of each line.*

**Q3c** Identify **three** melodic features of the vocal melody in Lines 3–5. [3]

### Student's response

1. *Descending chromatic motif*
2. *Repetition*
3. *Descending sequence.*

**Q3d** Identify **one** rhythmic feature of Line 6. [1]

### Student's response

*triplet crotchets*

**Q3e** Identify **four** harmonic features of Lines 7 and 9. [4]

### Student's response

1. *Billy sings on a monotone (D)*
2. *Tonic pedal*
3. *Alternating G maj and A maj chord form an ostinato*
4. *Music moves up a third at the end of line 8.*

**Q3f** Identify the metre in Lines 7–12. [1]

### Student's response

6/8

**Q3g** From which musical is the extract taken? [1]

### Student's response

*Carousel*

### Examiner's comments

(11 marks out of a possible 15)

To gain marks in part (b) candidates needed to identify the instrument as well as *where* they are playing or *what* they were playing. The candidate correctly identified the '*cello*' whilst also stating that it is playing a '*countermelody*'. The second mark being gained for identifying the tonic and dominant bass. No mark has been awarded for mentioning the fanfare as it has not been linked with the '*trumpet*'. In part (e) the candidate identified three correct features of the harmony ('*pedal*', '*music transposes up a third*' and '*alternating between G and A minor chords*'). The first answer, which is incorrect, does not state a harmonic feature.

**Q4** You will hear **two** extracts from a piece of instrumental music.  
You will hear Extract A **four** times with pauses between hearings followed by  
Extract B **four** times with pauses between hearings.

### Extract A

**Q4a** Identify the following musical features of Extract A. [2]

### Student's response

**Tonality** *Minor*

**Texture** *Polyphonic*

**Q4b** Identify the metre. [1]

### Student's response

3  
4

**Q4c** Which **two** of the following features can be heard in this extract? [2]

Circle your answers.

### Student's response

plagal cadence

suspension

triplet

tierce de Picardie

acciaccatura



**Extract B**

**Q4d** Identify **three** melodic features heard in Extract B. [3]

**Student's response**

1. *Rising sequence*
2. *Repetition of melody*
3. *Ornamentation heard (turn, mordent arricaturas)*

**Q4e** Which **two** of the following features can be heard in this extract? [2]

Circle your answers.

**Student's response**

plagal cadence      modulation to the relative major  
diminished chord      tonic pedal      ground bass

**Q4f** In which dance style is this extract?

Circle your answer.

**Student's response**

gavotte      gigue      minuet      waltz

**Q4g(i)** During which period was this extract composed? [1]

### Student's response

*Baroque*

**Q4g(ii)** Identify **two** features of the instrumental scoring to support your answer. [2]

### Student's response

1. *use of harpsichord*
2. *Predominant use of strings.*

### Examiner's comments

(10 marks out of a possible 14)

The questions on Extract A were quite accessible, with the candidate gaining full marks. In extract B the candidate stated that the sequence was rising to gain the mark. In part (g) it is essential to state that the *harpsichord* is the continuo instrument to gain the mark.

**Q5** You will hear **two** extracts from a piece of instrumental music.  
You will hear Extract A **three** times with pauses between hearings followed by  
Extract B **three** times with pauses between hearings.

### Extract A

**Q5a** Identify the metre. [1]

### Student's response

3  
4

**Q5b** Identify **four** melodic features of Extract A. [4]

### Student's response

1. *Flute has melody*
2. *Descending and Rising sequence*
3. *Melody in major key*
4. *Arpeggiatic quavers*

**Q5c** Identify the key at the end of Extract A. [1]

Circle your answer.

### Student's response

tonic

subdominant

dominant

relative minor

**Extract B**

**Q5d** Identify the ornament heard in Extract B. [1]

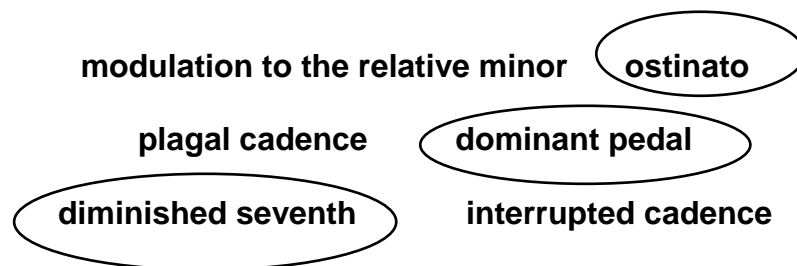
**Student's response**

*Trill*

**Q5e** Which **three** of the following features can be heard in Extract B? [3]

Circle your answers.

**Student's response**



**Q5f** Identify the type of work from which these extracts are taken. [1]

**Student's response**

*Solo concerto*

**Q5g(i)** Identify the period of composition. [1]

**Student's response**

*Classical*

**Q5g(ii)** Identify **one** each of the following features to support your answer. [2]

### Student's response

**Scoring** *use of woodwind (i.e. flute)*

**Texture** *Homophonic*

### Examiner's comments

(10 marks out of a possible 14)

In part (b) the candidate gained two marks for identifying the sequences as both rising and falling. In part (f) the candidate correctly identified the type of concerto as no marks would have been gained for simply identifying it as a '*concerto*'.



**GCE: AS Music**

**AS 3: Responding to Music  
Paper 2: Written Examination**

**Grade: A Exemplar**





## Section A

**Q1 Compulsory area of study: Music for Orchestra, 1700–1900**

**Vivaldi, Concerto in G for 2 mandolins, first movement, Bars 1–39**

Answer **all** the following questions using the score provided (see insert sheet).

**Q1a** What is the overall form of this movement? [1]

### Student's response

*ritornello*

**Q1b** During which period was this work composed? [1]

### Student's response

*Baroque*

**Q1c** Identify **four** melodic features of the opening theme in Bars 1–4. [4]

### Student's response

1. *anacrusis*
2. *conjunct scalar semiquavers*
3. *rhythmic motif of 2 descending semiquavers and a quaver*
4. *Repetition of quaver leaps and descending semiquavers.*

**Q1d** Identify **two** developmental techniques used in Bars 6–7. [2]

### Student's response

1. *inversion*

2. *repetition*

**Q1e** Identify the chord and its position/inversion in the following bars (e.g. E minor first inversion). [6]

### Student's response

Bar	Chord	Position/inversion
Bar 7 <sup>1</sup>	<i>D major</i>	<i>Second inversion</i>
Bar 9 <sup>3-4</sup>	<i>G<sup>7</sup></i>	<i>Root position</i>
Bar 11 <sup>3-4</sup>	<i>A<sup>7</sup></i>	<i>Root position</i>

**Q1f** Identify the key in the following bars. [2]

### Student's response

*Bars 9–10 <sup>1</sup> C major*

*Bar 16 G minor*

**Q1g** Identify **two** textural features of the solo writing in Bars 21–29. [2]

### Student's response

1. *Imitation between mandolins creating polyphony.*
2. *Mandolins play homophonically in parallel 3<sup>rd</sup>s (b.27)*

**Q1h** Identify **two** features of the string accompaniment in Bars 22–39. [2]

### Student's response

1. *Strings play in unison*
2. *Quaver ostinato with ascending sequence*

### Examiner's comments

(18 marks out of a possible 20)

Three out of the four melodic features correctly identified in part (c). The candidate needs to specify the type of leap to gain the final mark i.e. 'descending 4<sup>th</sup>' or 'descending 6<sup>th</sup>'. The candidate correctly identified all the chords in part (e). Many candidates struggled to gain the marks as they notated the seventh chords incorrectly. G7 chord contains the notes GBDF; this is different from a G major 7 chord (GBDF#) or G dominant 7<sup>th</sup> chord which is a dominant 7<sup>th</sup> chord in the key of G (DF#AC). In part (h) to gain the second mark the required answer must specify that the 'quavers' are 'continuous', 'running' or 'steady'.

## Section B

### Unfamiliar Score Analysis

#### Q2 Haydn: String Quartet in F, Op. 74, No. 2, Menuetto, Bars 1–41

Answer **all** the following questions using the score provided (see insert sheet).

**Q2a** Identify the key in the following bars. [2]

#### Student's response

*Bars 4–5 D minor*

*Bars 7–8 C major*

**Q2b** Identify the ornament which has been written out in the melody in Bar 7. [1]

#### Student's response

*Appoggiatura*

**Q2c** Identify the chord (e.g. B $\flat$  first inversion) in the following bars. [8]

#### Student's response

Bar	Chord	Position/inversion
Bar 12 <sup>3</sup>	<i>F<sup>7</sup></i>	<i>Root position</i>
Bar 14 <sup>3</sup>	<i>D<sup>7</sup></i>	<i>First inversion</i>
Bar 19 <sup>3</sup>	<i>C<sup>7</sup></i>	<i>Third inversion</i>
Bar 22 <sup>3</sup>	<i>G minor</i>	<i>First inversion</i>

**Q2d** The following motif first occurs in Bar 7.  
Comment on its presentation and development in Bars 27–36. [6]



### Student's response

*The motif (a written out appoggiatura) is first seen in bar 27 in the 1<sup>st</sup> violin part. It is then passed to the cello in the next bar in which the motif is inverted. There is repetition of the violin 1 and cello inversion in the following two bars. The 1<sup>st</sup> violin then plays a descending scale of the motif which is then passed in fugal style to the 2<sup>nd</sup> violin and viola who play in parallel thirds. This is followed by another inversion of the motif by the cello and viola in thirds in bar 36 the motif returns to the violins who play in sixths.*

**Q2e** Identify **two** new string timbres which are used in the final four bars of the extract. [2]

### Student's response

1. Multiple stopping (violin 2)
2. Pizzicato

**Q2f** Identify the cadence in Bars 40–41. [1]

### Student's response

*Perfect ( $V^7 - 1$ )*

## Examiner's comments

(20 marks out of a possible 20)

All keys and chords with their inversions are correctly identified in parts (a) and (c). In part (d) seven correct answers were given. Each answer was very specific identifying the instrument, bar number (where appropriate), if it was an inverted version of the motif and if it was presented in thirds or sixths etc. No abbreviation of instruments were used in this answer as they would not be accepted as this is simply copying from the score rather than interpreting the score i.e. vln is not accepted. The candidate did not get credit for stating that the cello and viola's inverted motif was in parallel thirds because it was 'compound thirds' or '10<sup>th</sup>s'. In part (e) the candidate again gave the full term for '*pizzicato*' rather than copying the abbreviation '*pizz*' which was not accepted.

## Section C

### Area of Study: Sacred Vocal Music (Anthems)

Answer **one** of the following questions.

**Q3a** Describe the variety of choral textures in Rutter's *For the beauty of the earth*.

### Student's response

*John Rutter's full anthem 'For the beauty of the earth' features a wide variety of choral textures to add excitement to the piece and draw emphasis upon the text. As this is an English anthem, the text (which is in English) is sacred and Rutter effectively uses voices to add focus to the sacred lyrics used.*

*In the first verse of this anthem, which is in B<sup>b</sup> major, Rutter only uses sopranos singing in unison. They sing the melody, featuring an ascending scalar motif in the first line, and a descending sequence, and the chorus, featuring sprightly syncopation on the phrase 'this our joyful hymn'.*

*After a brief instrumental interlude (repeating the introduction) the 2<sup>nd</sup> verse begins, also in the key of B<sup>b</sup> major. The full SATB choir are heard for the first time and sing in unison, before splitting into harmony in the 2<sup>nd</sup> phrase, creating a homophonic texture. The choral texture then becomes polyphonic as we hear imitative entries between the sopranos and tenors, and the altos and basses on the words 'hill and vale'. Rutter then emphasises the descending sequence on the words 'sun and moon and stars...' by passing it from the female voices (sopranos and altos) to the male voices (tenors and basses). The choir sing the chorus (beginning 'Lord of all...') homophonically in thirds and sixths. The final syncopated phrase is sung by sopranos and tenors in unison octaves, with altos and basses providing harmony.*

*The third verse of 'For the Beauty of the earth' is perhaps give a softer tone by remaining the drum hit from the accompaniment, adding emphasis to the harp playing ascending and descending arpeggios and by introducing the new, unrelated key of G major. In this verse, the tenors and basses sing the melody, while the sopranos and altos sing a descant, featuring imitation, diminution, syncopation on the words 'friends of earth' and ascending sequence, also beginning on 'friends of earth...'. This counter-melody descant is also melismatic in places such as 'joy of human love', contrasting to the largely syllabic word setting of this anthem. This descant continues into the chorus, in which the female voice split, while the male voices remain in unison.*

*The final verse of this anthem is given an exciting tone as it enters the new key of B major and sees the reintroduction of the drum hit to the orchestration*

accompaniment. This verse is sung by the full SATB choir with moments of both unison and homophonic texture. A new soprano descant is heard while the altos, tenors and basses continue tossing the melody in unison octaves. This new soprano descant features syncopation and octave leaps on the word 'ah' providing word painting. In the chorus, the choir sing homophonically, with singing in both thirds and sixths once again the sopranos and tenors sing unison on 'this our joyful hymn' over alto and bass harmony, this time in a cross rhythm due to the change to  $\frac{3}{8}$  time signature. The final phrase includes imitative, polyphonic treatment of the words 'our hymn' before a final homophonic choral setting of the words 'of praise' over a perfect cadence.

In conclusion, we can see that Rutter has used several different choral textures in his anthem 'For the Beauty of the earth' creating a contrasting and interesting setting of the words for each of the four verses.

### Examiner's comments

(15 marks out of a possible 15)

This question gained full marks as it covered almost all the main choral textures in Rutter's *For the Beauty of the Earth* in a very structured way with specific references to the text or verse/refrain numbers. The spelling and grammar was very good and there were only brief lapses into irrelevant detail. A brief introduction and conclusion was given. No marks are available for these. In this type of question it is preferable to discuss the textures methodically as they occur in the song just as the candidate has done. The points that were given credit are as follows:

- Sopranos sing verse one in unison;
- Verse two is sung by the full SATB choir in unison with the second phrase homophonic and the next phrase in imitation with reference to the text, 'Hill and Vale'.
- The refrain of verse two is full choir homophonically with the extra detail given in reference to parallel thirds and sixths.
- The males and females sing in octaves before the next verse (refrain of verse 2)
- In verse three the tenors and basses sing the melody and the sopranos and altos sing the descant (unison omitted from each point).
- Beginning of the third verse refrain the female voices split.
- Verse 4 the full choir start in unison and a soprano descant is added.
- In the refrain of verse four the choir sing homophonically
- The final homophonic perfect cadence.

All of these points are made with clear reference to the text or the verse/refrain.

or



**Q3b** Identify the main keys and harmonic features in the first section of Mendelssohn's *Hear my prayer* (up to the first entry of the chorus). [15]

### Student's response

*Mendelssohn's Hear my prayer begins in the key of G major. The organ accompanies throughout the piece. In the introduction there is a G major 7<sup>th</sup> arpeggio C,G,B,D C<sup>#</sup> with an E passing note, this is played over a G pedal notes. F natural is introduced shortly before the singer begins to create a G dominant 7<sup>th</sup> chord, resolving onto C major, however this is only a brief modulation to the subdominant as F<sup>#</sup> is reintroduced before the soloist begins to sing to bring it back to G major.*

*"Hear my prayer", this phrase is harmonised with chords from G major, "Do not hide", at the end of the first phrase of the text there is in imperfect cadence leading on to the next phrase which begins the same as the first, however, at "myself from my petition" there is a deviation with a modulation to E minor and a short circle of fifths before returning to the tonic key of G major with a perfect cadence.*

*Another arpeggio is played in the organ to link to the next section but B natural is replaced with B<sup>b</sup> to quickly modulate to the tonic minor. G minor, for "Take heed for me". This is followed by an unexpected side step to E<sup>b</sup> major for "see how in prayer I mourn to thee".*

*On the repetition of these words there are a number of features for example a diminished seventh chord to emphasise 'mourn'. In this section a sense of uncertainty is created through the uses of dissonance and tonal instability, for example 'I have no guide', is painted harmonically through the use of a descending E chromatic scale and tritons in the accompaniment. More uncertainty is created with 'before me all is lost', as the organ has a chromatically ascending bass line. Frequent diminished chords have been used, without resolving, to illustrate the text. After a long pause on 'guide', the music immediately returns to the original key for 'Hear my prayer'*

*The last 'Hear my prayer' before the chorus enters has been rhythmically augmented and so uses different harmony. 'O God' is set to a long pause with a D7 chord in the organ which the soloist then outlines which leads into the first entry of the chorus.*

## Examiner's comments

(15 marks out of a possible 15)

The main keys and harmonic features were clearly laid out within a very well structured answer with very few errors in terms of spelling and grammar and very little irrelevant detail given. The only incorrectly identified detail given was the key (which is not E minor) before the circle of fifths.

The candidate discussed the appropriate features chronologically as follows:

- The overall tonality of G major was given
- Features of the introduction such as tonic pedal and the mention of a brief modulation to C major
- Clear examples of imperfect and perfect cadences and reference in context to the circle of 5<sup>th</sup>s.
- Keys such as G minor and E flat major were identified in the correct context.
- Tonal uncertainty was discussed in context in terms of the tritone and the chromatically rising bassline.
- Chords such as the diminished 7<sup>th</sup> and the D7 were both discussed in context.

## Section D

### Area of Study: Secular Vocal Music (Musicals)

Answer **one** of the following questions.

**Q4a** Comment on the use of the soloist and the chorus in 'Ol' Man River' from *Showboat*.

### Student's response

*"Ol' Man River" is a key song from the musical "showboat" with music by Kerr and lyrics by Hammerstein. It is about a showboat called the "Lotton Blossom" which provides entertainment for white people on the Mississippi and their idea is the backdrop for the whole musical. It features a bass soloist – Joe a black dockworker along with TTBB male chorus. A range of different vocal textures are heard creating a strong powerful contrast between solo and choral textures.*

*The first theme which is narrative and sets the scene is initially presented by Joe as bass soloist. It lectures a narrow vocal range of almost one octaves and is marked a 'lento' tempo but moves on briskly due to quaver and semiquaver rhythms. The main melodic fractures include scalic/conjunct movement descending sequence and repetition. It features balanced phrasing and is harmonised over simple primary triads the second theme which represents the constant flow of the river, is also presented by Joe as soloist which shows his importance. It is very expressive and memorable as part of this musical due to motifs from this melody being used in other works throughout the musical. It also features a gentle syncopation in the second half of each bar which may reflect the constant flow and strength of the river. The melody is still harmonised with primary triads but is now based on the pentatonic scale which represents the folk-like nature. This melody also extends down to the true low bass register and when it extends upwards for dramatic effect the vocal range is almost two octaves. The third theme is again presented by Joe as bass soloist. It is a very repetitive melody which represents the ongoing toil and hardship of use for the dockworkers. It features repetition and descending sequence which are a powerful example of word painting. Theme two then returns with another dramatic rise in pitch and the addition of chord brass which creates a strong ending to Joe's opening solo section. Theme one then returns with the use of bang to double the melody, politically incorrect language and a 3+3+2 vamp-like accompaniment which provides a contrast to the previously more sustained accompaniments. Theme three then returns with the first entry of the TTBB chorus in unison. This is strong as they are singing about how unfairly treated they all are and the addition of a visiting counter melody adds to this. This is very appropriate time to introduce the chorus for the first time. Theme one then returns with just Joe along with the use of added note chords to create a 'bluery' and folk-like feel to this section. After a brief orchestral link, theme two is sung by the homophonic TTBB choir (the melody is sung by 1<sup>st</sup> basses). Joe then adds to this texture with a countermelody at the ends of phrases creating a melody-dominated homophony*

*which is a very strong contrast of vocal setting and good use of chorus. A definite 'bluery note' then leads to a final emphasis of their life of hardship in theme three. The chorus is used on a contrast in a way as they have a 4 part repeated 1 bar ostinato over a tonic pedal in the second basses while Joe sings the melody. Finally, theme two returns with Joe singing the melody an octave lower than the first basses, resulting in a powerful homophonic texture and strong unity as all the dockworkers are united together in a triumphant ending of the song. It ends unusually but very strongly with a plagal cadence.*

*Overall, the soloist mainly features but the use of the chorus in a range of settings adds drama and reinforces the feeling of sadness at the racial inequality and how the black dockworkers were treated.*

### Examiner's comments

(10 marks out of a possible 15)

This was not a top band essay. The candidate displayed a good knowledge of the work with good reference to the song. To gain a higher mark detailed comments were needed with specific reference to the soloist and chorus rather than the unnecessary analytical detail discussing features of the melody and instruments. The introduction is unnecessary as it does not address the question. The candidate gained credit as follows:

- Identification of Joe as the soloist and that he presents the main themes.
- The use of the male chorus who enter singing the third melody in unison
- Joe adds a decorative solo at the end of each phrase of the choral reprise of the second melody
- Joe sings the third melody while the chorus hum alternating harmonies.

Details omitted include:

- the texture of the choral reprise of the second melody and details of who is singing the main melody at this point;
- who is singing the tonic pedal when the third melody returns and
- details of which melody is being sung when Joe doubles the first basses are omitted.

**or**

**Q4b** Identify the main musical motifs in the ensemble 'One Day More' from *Les Misérables*. [15]

### Student's response

*In the ensemble 'One Day More' from the end of the first act of 'Les Misérables', Schonberg and Bovolil successfully present and develop several musical motifs.*

*The first (and most prominent) motif heard is Val Jearis leit motif, which is composed of shimmering descending semiquaver arpeggios which are first hand heard in the flute, violins and right hand keyboard. This leit motif is heard in another song in the musical, 'Who Am I' and is heard at various moments in this vocal ensemble. The leit-motif is removed from the orchestration at Eporine's entrance, and is reintroduced at Javert's entrance, and in the final polyphonic section of the ensemble in the new key C major.*

*Another musical motif heard in the first section of this piece is the 'Who Am I' motif – a motif composed of two descending quavers and a crotchet which spans the interval of a perfect fourth. Val Jean sings this to the words 'one day more' although this motif is linked to the song 'Who Am I'. This is due to the contrafactual setting of this musical, in which motifs are heard in several songs, and overlap. This motif is repeated by Javert later in the ensemble. Many motifs in this piece are based upon the perfect 4<sup>th</sup>, such as the falling perfect fourths in the Thénardiens' melody line.*

*Another musical motif, which is first heard in the introduction to 'One Day More' is the descending A major minim scale played in the left hand keyboard. This descending bass scale ostinato is continued up until Eponine's entry, where it is replaced by syncopated string and piano chords. However, the descending scale motif is reintroduced at Javert's entry and in the final polyphonic section of the piece in the new key of C major.*

*The second character to enter the texture is Marius, joined by Cosette. Their melody also features musical motifs, including dotted rhythm taken from the song 'I Dreamed A Dream' from earlier in the musical, the use of triplets and of scotch-snap rhythms in the melody line. Eponine's melody also features dotted rhythm and is also taken from the song 'I Dreamed A Dream'. This melody also includes a descending sequence on the phrases "one more day all on my own" and "what a life I might've known". The descending sequence is another motif frequently used in this ensemble as Valjean's opening lines also includes a descending sequence, as well as Enjolras' melody.*

*Recitative- like melodies are also used as a repeated motif in this piece as both Val Jean and the Thénardiens' have recitative-like, syllabic melody with a small vocal range. Upon Enjolras' entry, a military style motif is created by the use of a snare drum, cymbal crashes and cymbal crashes, which are also heard in the choral repeat of the military style section in which the chorus is split into 2 groups.*

*The dotted rhythm motif is contrasted by the use of repeated quavers in Javert's vocal parts.*

*In conclusion, we can say that Schonberg has employed and interwoven several musical motifs into the ensemble 'One Day More'.*

### Examiner's comments

(15 marks out of a possible 15)

This question also gained full marks. There is a brief introduction and conclusion which did not gain marks. The musical motifs were generally clearly identified and the description was specific and accurate. In this type of question it is appropriate to identify each motif followed by a musical description. Development and use of the motifs is not relevant and therefore did not gain any marks.

Credit was given to this candidate for the following:

- Scoring of the opening motif and the link to 'Who am I?'
- The identification of the 'One Day More' motif with the rhythmic description and intervallic outline.
- The use of falling perfect fourths in the Thénardiens motif.
- The descending minim scale from the introduction and the scoring.
- The identification of the 'I Dreamed a Dream' motif along with three rhythmic features (dotted rhythm, scotch snap and triplets).
- Javert's repeated quavers.

The spelling and grammar in this piece of extended writing was accurate and the structure was easy to follow.





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