



Rewarding Learning

ADVANCED
General Certificate of Education
2018

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

MONDAY 18 JUNE, AFTERNOON

MARK
SCHEME

Context for marking Questions 2, 3 and 4 – Optional Areas of Study

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

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. |
| [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 musical examples and references to musical, social, cultural or historical contexts as appropriate. |

Structure and Presentation of Ideas

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

Marks

- [1] There is a limited attempt to relate the content of the answer to the context of the question. The answer will contain a significant number of irrelevant details 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 well-presented.

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

Stravinsky, *Vivo* from *Pulcinella* Suite, Bars 1–67

- | | |
|---|-----|
| <p>(a) (rounded) binary</p> | [1] |
| <p>(b) neoclassical</p> | [1] |
| <p>(c) Sinfonia for cello and (double) bass [1]</p> | |
| <p>Pergolesi [1]</p> | [2] |
| <p>(d) up to two marks available as follows:</p> <ul style="list-style-type: none"> • outlines a descending triad/arpeggio • descending scalar • F major/tonic triad/arpeggio • glissandi • descending sequence <p>(2 x [1])</p> | [2] |
| <p>(e) up to two marks available as follows:</p> <ul style="list-style-type: none"> • ascends/descends by step/scalic/conjunct movement • falling sequence • syncopation <p>(2 x [1])</p> | [2] |
| <p>(f) up to four marks available as follows:</p> <ul style="list-style-type: none"> • dissonance • modulation • seconds/sevenths • bitonality • perfect cadence • tonic pedal <p>(4 x [1])</p> | [4] |
| <p>(g) homophonic</p> | [1] |
| <p>(h) Bar 33 G (major) [1]</p> <p style="padding-left: 20px;">Bar 37 F (major) [1]</p> <p style="padding-left: 20px;">Bar 46 F minor [1]</p> | [3] |
| <p>(i) up to four marks available as follows:</p> <ul style="list-style-type: none"> • very high tessitura of the double bass • in tonic minor • returns to tonic major • orchestral cello/double bass (very) dry staccato effect • softer dynamics • strings only/lighter scoring <p>(4 x [1])</p> | [4] |

(j) up to **three** marks available as follows:

- unaccompanied
- only played on the trombone/solo trombone
- omits the last note

[3]

(k) Bars 62–64 (paired) in thirds [2], paired in thirds [1]

Bars 65–67 in unison [2], in unison [1]

[4]

(l) (i) use of concerto grosso-like scoring/ ripieno and concertino

[1]

(ii) up to **two** marks available as follows:

- use of du talon
 - use of glissandi
 - high register of the double bass
 - use of the trombone as a solo instrument/solo trombone
- (2 x [1])

[2]

30

Section A

30

**AVAILABLE
MARKS**

Section B

AVAILABLE
MARKS

- 2 (a) Comment on the importance of Thomas Morley in the development of English secular vocal music from 1580 to 1620. Refer to specific works to illustrate your answer.

Answers should comment on the following:

- A pupil of Byrd, Morley took over his music printing monopoly, composed more madrigals, canzonets and balletts than any other composer of the time and established a stylistic norm for secular vocal music.
- He led the way in establishing the lighter variety of English secular vocal music, in particular the canzonet, resisting the more serious type of madrigal.
- He transcribed Italian models and assimilated Italian stylistic features into his own writing. He was the one composer of his generation most impressed with Italian culture, e.g. the *Balletti* by Giovanni Gastoldi and the *Canzonette a 4 voci* by Felice Anerio. *My Bonny lass* by Morley is based on *Questa dolce Sirena* by Gastoldi.
- In his balletts he showed more freedom in the use of the refrain and often regarded the fa-la-la refrain as an opportunity for virtuoso counterpoint or arranged a double fa-la-la with the first part in rapid movement and the second suspended in half beat notes.
- He imitated the 4-part Italian canzonet in its general dimensions, contrapuntal style, frequent homophonic interludes and regular division by clear cadences
- Nearly all his publications date from the 1590s and after 1601 he withdrew from the madrigal scene – his output includes:

1593 *Canzonets for three voices* – confusing titles as these are actually madrigals rather than canzonets – earnest, contrapuntal style

1594 *Madrigals for four voices* – contains 20 madrigals and is unique in that it is not dedicated to any patron and is the earliest English set to bear the title of *Madrigals*. It includes both light and serious, the lighter being the more numerous, and the popular *April is in my mistress' face*. The canzonet element is seen in the implied repeat of the opening line and the actual repeat of the last one. The serious madrigals in this collection show Morley to be ill at ease with this type and at times they lack expression.

1595 *Canzonets for Two Voices* are simplistic and may well have been for didactic purposes as it was customary to use two-part music for instruction in singing and playing in the sixteenth century.

1595 The first book of *Balletts for five voices* was the earliest set of English balletts, 21 in total, and includes the well known *Now is the Month of Maying* one of his most straightforward balletts. Both halves, each of which is repeated, consist of balanced eight-bar phrases, four bars of verse and four of fa-la-la – only the second fa-la-la is any way contrapuntal. In general, Morley invests greater musical invention in the fa-la-la refrains of his balletts than in his verses and his contrapuntal intricacy is something not attempted by Italian composers such as

Gastoldi. The last composition of the set is written in dialogue form for SSA and ATTB.

- 1597 *Canzonets for 5 or 6 voices* (1597) are more varied, exhibit contrapuntal ingenuity, were published with a lute part and are more complicated in terms of adding new words on the repeat of the first section and expanding the length of the first section to equal that of the second. The texture of these canzonets, though light and finely-drawn, is often intricate and full of brilliant contrapuntal touches. *O grief, e'en on the bud* almost becomes a tenor Lied at one point, while *I follow, Lo, the footing* alternates rapid entries of descriptive points of imitation with sections in calmer homophony. The elegiac *Hark, Alleluia* shows Morley in more serious vein, commemorating the death of a music-loving courtier, Henry Noel.
- 1600 He published one set of lute songs but only one copy of this set is known and this reflects his ability to move with the times and changing currents of musical taste.

Apart from his original work Morley edited two sets of Italian madrigals. In 1601 he edited and published a collection of 29 madrigals by 26 Elizabethan composers entitled *The Triumphes of Oriana*, modelled upon a similar Italian anthology published in 1592 called *Il Trionfo Di Doro*. 'Oriana' was the poetic name used to describe Elizabeth I and each madrigal in the collection ends with the same refrain, "Then sang the shepherds and nymphs of Diana, Long live fair Oriana". Almost every one of the leading English musicians of the day contributed to the set and Morley allowed himself two pieces in the collection – *Arise, awake* (an arrangement of *Adieu, adieu, you kind and cruel* from the *Canzonets* of 1597) and the following madrigal:

Thomas Morley *Hard by a Crystal Fountain*

- A parody or rewriting of a madrigal by Croce, *Ova tra l'herbe*. Morley sets out to expand and develop the Italian piece whose style is simpler, less contrapuntal and less adventurous in terms of key changes.
- Form is through-composed
- Scored for 6 voices, SSATTB, texturally often reduced to a semi-choir and only using the full 6 voices at cadence points
- Numerous examples of word painting, e.g. use of suspensions at "sleeping" and "stilled"; long drawn out notes and a dominant pedal in the bass for the refrain 'Long live'
- Tonic key of F major though Morley's range of modulations is wider than Croce's as the music moves to the keys of C, Bb and G
- Examples of tierce de Picardie and juxtaposed major/minor thirds at the cadences, e.g. "chirped" in the alto line and "upon" in the Soprano 2 line
- Generally contrapuntal style, e.g. imitation of the opening bars
- Morley often reduces the number of voices to a semi choir or quartet and contrasts blocks of voices imitatively, e.g. SSAT statement of "and nymphs attend" is answered by SATB "for she the shepherds"

- Use of homophonic texture at cadence points and for declamation. e.g. at the words “And, nymphs attend on her”
- Mostly root position and first inversion chords with some suspensions, e.g. “sleeping” and use of pedals
- Clearly defined cadences, predominantly perfect and imperfect

He followed the text carefully but did not allow it to dominate the music. He composed only a few examples of the more serious madrigal in 5/6 parts. e.g. *Ah me, the fatal error* (SATTB) and generally avoided chromatic progressions, false relations, abrupt contrasts and dramatic rhythmic effects. It was left to the next generation of composers, in particular Thomas Weelkes and John Wilbye, to naturalise the more serious variety of Italian madrigal based on the style of Marenzio.

Examples of Morley’s works include:

- | | | | |
|---|---------------------------------------|------------|------|
| o | <i>April is in my mistress face</i> | (madrigal) | |
| o | <i>Now is the month of maying</i> | (ballett) | |
| o | <i>My bonny lass she smileth</i> | (ballett) | |
| o | <i>Sing we and chant it</i> | (ballett) | |
| o | <i>Fyer Fyer</i> | (ballett) | |
| o | <i>Though Philomena lost her love</i> | (canzonet) | |
| o | <i>Hard by a crystal fountain</i> | (madrigal) | |
| o | <i>Whither away so fast?</i> | (canzonet) | [24] |

Structure and Presentation of Ideas [3]

Quality of Written Communication [3]

30

or

- (b) Choose and comment on **three** works, one to illustrate each of the following types of text and their musical setting in English secular vocal music from 1580 to 1620.

light texts pastoral texts serious texts

Answers should comment in detail on three works. One of each of the following types of text:

Light texts

This was the most popular type of text as the purpose of the madrigal was to simply provide entertainment in the home.

- May-day revels and light-hearted subjects, e.g. Morley’s famous ballett, *Now is the Month of Maying*
- Aspects of love and “boy meets girl” situation, e.g. Dowland’s *Come again sweet love doth now invite*
- A “woman’s song” e.g. Vautor’s comic setting of *Mother I will have a husband*
- Wedding festivities, e.g. representation of wedding revelries in Morley’s *Arise, get up my dear*
- Topical subjects of the time, e.g. Weelkes’ “*Come, Sirrah Jack Ho!*” which refers to the new fashion of the time in London for smoking a pipe – “*Fill some tobacco. Bring a wire and some fire!*” and “*I swear that this tobacco Tis perfect Trinidado.*”

Pastoral texts

AVAILABLE
MARKS

The pastoral treatment of the “love making” and “dancing of the nymphs and shepherds” was a common theme. Common names which appeared in madrigals include Diana, Goddess of the hunt, Phyllis and Amaryllis. The common refrain of the 29 madrigals in “*The Triumphes of Oriana*” is “Then sang the shepherds and nymphs of Diana, Long live fair Oriana”.

- Weelkes *As Vesta Was*
- Bennet *All Creatures Now*
- Byrd *This Sweet and Merry Month of May*

For example: Byrd *This sweet and merry month of May*

- In praise of Elizabeth I the allegorical reference to Oriana.
- Through-composed setting for six voices SSATTB
- Eight lines of text, rhyming as follows: abababcc
- Mood is initially light-hearted with effective word painting on words such as “merry” and “sing” set to rising scalar ideas and short melismas
- Each section has its own musical material and the voices enter in imitation from the beginning – the lower two voices T and B do not enter until the second line of text
- Polyphonic writing is predominant throughout except the section that changes metre from duple to triple time to depict the words “For pleasure of the joyful time” which is homophonic, although it does not involve all six voices throughout.
- Similarly, the final line “O beauteous Queen of second Troy” begins homophonically and is extended rather than repeated, a common feature of later English madrigals.

Serious texts

- Serious, moral, ethical and religious texts are generally set for larger forces, i.e. 5/6 voices.
- They tend to use longer note values, e.g. Wilbye, *Draw on sweet night*
- Word painting is absent or very restrained
- Feature the use of expressive intervals, e.g. the rising minor 6th in Gibbons *What is our life?*
- These texts deal with subjects such as: death, rejection of love, cruelty and feelings of unrequited passion and emotion, e.g.
 - Gibbons, *The Silver Swan* and *Dainty Fine Bird*
 - Bennet, *Weep, O mine eyes*, a miniature lament
 - Wilbye’s *Adieu Sweet Amaryllis*
 - Morley’s *April is in my mistress’ face*
 - Morley’s *Fyer, Fyer!* In which the male is being rejected by the female

For example: Weelkes

O care thou wilt despatch me
Hence care, thou art too cruel

AVAILABLE
MARKS

- A kind of tragic ballett with contrasting musical material to match the daring combination of opposing images in the poem by Weelkes' contemporary, John Donne.
- Much use of chromaticism, suspensions, false relations and tierces de Picardie
- Use of imitation from the beginning, which is more unusual, with imitation of the rising D to Eb in the alto part when the opening bars are repeated it is up an octave
- "deadly sting" is marked by the poignant use of an augmented triad Eb G B and suspensions. This sombre section cadences with a tierce de Picardie in G minor
- Immediately there is a change of mood with the words "mirth only help can bring" as Weelkes writes a running quaver motif, with more feeling of a major tonality and he explores the higher register as S1 reaches a top A. The same quaver motif is used for the fa-la-la refrain at the end of the section.
- The second part of this two-part ballett, *Hence Care thou art too cruel* opens with a sustained tonic note of G in the bass before a chromatic setting in all voices featuring suspensions and another augmented triad (G B D sharp).
- In a similar style to *O Care thou wilt*, the next line of text moves to major tonality at the words "come music come" before the imitative falling scale of the fa-la-la refrain.
- The setting of "sustain me" features a sustained dominant pedal under the imitative fa-la-la refrain and a final perfect cadence featuring a tierce de Picardie in G minor

Orlando Gibbons in particular was concerned with ethical issues and his *What is our life?* centres round mortality. Similarly his *Silver Swan* makes a point about death and the vanity of Elizabethan society "more geese than swans now live, more fools than wise".

Byrd wrote a number of fine madrigals which were semi-religious in character including his *Lullaby my sweet little baby* in which it transpires that the singer is Mary and the baby in question is Jesus.

(8 marks available for each work chosen for comment) [24]

Structure and Presentation of Ideas [3]

Quality of Written Communication [3]

30

- 3 (a) Comment on the variety of musical styles in the work of Stockhausen. Refer to specific works to illustrate your answer.

AVAILABLE
MARKS

Answers should refer to the following musical styles in the work of Stockhausen:

- Electronic music and compositions using electronically produced sounds and techniques such as filtering, echo, reverberation and creation of white noise
 - o *Elektronische Studien* uses electronic sound-producing devices such as oscillators/noise generators and more advanced equipment. He composed his first electronic pieces in 1953: *Study 1* (1953) in which he created the work from sine waves (pure pitches with no overtones) in order to create artificial overtone structures which led to new timbres and *Study II* (1954) which begins with “white noise” and uses filters
 - o A greater level of sophistication is seen in *Gesang der Jünglinge* (1955–6) when he combines the natural sound of a boy’s voice with electronically produced sounds by using sine tones and five loudspeakers creating reverberation
 - o In *Kontakte* (1959–60) and (1961), (a work which appeared as both a purely electronic composition and one for electronic sounds, piano and percussion) Stockhausen was aiming to combine electronic music and instrumental music, live performance and pre-recorded tape and make contact between pitched notes and noises. He used a tone generator, ring modulator, a filter, reverberator and loudspeakers.
 - o *Mikrophonie I* (1964–5) was his first live electronic piece in which a large tam-tam is activated by two performers with various objects while the other two performers pick up the vibrations with microphones and another two control the electronic transformation of the sounds.
 - o *Hymnen* (1966–7) was a piece based on National Anthems with the sound transformed through loudspeakers and a four-channel tape
- Aleatoric works/chance music, where some elements of a composition are determined by chance, i.e. the order of pitches, sections or the structure is not specified by the composer but may be determined by the performer, e.g.
 - o *Klavierstück XI* (1956) – The solo player is presented with a single sheet with nineteen fragments of music to be performed in any order. The pianist is instructed to play them spontaneously in a random order. After playing, the pianist must look over the page for another and then play that according to markings of tempo, loudness and touch given at the end of the last. A fragment may be performed twice but would probably appear quite different on the repeat. The piece ends as soon as one fragment has been played three times
 - o *Zeitmasse* (1955–6) – The tempos depend on the physical capacities of the five wind players: the duration of a single breath or the fastest speed possible.
 - o *Zyklus* (1959) – Illustrates the use of graphic notation. The percussionist has to freely interpret the score which consists mostly of shape-like graphics alongside some traditional notation. The performance can begin on any of the sixteen pages and continue in cyclical order from there.

- Serial works when the music is constructed using a preconceived series or tone row which is used in various transpositions or permutations (inversions, retrograde, retrograde inversion) during the piece, e.g.
 - o *Kontra-Punkte* (1952) for ten instruments, a short pointillistic work and highly serialised
 - o *Gruppen* (1955–7) a work in total serialism which uses a scale of tempos and rhythm in a serial manner

- Works which use acoustic space and explore spatial separation, e.g.
 - o *Gruppen* (1955–7) which is scored for three orchestras in different parts of the auditorium, each with its own conductor. The groups play simultaneously in different tempos and at the climax of the work a brass chord is swung round the hall from one orchestra to another.
 - o *Gesang der Jünglinge* (1955–56), in which five loudspeakers are placed round the audience and in this way sound travels from one source to another.

- Works influenced by eastern music, e.g.
 - o *Telemusik*, (1966) composed in Tokyo, includes recordings of indigenous music from countries such as Spain, Vietnam, Bali, Japan, Hungary, used fleetingly and caused by electronic means to interact with each other
 - o *Mantra* for two pianos and electronics (1970) is an attempt to create eastern “mantric music” and music of spiritual awakening
 - o *Stimmung* (1968) an a cappella work for six vocalists who have to produce a new vocal intonation which allows them to stress different harmonics in a quasi-oriental chant-like style. The voices are not projected traditionally and the text consists of many different vowel sounds and “magic names”, gods of the past and present. Some of Stockhausen’s own poems are also used and the singers all remain on the chord of Bb9, a dominant ninth, throughout the piece which lasts for seventy minutes. [24]

Structure and Presentation of Ideas [3]

Quality of Written Communication [3]

30

or

AVAILABLE
MARKS

- (b) Comment on the use of serial techniques in the music of Boulez and Stockhausen. Refer to specific works to illustrate your answer.

Works chosen for comment may include the following:

Boulez

Second Piano Sonata (1948)

- in four movements
- melodic content almost completely dissolved
- demonstrates the predetermined use of rhythm, dynamics and attack, i.e. total serialism, and shows the influence of the *Mode de valeurs e d'intensités* by his teacher, Messiaen
- demonstrates extremely virtuosic piano playing
- large number of dynamic markings and types of attack
- pulse is difficult to recognise in places
- use of repeated notes in movement one
- fusion of horizontal and vertical pitch structures
- uses the same series as *Le Marteau sans maître* in the final three blocks
- the tone row is broken into smaller cells

Structures I (composed for Two Pianos) 1952

- reflects the major influence of Messiaen's work *Mode de valeurs et d'intensités* (Mode of Values and Intensities) and Boulez actually borrows 12 pitches from Messiaen's work.
- first attempt at total serialism and is based on 12 pitches, 12 different types of attack, 12 different durations
- ordered into four scales of 12 notes each, one for each musical element, assigning order numbers to each
- use of retrograde, inversion and transposition of the pitch series up a semitone
- first section of *Structures I* composed by reading from the two tables and writing down the pitches, rhythms, etc. indicated by the numbers
- dynamics/attack do not change with every note but only when an entire series of pitches/duration has been completed
- pitches are distributed over a wide register creating fragmented sounds
- second section of *Structures I* employs four rows, two in each piano and features:
 - pointillistic effect
 - chaotic texture
 - more flexible treatment of serial technique in the second and third movements
 - duration, dynamics and attacks do not lend themselves to scalar gradation
 - overall effect is largely random
 - composer has very little control
- third section shows how all aspects of traditional structure, including melody, harmony and formal direction are dissolved

Le Marteau sans Maître (The Hammer without a Master) (1954)

- In this piece Boulez moves away from the extreme control of serialism to a less rigid serial technique. Like Webern, he uses cells within the tone row.
- a cantata setting words by the French surrealist poet, René Char, who used words for their quality of sound rather than their meaning – three poems sung by the contralto during movements 3, 5, 6 and 9, and the

- other movements form commentaries on the vocal movements
- in nine short movements scored for solo contralto voice, flute in G, guitar, viola, unpitched percussion, vibraphone and xyloimba (extended lower register to accommodate the low notes of the marimba) – the assorted percussion reveal the influence of Oriental, African and Latin-American instruments
- full group never plays together and each movement presents a different combination of instruments, lacks a bass instrument
- timbral innovations such as the flautist fluttertonguing and hitting the key when articulating the note
- Movement one features:
 - wide leaps in the vocal line
 - tempo marking is *rapide*
 - wide spacing in the instrumental lines
 - use of diminished and augmented octaves
- Movement three features:
 - duet between contralto and flute
 - metre changes on almost every bar resulting in a free rhythmic flow
 - use of a single vowel over several notes
- Movement seven uses three instruments: flute, vibraphone, and guitar

Stockhausen

Pointillism is a term used in art to describe a technique where an image is created using a series of dots of colour which when viewed from a distance form a complete picture. In musical terms this refers to a composition made up of dots of sound, e.g.

Kontra-Punkte (Counterpoints) (1952)

- a short pointillistic work, highly serialised
- uses ten soloists divided into six sound-groups (1. flute, bassoon 2. clarinet, bass clarinet, 3. trumpet, trombone, 4. piano, 5. harp, 6. violin, cello) which are transformed irregularly but steadily into a soloistic style articulated by “groups”
- adds progressively longer insertions of denser note groups, often in single instruments, while at the same time gradually replacing more and more long notes with groups of rapid, shorter ones
- the timbres of the full ensemble are gradually reduced to the “monochrome” of the solo piano
- widely fluctuating durations reduce to similar values

Gruppen (Groups) (1955–1957)

- a work which uses a scale of tempi and rhythm in a serial manner
- is scored for three orchestras in different parts of the auditorium, each with its own conductor
- The groups play simultaneously in different tempos and at the climax of the work a brass chord is swung round the hall from one orchestra to another.

Also *Klavierstücke* I-IV (1952–3) [24]

Structure and Presentation of Ideas [3]

Quality of Written Communication [3]

30

- 4 (a) Choose **three** jazz tracks, each in a different style, from the period 1930 to 1960. Comment in detail on the main musical features of each track chosen.

AVAILABLE
MARKS

Answers may comment on tracks such as:

Swing

Blue Lou (Fletcher Henderson and his Orchestra, 1936)

- Style: big band swing; an arrangement by Henderson of Edgar Sampson's original tune
- Line-up: three trumpets, two trombones, four saxes, piano, guitar, bass and drums. Performers include Roy Eldridge on trumpet, Ed Cuffee on trombone, Chu Berry on tenor sax
- Structure: four choruses of a 32-bar AABA popular song, with a contrasting 16-bar fifth chorus (in a new key, with a new chord sequence and melody) and coda
- The track includes many techniques and devices typical of big-band swing of this era, such as:
 - Two-note riff used in various guises during track
 - Soli (a section playing in block chords) for saxes in the first chorus and for brass in the fourth
 - Solos for:
 - Roy Eldridge: in the second chorus, moving quickly between registers, later re-entering dramatically in the high register, with dissonances and bent pitches; soloing again with mute in the coda
 - Ed Cuffee: a muted solo in the second chorus which paraphrases the B section of the original tune
 - Chu Berry, in the third and fourth choruses, beginning with the initial two-note riff, accompanied by varying combinations of instruments
- Call-and-response between saxes and brass, e.g. in the first chorus with sax riffs and answering short chords from brass
- Range of characteristic bass techniques, e.g. walking bass in the third chorus, two-beat style in the fifth

T'ain't what you do (it's the way that you do it) (Jimmie Lunceford and his Band, 1939)

- Style: big band swing
- Line-up: vocalist, three trumpets, three trombones, four saxes, piano, guitar, bass and drums. Performers include Willie Smith on alto sax, "Trummy" Young as vocalist and trombonist, Jimmy Crawford on drums.
- Structure: three choruses of a 32-bar AABA tune (a popular song composed by Melvin "Sy" Oliver and James "Trummy" Young, arranged by Oliver, with an interlude and a verse after the first chorus.
 - The last chorus is extended with an additional A section after the first two and a ten-bar B section.
 - The music moves into a new key at the start of the second chorus and again at the start of the third.
- Interesting musical features include:
 - Young's vocal solo, delivered in a hip, understated way, with subtle swoops and speech-like moments, appropriate to the meaning of the words
 - Call-and-response between Young and the singing of the rest of the band in the second chorus
 - The opening of the main melody, with its simple, syncopated repetition of one single note
 - Riffs played by trumpets with plunger mutes in the third chorus
 - Call-and-response: between saxes and brass in first chorus; between trombones and saxes in third chorus

- Smith's alto sax solos, interacting bluesily with the brass in the first chorus and playing against a trumpet riff in the third
- Crawford's drum solo in the third chorus, starting by featuring tomtoms, then complicating the groove with syncopated accents on bass drum and cymbals

Dinah (Benny Goodman Quartet, 1936)

- Style: small group swing
- Line-up: Benny Goodman on clarinet, Lionel Hampton on vibraphone, Teddy Wilson on piano and Gene Krupa on drums
- Structure: five choruses of the 32-bar AABA tune (composed by Lewis, Young and Akst), with an introduction
 - The harmonic structure of *Dinah* made it popular with jazz musicians: its structure is similar to that of *I Got Rhythm*, with firmly tonic-based A section contrasting with a B section containing more elaborate harmonic movement
- The track is based on a series of solos which become more elaborate as the music progresses, while Krupa on drums accompanies with increasingly complex syncopations, culminating in a final chorus of collective improvisation
- Goodman's first chorus solo begins with a paraphrase of the original melody, moving on to a long stream of short improvised notes bearing little relationship to the original
- His fourth chorus solo is more bluesy, including a long phrase which bridges the first two A sections
- Hampton solos in choruses two and three, beginning with simple riff figures, moving on to more complex harmonic substitutions, cross-rhythms and a polyrhythmic effect on a limited number of notes
- Wilson's short solo in chorus four has a delicate, filigree-like texture; he also uses his own harmonic substitutions
- The final chorus includes riffs by Wilson, answered by Goodman's paraphrases of the original, a solo break for Hampton punctuated by Wilson and a brief polyphonic conclusion for the full band

One O'Clock Jump (Count Basie and his Orchestra, 1937)

- Style: Kansas City swing-style blues
- Line-up: three trumpets, two trombones, four saxes, piano, guitar, bass and drums. Performers include Count Basie on piano, Herschel Evans and Lester Young on tenor sax, George Hunt on trombone, Buck Clayton on trumpet and Jo Jones on drums.
- Structure: ten choruses of the twelve-bar blues, with an introduction
 - After two choruses in F major, the key changes to D flat major
- The track features a string of solos with frequent use of riff accompaniments
 - Basie, having vamped a groove-setting introduction, solos for the first two choruses, using a spare left hand stride accompaniment, an assertive octave idea and tremolo chords
 - Evans's third chorus solo is stately, accompanied by a two-note harmonised riff for muted trumpets
 - Hunt's chorus four solo is accompanied by a sax riff
 - In chorus five, Young's solo features false fingerings
 - Clayton's sixth chorus solo begins by quoting "Oh when the saints go marching in" and is accompanied by a long, descending sax riff
 - The seventh chorus is a "rhythm section solo"
 - The final three choruses feature a range of overlapping riffs for the different sections of the band

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

- Style: swing version of a popular song
- Line-up: Billie Holiday sings, accompanied by the rhythm section of the Count Basie orchestra (guitar, bass and drums), James Sherman on piano, 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 and Young.
- 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

Bop*Groovin' High* (Dizzy Gillespie sextet, 1945)

- Style: mall-combo bop
- Line-up: trumpet (Gillespie), alto sax (Charlie Parker), guitar (Reno Palmieri), bass (Slam Stewart), piano (Clyde Hart) and drums (Cozy Cole)
- Structure: three choruses of a 32-bar ABAB tune, with intro, inter-chorus extensions and coda
- Composed by Gillespie, based on the chords of the popular song *Whispering*, though Gillespie uses more complex chords and progressions than those of the original (e.g. thirteenth chords, flattened ninth chords)
- Prominent melodic motif of a falling minor third
- Fast tempo, typical of bop
- Six-bar introduction, with false start after four bars
- Melody of first chorus played by unison horns (a common bop scoring technique for first and last choruses)
- Piano echoes falling third motif
- Parker improvises solo for first half of second chorus: he maintains the falling third motif, but develops it within the melodic line by inversion, elision, compression, ornamentation and displacement; he creates great rhythmic variety, obscuring the pulse, metre and harmonic rhythm with his syncopation, contrasting accents and phrase lengths
- Second half of second chorus features horns in unison again, joined by bowed double bass
- Gillespie improvises solo for first half of third chorus, matching pulse of bass's strong walking bass
- Palmieri solos in second half of third chorus, accompanied by rhythm section only
- Slow eight-bar coda replaces last four bars of chorus

Ko Ko (Charlie Parker's Re-Boppers, 1945)

- Style: small-combo bop
- Line-up: alto sax (Parker), trumpet (Gillespie), bass (Curley Russell), piano (Argonne Thornton) and drums (Max Roach)

- Structure: three choruses (the first and third are abbreviated) of a 64-bar AABA tune, with intro and coda
- Based on the chords of the popular song *Cherokee*, which intrigued musicians because of its length and the harmonic complexity of its B section
- Very fast tempo
- Intro includes horns in unison on composed line, solo by Gillespie (probably pre-prepared, because of its similarity to other takes of the song), solo by Parker (probably unprepared), and horns in harmony on composed line
- Parker improvises solo in first chorus: continuous stream of short notes, rhythmically complex, includes ghosted phrase and some bluesy notes in B section
- Includes sudden, dissonant pair of notes at end of first phrase, possibly an inspiration for the term “be-bop”
- Drummer, Roach, includes bombs (explosive unexpected accents)
- Parker continues to improvise in second chorus, starting with quote from New Orleans march “High Society”
- B section includes some particularly fast passages
- Roach solos throughout third chorus: solo includes, simple bass-snare alternations, solo snare passage, cross rhythms, sudden two-note figure at end
- Coda echoes structure of intro, with unison passage, Gillespie solo and Parker solo

Embraceable You (Charlie Parker quintet, 1947)

- Style: small-combo bop
- Line-up: alto sax (Parker), trumpet (Miles Davis), piano (Duke Jordan), bass (Tommy Potter) and drums (Roach)
- Structure: two choruses (the second is abbreviated, missing first A section) of a 32-bar ABAC tune, with intro and coda
- Based on the chords of the Gershwin’s song: he also recorded several other versions of this chord sequence, with different titles of his own
- Slow tempo
- Intro based on four-note motif played by Jordan on piano
- Parker solos throughout first chorus:
 - Begins with quote from *A Table in the Corner* (recent, relatively obscure popular song), accompanied by slow walking bass, quiet piano chords and brushed drums
 - Moves into bop-style improvisation
 - Some high, accented notes in B section derive from original Gershwin melody
 - Rhythm and tone are unpredictable and varied
 - Bop-style dissonances prominent before C section
- Davis solos in second chorus
 - Line is quiet and lyrical, restrained and simple compared to Parker’s
 - At one point, Parker plays countermelodies behind him
- Two horns play conclusion of original song together
- Short coda with sustained note on horns, walking bass and final drum roll

Cool jazz

Moon Dreams (Miles Davis nonet, 1949)

- Line-up: trumpet, trombone, alto sax, baritone sax, French horn, tuba, piano, bass, drums
- Structure: one chorus of a 40-bar ABA¹CC¹ popular song plus a substantial, newly-composed coda

- One of the tracks on the influential album *Birth of the Cool*, released in 1954
- Based on a conventional romantic ballad by Chummy MacGregor, arranged by Gil Evans
- Includes no substantial improvised solos: instead there are brief interludes for the two saxes and trumpet
- Frequent use of homophonic textures in the first chorus
- Bop influences heard in Konitz's alto sax melody
- Link between first chorus and coda is marked with all instruments converging on a single F sharp pitch
- Coda section includes increasingly dissonant harmonies and unstable metre
- Fragmented instrumental ideas emerge from the texture
- The final sustained chord is in a different key from the start

Hard bop

The Preacher (Horace Silver Quintet, 1955)

- Line-up: trumpet, tenor sax, piano, bass, drums
- Structure: 12 choruses of a 16-bar AA¹ popular song, plus coda
- Bounce-type syncopations, laid-back rhythmic style
- The track's blues-influenced structure and chords and memorable melody demonstrate links with other popular American styles: folk, church melodies, blues and gospel
- The close harmony of the two horns in the opening chorus seems to mimic gospel singing
- Improvisations by Dorham on trumpet and Mobley on sax reflect blues and bop influences
- Silver, on piano, adds to the gospel mood with techniques such as tremolos, false fingerings, two-beat and backbeat rhythms, and blues phrasings
- The ninth chorus includes call-and-response passages between the horns and the piano

Bop/Monk-style

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

- Line-up: 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, and sometimes falls silent
- His own solo, in choruses four and five, includes a typical bebop harmonic sequence, dissonant whole-tone fragments, semitone 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

Modal jazz

So What (Miles Davis sextet, 1959)

- Line-up: trumpet (Davis), tenor sax (John Coltrane), alto sax, piano, bass, drums
- Structure: nine choruses of a 32-bar AABA popular song, with intro and coda
- A sections are based on the D Dorian mode
- B sections move up a semitone to the Dorian mode on E flat
- Distinctive opening episode by the rhythm section including Spanish-style piano chords
- First chorus features a repetitive riff on bass, answered on piano with the two-note “So What” chord
- Davis plays a lyrical two-chorus solo
- Coltrane’s two-chorus solo starts in restrained style and becomes more intense and complex, with effective use of sequence and melodic development
- The “So What” riff features again in the final two choruses

Progressive/avant-garde jazz

Lonely Woman (Ornette Coleman quartet, 1959)

- Style: progressive/avant-garde
- Line-up: alto saxophone (Coleman), cornet (Don Cherry), bass (Charlie Haden), drums (Billy Higgins)
- Structure: three choruses of a loose AABA form, with intro and coda
- Composed by Coleman, inspired by a painting he saw in a gallery
- The track’s strong melodic qualities may have contributed to its popularity
- Melodic statements are frequently doubled by Coleman and Cherry, either in octaves or in other parallel intervals
- Coleman improvises replies to his own melody which serve as transitional passages between its statements
- His second chorus solo begins with simple, bluesy phrases, becoming rougher in tone and rhythmically more hard-swinging
- The metre is ambiguous throughout
- Higgins, on drums, accompanies with complex and sensitive patterns
- The track is harmonically progressive: there is no preset chord sequence
- Haden, on bass, implies changes of chord and of tonality at various points
- His playing includes double stopping, a pedal note and chromatic movement; he doubles or anticipates some of Coleman’s phrases

Free Jazz (Ornette Coleman band, 1960)

- Line-up: alto sax (Coleman), bass clarinet, two trumpets, two basses, two drummers
- Structure: free-form; 37 minutes long
- The eight musicians improvise without preset chord sequences or chorus lengths
- There are, however, some pre-arranged ensemble passages, solos with rhythm section accompaniment, and a bass duet
- Some brief themes recur and are passed back and forth
- Although the bassists and drummers play more or less throughout, the horns tend to improvise one at a time, with some embellishments for all the horns
- The resulting music is highly dissonant and metrically ambiguous

Content (8 marks available for each track discussed) [24]

Structure and Presentation of Ideas [3]

Quality of Written Communication [3]

or

- (b) Comment on the importance of Count Basie in the development of jazz in the period up to 1960. Illustrate your answer by referring to specific tracks.

Answers may refer to:

Influential piano playing style

- Originally influenced by Fats Waller’s stride style (seen in e.g. the left-hand stride-style accompaniment in the first chorus of the 1937 recording of *One O’Clock Jump*)
- Light, precise touch (e.g. his upper register solo in the third chorus of *Taxi War Dance*, 1939)
- Renowned for impeccable sense of rhythm (e.g. his comping in the first chorus of *Taxi War Dance*)
- Economic, quite abstract style (e.g. his lean solo in the first chorus of *Lester Leaps In*, 1939)
- Used brief right-hand figures, often based on blues clichés (e.g. the string of clichés in his opening solo in *One O’Clock Jump*)
- Made considerable use of silence, creating a fragmented, rhythmically intense, swinging style

Important band leader

- A key musician in the development and success of the Kansas City style
- His 1936–42 band was built around a hugely influential rhythm section which produced a consistent, smooth, relaxed swing:
 - Basie himself on piano, tending towards light, syncopated, chordal interjections (comping), as opposed to the customary stride style, or elaborate countermelodies and embellishments
 - Freddie Green on unamplified guitar, producing a strong swing with crisp, steady chords (e.g. the first chorus of *One O’Clock Jump*)
 - Walter Page on bass, with a supple, evenly-paced walking bass style and strong, lively bass sound (e.g. walking bass lines in the first chorus of *Taxi War Dance*)
 - Jo Jones on drums: quieter, subtler use of bass drum than was usual at this time, constant, quiet hi-hat pulse instead of bass drum pulse, thus creating a much lighter sound, use of wire brushes (e.g. *One O’Clock Jump*, with a hi-hat pulse from the fourth chorus; bass drum accents every other bar in the fifth chorus; occasional snare accents in the sixth chorus)
- Reed and brass sections characterised by explosive accents and muscular phrasing
- Band arrangements notable for their use of riffs, often comparatively simple and catchy (e.g. *Doggin’ Around*, 1938, with a head based on call-and-response riffs and further sectional riffs used throughout as accompaniment figures)
- Employed outstanding soloists and based much of his music around their skills, e.g.:
 - Lester Young on tenor saxophone: his playing was characterised by his light tone, graceful, swinging syncopation, advanced use of dissonant notes, long phrases and singable melodies (e.g. *Taxi War Dance*, *Lester Leaps In*)

Content	[24]
Structure and Presentation of Ideas	[3]
Quality of Written Communication	[3]
Total	30

AVAILABLE
MARKS

30

60