



Rewarding Learning

ADVANCED
General Certificate of Education
January 2012

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

THURSDAY 19 JANUARY, AFTERNOON

**MARK
SCHEME**

Written Examination

Context for Marking

Each answer should be marked out of **30** marks distributed between the three criteria as follows:

Criterion 1 – content focused

Knowledge and understanding of the area of study applied to the context of the question. [24]

Criterion 2 – structure and presentation of ideas

Approach to the question, quality of the argument and ideas. [3]

Criterion 3 – quality of written communication

Quality of language, spelling, punctuation and grammar and use of appropriate musical vocabulary. [3]

Marking Process

(1) Knowledge and understanding of the area of study applied to the context of the question

Marks should be awarded according to the mark bands stated below.

Marks

[1]–[6]	The answer is limited by insufficient breadth or depth of knowledge and may contain irrelevant or incorrect details in relation to the question.
[7]–[12]	The answer displays some breadth but limited depth of knowledge of the area of study. There is some attempt to relate the content of the answer to the context of the question but there may be insufficient reference to appropriate musical examples.
[13]–[18]	The answer displays a competent grasp of the area of study in terms of both breadth and depth of knowledge with appropriate musical examples to support points being made or positions taken. At the lower end of the range there may be an imbalance between breadth and depth of knowledge and understanding.
[19]–[24]	The answer displays a comprehensive grasp of the area of study in terms of both breadth and depth of knowledge and understanding with detailed relevant musical examples and references to musical, social, cultural or historical contexts as appropriate.

(2) Structure and Presentation of Ideas

Marks should be awarded according to the mark bands stated below.

Marks

- [1] The answer will contain irrelevant details in relation to the question and/or lack a coherent structure.
- [2] There is some attempt to relate the content of the answer to the context of the question. Ideas and/or arguments are expressed clearly. The answer may not be wholly satisfactory in terms of structure and/or presentation.
- [3] There will be evidence of a thoughtful approach and of the candidate's ability to comment perceptively on the music. Comments, ideas and arguments will be well organised, well-structured and presented.

(3) Quality of Written Communication

Marks should be awarded according to the mark bands stated below.

Marks

- [1] There is limited attention paid to spelling, punctuation and/or grammar.
- [2] Spelling, punctuation and grammar are mostly correct and there is an attempt to use an appropriate musical vocabulary.
- [3] Spelling, punctuation and grammar are of a consistently high standard and an appropriate musical vocabulary is used.

Section A

AVAILABLE
MARKS

1 Compulsory area of study: Music for Orchestra in the Twentieth Century

Bernstein: *Symphonic Dances from West Side Story*, Bars 545–568

Answers in italics are not creditworthy as stand-alone answers. Where applicable, answers without words in bold are not creditworthy.

(a) A¹ [1]/A [$\frac{1}{2}$] B [1] [2]

(b) (i) Cha-Cha [1]

(ii) *three* [$\frac{1}{2}$] (repeated) quavers [$\frac{1}{2}$] [1]

(iii) Bar 554 [1] 562 [1] [2]

(iv) maracas/piano [1]

(c) G (major) no credit for tonic [1]

(d) tritone/augmented fourth semitone/**minor** second [2]

(e) Bar 562 F sharp minor [2]

Bar 565 B minor [1] seven [1] [2]

Bar 567¹ A (major) [1]

(Deduct half marks available if answer includes incorrect additional content, e.g. A⁷ = [$\frac{1}{2}$])

(f) up to [5] available as follows:

- acciaccaturas (no credit for ornamentation or grace notes)
- descending [$\frac{1}{2}$] stepwise/conjunct [$\frac{1}{2}$]
- repeated [$\frac{1}{2}$] three-note motif [$\frac{1}{2}$] extended to four notes [$\frac{1}{2}$]
to include E [$\frac{1}{2}$] *then D* [$\frac{1}{2}$]
- anacrusis/begins on/with upbeat
- *shifting* [$\frac{1}{2}$] accents [$\frac{1}{2}$]
- syncopated [1]
- staccato [$\frac{1}{2}$] and tenuto [$\frac{1}{2}$] (articulation) [5]

(g) up to [10] available as follows:

- *finger* [$\frac{1}{2}$] cymbals [$\frac{1}{2}$]
- soft hammers [$\frac{1}{2}$] on vibraphone [1]
- harp [$\frac{1}{2}$]/*cello/viola* [$\frac{1}{2}$] harmonics [1] spread chords [$\frac{1}{2}$]
broken chords [$\frac{1}{2}$]
- use of pizzicato (no credit for plucked) [$\frac{1}{2}$] **triple/multiple**
stopping/strumming effect [$\frac{1}{2}$]
- staccato [$\frac{1}{2}$]
- *solo* [$\frac{1}{2}$] bass clarinet [$\frac{1}{2}$]
- tambourine [$\frac{1}{2}$] *emphasising the off beat* [$\frac{1}{2}$]
- maracas [$\frac{1}{2}$] *emphasising the cha-cha* [$\frac{1}{2}$]
- **high** snare drum [1] (no credit for snare drum)
- celeste [1]
- high pitched/register piano [1] *chords* [$\frac{1}{2}$]

- (three) **solo** cellos [1]
- three flutes [$\frac{1}{2}$] and piccolo [$\frac{1}{2}$]
- use of mute [$\frac{1}{2}$] on **solo** violin [$\frac{1}{2}$]
- **solo** oboe

[10]

Section A

AVAILABLE MARKS	
	30
Section A	30

English Secular Vocal Music, 1580–1620

- 2 (a) Comment on the main characteristics of Weelkes's English Secular Vocal Music. Refer to specific works to illustrate your answer.

Answers should refer to the following:

Output/general style

- Weelkes's originality and remarkable success in the fields he explored as a pioneer
- a fondness for light madrigals and balletts which reveal how he was indebted to Morley; his more serious output and style is indebted to the Italian composer Marenzio
- element of humour e.g. *Three virgin nymphs* and *The nightingale*
- supreme writer of balletts, e.g. *Sing we at pleasure* as he, in some cases, developed Morley's ballett style and in others, seems less Italianate and more intricate; Weelkes brought to the ballett sharper contrasts, a concentration of themes and a wider expressive range, e.g. *Hark all ye lovely saints*
- he contributed the well known *As Vesta was from Latmos Hill descending* to the *Triumphes of Oriana* anthology collection edited by Morley
- his volume of madrigals for five/six voices reveals Weelkes' recognition of the strongly instrumental idiom of his counterpoint as on the title page he wrote 'apt for viols and voices'
- his ayres for three voices are characterized by:
 - little counterpoint and often two of the three voices move in thirds or sixths
 - the melodic interest lies in the top voice
 - makes use of extended sequences based on very short melodic fragments
 - all these ayres are short and many are simple binary structures
 - they reveal the influence of the Italian madrigal, e.g. *Aye me alas* and also a strong English flavour

Word setting/word painting

- his wealth of imagination and expression of his ideas especially with texts of contrasting feelings and images, e.g. *O care thou wilt despatch* and *Thule the period of cosmography*
- some of his most graphic word painting and depiction of the text is in five/six part tutti passages:
 - multiple melismas and intertwining thirds portray 'a thundering fight' in the madrigal *Like two proud armies* and
 - 'the sulphureous fire' of the volcano Hecla in *Thule the period of cosmography*, a setting of a text whose catalogue of wonders reported from the newly discovered parts of the world allows Weelkes to compose a succession of musical images.

Form and structure/texture

- he used a range of textural and repetitive devices to articulate the structure including an element of ritornello; at times he inserted triple-metre sections into some duple-time madrigals to clarify the structural divisions, e.g. *On the plains, fairy trains* uses triple metre

on the words 'now they dance, now they prance' and for the whole of the second fa-la-la refrain

- developed in some of his madrigals a contrapuntal style, e.g. *To shorten winter's sadness* which features a contrapuntal fa-la-la with strong rhythmic contrasts after a chordal verse; his madrigals for five/six voices reveal further development of his contrapuntal style, e.g. the concluding section of *As Vesta was* with its elongated augmentation in the bass line
- in his madrigals for 5 and 6 parts he was able to exploit the richness of a six-part texture for long stretches of a madrigal, e.g.
 - *Like two proud armies* opens with over twenty bars of six part tutti
 - he exploits the unusual SSATBB scoring to produce divided-choir effects between SAB and STB closely overlapping so as to conjure up a battlefield encounter
 - the five-part madrigal *Cold winter's ice* shows how Weelkes explored more intimate groupings of voices and contrast between upper and lower voices, e.g. the opening SAT answered by the ATB.

Harmony

- bold and original use of harmony, e.g. in *Thule, the period of cosmography/The Andalusian merchant*
 - C minor of the passage 'sulphureous fire' is especially effective after the predominant Eb and Bb major tonality of the music up to this point
 - at the words 'these things seem wondrous' Weelkes writes an impressive harmonic progression through keys related to Eb – Db, Ab, C minor, G, Bb minor, F and Bb with strong falling fourths in the bass
- he was one of the first to use chromatic chords freely and an example of his expressive use of chromaticism is in *Cease sorrowes now*; in part II of *Thule, the period of cosmography/The Andalusian merchant* he uses chromaticism at the words 'how strangely Fogo burns'; also harmonic treatment, use of diminished triads and chromaticism in *O care thou wilt despatch me/Hence care, thou art too cruel*
- ability to write strong passages using the simplest and purest harmony when appropriate, e.g. his broad diatonic style is seen in his *Like two proud armies* and *Mars in a fury*.

Specific examples may be drawn from the following:

- 1597 First collection: Madrigals for three, four, five and six voices
- 1598 Second collection: Balletts and Madrigals for five voices
- 1600 Madrigals of five and six parts
- 1608 Ayres for three voices

[24]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

30

or

- (b) Choose **three** of the following composers and comment on **one** madrigal by each composer chosen.

Gibbons Farmer Bennet Kirbye Byrd

Answers should detail **three** madrigals, such as the following, with a maximum of eight marks available for each madrigal chosen and discussed:

Orlando Gibbons

Works include: *The silver swan*, *Dainty fine bird*, *What is our life?*

The silver swan

- scored for five voices, SATTB
- based on the much earlier Italian madrigal by Arcadelt
- philosophical text 'more geese than swans now live more fools than wise'
- tonic key of F major with brief modulation to the dominant C major
- it is a mixture of homophonic and imitative music with suspensions in the alto at cadence points and little chromaticism
- some word painting, for example, as on 'leaning her breast' with its musical 'lean' from the weaker second beat of the bar through to the tied note on the stronger third beat of the bar
- 'death' depicted by an augmented triad Eb G B
- a new line of text 'farewell all joys' for the repeat of this final section of music
- use of descending sequence on 'thus sung her first and last'

John Farmer

He was influenced by Morley's light madrigal style and he composed a set of English madrigals in 1599 for four voices which contains 17 pieces, the last of which is for eight voices. His contribution to *Triumphes of Oriana* – is *Fair nymphs I heard one telling*

His most famous madrigal is *Fair Phyllis*

- unpredictable consecutive voice entries, e.g. 'the shepherds knew not' – there is a longer gap between the second, alto and third, tenor entries) perhaps with alternating on and off beat entries that give each entry differently stressed words and syllables (on 'after her lover')
- metrical changes from duple to triple metre resulting in a triplet effect for two bars only followed by a single duple-time and then six more triple time bars for the words 'fell a kissing' – overall a more complex rhythmic approach than is usually found in such changes of metre.
- effective word painting, 'up and down he wandered' has regular vocal entries over an extended setting of the line – the first entries are based on downward rather than upward movement
- opening line 'Fair Phyllis I saw sitting all alone' is sung by soprano only before ATB enter to sing homophonically 'feeding her flock'

John Bennet

He was most influenced by Morley and to a lesser extent by Weelkes and Wilbye.

1599 One volume of light and serious madrigals, in total 17 pieces for four voices which are all of a quiet character, delicate and charming.

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MARKS

His most famous madrigal is his contribution to the *Triumphes of Oriana* – *All creatures now are merry minded* which is more homophonic generally than the rest. His other well known madrigal is:

Weep o mine eyes

- scored for four voices SATB
- clearly related to the musical style of Dowland's *Flow my teares*
- builds up a chord of A minor in BTA to depict 'weeping' which is heard in imitation in the opening 14 bars
- 'alas' set to a poignant rising semitone E to F or rising minor third A to C
- 'oh when' in the second half features pairing of voices in thirds – TB answered by SA then repeated down a third in a descending sequence
- 'to swell so high' is set in TB, paired in thirds, to a rising line moving up by step to depict a swelling effect
- overall mood of sadness is reinforced by the use of suspensions, minor tonality, sustained melodic lines, stepwise movement and simple rhythmic ideas

George Kirbye

Kirbye's collection did much to establish the English counterpart or the Italian five/six part madrigal.

See what a maze of error

- for five voices, is serious in style
- written in the minor mode like the rest of the collection which was stylistically influenced by Marenzio rather than by any of Morley's favourite madrigalists.
- By the third bar we hear a false relation between the soprano and alto and there is word painting on the phrase 'my love hath traced' sung by paired voices with eight quavers followed by longer notes and a suspension in the first melismas in the madrigal.
- Certain harmonic features characterise his work as like Byrd he sometimes introduced dissonance

William Byrd

Lullaby, my sweet little baby

- begins with lower voices (originally viols) before the entry of the main (top) voice – begins with A2TB/lower three voices, followed by the entry of the soprano in Bar 3 and delays the entry of Alto 1 until bar 8
- strophic form with four verses
- has eight lines of text
- the first two lines of each verse remain unchanged in addition to the final two lines in all but the last verse where the downbeat ending of verses 1–3 (O Woe and woeful heavy day) is transformed into a positive one (O joy and joyful happy day).
- Includes successive points of imitation and some occasional homophonic movement
- Sectional text setting as each section has its own musical characteristics: *Lullaby*, second line of text "my sweet little baby" moves to relative major key of Eb after the C minor lullaby opening
- set in the minor key with tierce de picardies and 4/3 suspensions to depict words such as "cry, cruel and woe"
- Overlapping of some sections while others conclude with a clear perfect cadence
- A change of metre from duple to triple between two major sections with a paused final chord before the change in the lengthy *Lullaby* setting
- Includes a typical madrigal feature of repeating the final section of the song

[24]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

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30

- 3 (a) Comment on works by Reich which use pre-recorded sounds and speech samples.

Answers may comment on the following works:

Early works include:

It's Gonna Rain (1965)

- was Reich's first major work and a landmark in musical minimalism and process music. It is based on recordings of a black preacher in San Francisco's Union Square who preaches about the end of the world with accompanying background noises, including the sound of a pigeon taking flight. The piece opens with the story of Noah.
- Reich made two identical tape loops of the preacher intoning 'It's gonna rain' and placed them on two different tape recorders.
- beginning in unison the two simultaneous tape tracks are allowed to shift out of synch with each other, a process known as 'phase shifting'
- these are then subdivided into four and eight parts that phase against each other producing a variety of resulting harmonic, melodic and polyrhythmic combinations

Come Out (1966)

- employs the same techniques of phasing as *It's Gonna Rain*
- uses spoken speech from the voice of a Harlem boy
- Reich re-recorded the fragment "come out to show them" on two channels, which initially play in unison. They quickly slip out of sync to produce a phase shifting effect.
- gradually, the discrepancy widens and becomes a reverberation and, later, almost a canon. The two voices then split into four, looped continuously, then eight, until the actual words are unintelligible and only the rhythmic and tonal patterns of the spoken words are left

Later works include:

Electric Counterpoint (1987)

- commissioned for jazz guitarist Pat Metheny
- written for 12 guitars and 2 bass guitars
- Metheny would record all guitar tracks under Reich's supervision, to create a stereo backing track. Metheny would then perform a live part to create an ensemble performance with himself
- very difficult to accomplish due to the requirement for precise timing
- total ambiguity caused by frequent key shifts between E minor and C minor
- features change of metre between 3/2 and 12/8 but not in all the parts

Different Trains (1988)

- is a work in three movements for live string quartet, taped string quartet, taped sampled speech fragments and train sounds
- Reich described this as 'documentary and musical reality' which was politically motivated
- the work is based on his experiences as a child travelling between New York and Los Angeles visiting his separated parents and on the very different experiences a Jewish child had travelling on a European train at the same time
- the speech fragments come from phrases of his governess, a retired

Pullman porter and three survivors of the Holocaust who were about Reich's age

- the speech fragments were selected on the basis of their natural rhythmic and melodic phrasing and were transformed into melodic motifs presented by the instruments
- the speech is not metrically precise and required adjustments of tempo
- overall three movements distinguished by tempo – fast-slow-fast overall design with the first two movements running together
- musical and verbal continuity is provided with a unifying semiquaver string motive
- the use of tape meant that the live players had to keep with the tempo of the recording

The Cave (1993)

- is a multimedia opera in three acts
- it extends the idea of musical documentary further as it presents differing views of Moslems, Jews and Christians as to their 'claim' on the Cave of the Patriarchs (the biblical burial ground of Abraham and Sarah)
- the work combines speech fragments, music and video
- the recorded interviews form the basis of the video images
- melodically the work uses the same speech fragment to melody translation process used in *Different Trains* as the melodic lines are first used in conjunction with the speech that gave rise to them and then used independently
- the melodic lines are developed by fragmentation and repetition as are the video images

City Life (1995)

- an orchestral work scored for two flutes, two oboes, two clarinets, two vibraphones, unpitched percussion, two samplers, two pianos, string quartet, and double bass. All instruments except the unpitched percussion are to be amplified.
- the digital samplers used in the performance play back a wide variety of sounds and speech samples, such as car horns, car alarms, air brakes, pile-drivers, all sounds recorded in New York City. The last movement uses extracts from field communications from the New York Fire Department during the 1993 bombing of the World Trade Center.
- The recordings also include fragments of speech, some of which have their 'speech melody' performed by the other instruments.
- Reich in this piece integrates these sampled sounds into the ensemble
- For the first time Reich uses sampling keyboards played live in the performance which accommodates any slight tempo changes within the performance
- The work is divided into five movements and they follow an arch-like form of A-B-C-B-A. Each movement is named after a sample contained within it. The A sections use the wind chorale, the B sections use only rhythmic sampled sounds (pile drivers and heartbeats) as time keepers and the C section being speech driven
- the paired movements share a chord cycle. The first movement, interestingly, does not open with pulses (as in many of Reich's other pieces), but with a chorale. This same chorale appears in a slightly more dissonant voicing at the end of the fifth movement, leading the final chord which ends on an ambiguous C dominant/minor seventh chord.

[24]

WTC

- premiered in March 2011
- three movements with no pause between movements
- movements entitled *9/11/01*, *2010* and *WTC*
- uses speech samples in the first movement from the New York Fire Department and witnesses
- second movement uses taped recollections of the day, recorded by Reich himself
- the third movement uses recordings of the Jewish hymn of the dead

Structure and presentation of ideas [3]

Quality of written communication [3]

30

or

- (b) Identify new sonorities in the music of the following composers. Refer to specific works to illustrate your answer.

Boulez

Stockhausen

Reich

Answers may refer to the following:

- new and unusual instrumental combinations, often using instruments and voices, e.g. Reich *Music for 18 Musicians* is scored for violin, cello, two clarinets/bass clarinets, four women's voices, three marimbas, two xylophones and metallophone
- exploration of extreme registers
- new timbres and effects, e.g. Boulez *Le Marteau sans Maître* which requires two special effects from the flautist, fluttertonguing and hitting the key when articulating the note
- a wider meaning of the term 'percussion' to include anything which produces sound through some sort of striking action by the fingers, hands, sticks or striking mechanism, for example, use of the piano
- increased use of assorted percussion, often played by only one performer, e.g. *Zyklus* by Stockhausen; Stockhausen, *Refrain* for three players in which each player performs on more than one instrument – piano and wood-blocks, celesta and antique cymbals, vibraphone, cow bells and the glockenspiel. The piece is quiet and the gentle flow of sounds is interrupted six times by a short refrain; Reich's *Music for Mallet Instruments, Voices and Organ* which places increasing importance on sonority and timbral content and is scored for four marimbas, two glockenspiels, metallophone, wordless vocals and an electric organ
- use of new unfamiliar instruments such as vibraphone and xylorimba, e.g. Boulez *Le Marteau sans Maître* scored for flute in G, viola, guitar, solo contralto, assorted percussion and vibraphone and xylorimba; use of Latin American instruments such as bongos, maracas and claves
- electronic sounds and timbres from equipment such as a tone generator, ring modulator, filter and reverberator. e.g. *Kontakte* by Stockhausen
- use of loudspeakers, e.g. Stockhausen's *Gesang der Jünglinge* in which five loudspeakers are placed round the audience and the direction from which the sounds come is an integral part of the piece; *Kontakte* for electronic sounds, piano and percussion in which the electronic sounds are relayed through loudspeakers placed in four corners of the hall, e.g. the first high tremolando electronic sound merges into a trill on the antique cymbals and the sound of breaking waves, similar to the timbre of the bamboos. Gentle rolls and trills on

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the side-drum with snares add to the hissing effect. The pianist has to play the tamtam and gong but also a collection of percussion round the piano, some of which duplicate the instruments played by the percussionist himself.

- use of the voice in a new way by being manipulated either naturally or electronically modified, live or on tape, e.g. Boulez, *Le Marteau sans Maître* includes speaking *quasi parlando*, *Sprechstimme* and singing through closed lips *bouche fermée*; Stockhausen *Gesang der Jünglinge* in which a boy's voice was combined with electronic sounds to form ensemble effects e.g. the murmuring and shouting of a crowd, canonic forms spoken/song, tone clusters; Reich *Drumming* in which the male voice sounds like another set of drums by using syllables like "tuk" "tok" "duk" and to imitate the sound of marimbas he uses female voices on a constant "U" vowel sound
- use of sampled sounds and speech fragments, e.g. Reich *City Life* in which the digital samplers used in the performance play back a wide variety of sounds and speech samples, such as car horns, car alarms, air brakes, pile-drivers, all sounds recorded in New York city

[24]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

AVAILABLE
MARKS

30

- 4 (a) Comment on **two** of the following jazz styles which developed in the 1950s. Illustrate your answer by referring to specific recordings.

cool jazz

hard bop

progressive jazz

Up to a maximum of [12] available for each jazz style chosen for discussion.

Answers may refer to:

Cool Jazz

Characteristics

- Understated, detached, subtle moods
- Use of new metres, such as 3/4 , 5/4 and 9/4, or changing time signatures within a piece, relaxed tempos
- Layering of rhythms and polyrhythms
- Chamber-type groups of three to eight players
- Use of new instruments such as the flugelhorn, French horn, flute, oboe and cello; importance of bowed strings; tuba brought into jazz for the first time
- Subtle instrumental sonorities: delicate attack, lack of vibrato and a focus on the mid-register; softer tone quality and less aggressive playing
- Improvisations which remained fairly close to the original lines
- Approaches to phrasing which blurred square-cut structural outlines, carefully constructed phrasing
- Longer works, sometimes made up of shorter movements, and longer improvisations
- Emphasis on the intentions of the composer
- Less virtuosic
- A move towards classical music and borrowing of forms such as rondo and fugue

Examples such as:

Tracks from Miles Davis's 1949/50 album, *Birth of the Cool*, e.g. *Boplicity*, *Move*, *Jeru*, *Moon Dreams*, *Venus de Milo*

- Recorded by a nonet: trumpet, trombone, French horn, tuba, alto sax, baritone sax, piano, bass, drums
- Bop-influenced harmonies and melodies
- Precise ensemble playing
- Solo improvisation integrated with ensemble passages (e.g. Davis's third chorus solo in *Boplicity*, supported by homophonic horn chords)

Tracks by the Dave Brubeck quartet such as *Take Five*

- Original melodic lines
- Comparatively tuneful and clear
- Use of irregular metres
- Clashing rhythms create tension

Hard Bop

Characteristics

- Influenced by elements of bop style and of cool jazz
- Slower tempos than bop
- A stronger, regular, swinging rhythmic groove created by the drums
- Simple melodies and improvisations
- Strong blues influences
- Gospel influences on rhythm and harmony, such as the use of the 'amen' chord progression I-IV-I
- Varied styles of piano comping

Examples such as:

The Preacher (Horace Silver quintet, 1955)

- Bounce-type syncopated rhythms
- Relaxed, laid-back rhythmic style
- Plagal cadences and other gospel-influenced harmonies

Frame for the Blues (Maynard Ferguson big band, 1958)

- Very slow tempo
- Twelve-bar blues form, with introduction
- Funky, blues-influenced melodic lines, e.g. in trumpet and tenor sax solos

Progressive Jazz

Varied new emphases, including:

- Influences from other musical styles
- Changes to the traditional roles of soloist and accompanist
- Changes to traditional melodic and harmonic relationships
- Emphasis on collective and free improvisation, with players sometimes reacting to one another unrestrictedly
- A strong emphasis on personal expression
- Use of tone colour as a structural element

Includes work by musicians such as:

Gunther Schuller

- “Third Stream” approach combined elements of classical music with jazz
- Advanced harmonic style
- New approaches to integrating composition and improvisation
- E.g. *Abstraction* (1959), *Concertino for Jazz Quartet and Orchestra* (1959)

Charles Mingus

- Widely varied influences
- Workshop creations
- Retained a strong gospel and blues approach in his diverse musical performances
- Developed an increasingly melodic and virtuosic role for the bass
- Increasingly dissonant style
- E.g. *Haitian Fight Song* (1957): 12-minute track with free textures; contrasts original speed and double-time sections; spotlights Mingus’s own soloistic bass playing

John Coltrane

- Distinctive tenor sax tone with effective use of all registers
- Improvisation including very fast flurries of sound
- Complex harmonic techniques; use of substitute harmonies, with improvisation using higher harmonics of chords
- E.g. *Giant Steps* (1959): new chords stacked on top of the original chords, with unexpected intervals separating their roots
- Modal melodies
- e.g. *My Favourite Things* (1960), structured around two modes, a Dorian and an Ionian on E

Thelonious Monk

- High levels of dissonance
- E.g. *Gallop’s Gallop* (1955): “wrong notes” constantly interrupt the expected conventional harmonies; *Brilliant Corners* (1956): melodies influenced by the whole-tone and chromatic scales and the Lydian mode

Ornette Coleman

- Distinctive soft, lyrical alto saxophone tone
- Unpredictable exploration in all musical elements
- E.g. *Free Jazz* (1960): freeform approach without preset arrangements, chord sequences or chorus lengths, although some elements of structural planning are clear
- Free phrasing and rhythm
- Modal influences
- Limited use of chord-playing instruments such as piano or guitar, leading to greater harmonic flexibility
- Orchestral jazz/fully composed works, e.g. George Russell *Jazz in the Space Age* (1960) [24]

Structure and presentation [3]

Quality of written communication [3]

30

or

- (b) Comment in detail on **three** jazz tracks, each track illustrating the musical style of **one** of the following musicians.

Benny Goodman

Billie Holiday

Thelonious Monk

Up to [8] available for each track.

Benny Goodman

Dinah (Benny Goodman Quartet, 1936)

- Small combo swing
- Line-up of clarinet (Benny Goodman), vibraphone (Lionel Hampton), piano (Teddy Wilson), drums (Gene Krupa)
- Structure: five choruses of a 32-bar AABA tune (the original composed by Lewis, Young and Akst), with an introduction
- Harmonically effective original song, contrasting a firmly tonic-based A section with a B section which has more elaborate harmonic movement
- Exuberant mood; informal jam-session-style atmosphere
- Effective illustration of Goodman's solo style (and of Hampton's and Wilson's)
- In the first chorus, Goodman takes the lead with a paraphrase of Dinah's original melody. He goes on to improvise, with a stream of shorter notes with little relationship to this melody, before returning to the original
- The second chorus features an increasingly complex improvisation by Hampton. This continues into the third chorus with cross-rhythms and polyrhythms
- Goodman enters for this fourth chorus solo with a scooped blue note. The solo continues in bluesy style, unrelated to the original melody
- In the fifth chorus, the three soloists play together. Goodman responds to Wilson's riffs, paraphrasing parts of the original tune, before improvising again

AVAILABLE
MARKS

Billie Holiday

A Sailboat in the Moonlight (Billie Holiday and her Orchestra, 1937)

- Swing version of a popular song
- Billie Holiday sings, accompanied by the rhythm section of the Count Basie orchestra, Lester Young on tenor sax, Buck Clayton on trumpet and Edmond Hall on clarinet
- Structure: three choruses of a 32-bar AABA popular song (composed by Carmen Lombardo) with an intro and coda
- Exemplifies Holiday's light, clear voice, fine diction and expressive communication
- Typifies her rhythmic style, with words and phrases delayed and advanced in relation to the beat, creating a swing-style syncopation
- Holiday paraphrases the original melody from the start, altering pitches for expressive effect and varying the original rhythm
- She sings in conversation with Lester Young's sax: sometimes he plays countermelodies; sometimes they work in call-and-response patterns
- Holiday alters her tone on occasion – for example, she emphasises the song's title by singing this phrase with a harsher tone
- The second chorus features solos by James Sherman on piano, Clayton (trumpet) and Young (clarinet)
- The last, shortened chorus includes some singing firmly on the beat, intensifying the sense of groove
- Holiday repeatedly hits her highest note of the song on her last phrase

Thelonious Monk

Rhythm-a-Ning (Thelonious Monk quartet, 1957/1962)

- Monk-style small combo bebop
- Line-up of tenor sax (Charlie Rouse), piano (Monk), bass (John Ore) and drums (Frankie Dunlop)
- Structure: six choruses of a 32-bar AABA tune with intro and coda
- Some harmonic content taken from the Gershwins' *I Got Rhythm*
- Melodic content composed by Monk, using connected quotations from Duke Ellington's *Ducky Wucky* and Mary Lou Williams's *Walkin' and Swingin'* and a bridge of more complex harmonies
- A good example of Monk's ability to use collected musical fragments within his own work
- Monk takes the leading role in performance
- Monk's statement of the opening riff includes some semitone clashes: some of these reflect the underlying harmonies, while others are typical of his unusual 'sloppy' playing technique
- Monk adds unexpected dissonant chords in a number of places, such as in the B section of the first chorus
- Monk accompanies the other soloists with chordal comping, often quite spare/sparse, and sometimes falls silent
- His own solo, in choruses four and five, includes a typical bebop harmonic sequence, dissonant whole-tone fragments, semitoned dissonances, a repeated tritone motif and effective use of the upper and lower registers of the piano
- In the coda, Monk adds a jarring minor ninth to his last, sustained piano chord [24]

Structure and presentation [3]

Quality of written communication [3]

Section B

Total

AVAILABLE
MARKS

30

30

60