

**Published Mark Schemes for
GCE A2 Music**

January 2010

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**NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)**

MARK SCHEMES (2010)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

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Rewarding Learning

ADVANCED
General Certificate of Education
January 2010

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

FRIDAY 22 JANUARY, MORNING

MARK SCHEME

1 Bartók, Concerto for Orchestra, M. 4, Intermezzo Interrotto, Bars 40–69

- (a) violas [1]
- (b) up to **two** marks as follows:
• harp $\frac{1}{2}$ chords $\frac{1}{2}$
• timpani $\frac{1}{2}$ strokes $\frac{1}{2}$ feature intervals of fourth $\frac{1}{2}$ fifth $\frac{1}{2}$
• circle of fifths [2]
- (c) up to **two** marks as follows:
• octave higher $\frac{1}{2}$ in (first) violins $\frac{1}{2}$
• canonic/in canon $\frac{1}{2}$ at a beat's distance $\frac{1}{2}$ in cor anglais $\frac{1}{2}$ [2]
- (d) up to **five** marks as follows:
• changing metre
• irregular metre/beat
• irregular phrasing
• modal quality
• prominent use of seconds [1], fourths [1] and tritone/augmented fourth [1]
• melody is from a folk song $\frac{1}{2}$, Vincze's aria "You are lovely, you are my beautiful Hungary" $\frac{1}{2}$
• repetition $\frac{1}{2}$ and extension $\frac{1}{2}$ of motives $\frac{1}{2}$ (development – no credit) [5]
- (e) Intermezzo $\frac{1}{2}$ Interrotto $\frac{1}{2}$ [1]

AVAILABLE
MARKS

11

2 Bach, Orchestral Suite No. 3 in D major, Gavotte I, (Bars 1–26)

AVAILABLE
MARKS

- (a) up to **eight** marks available as follows:
- predominance/dependence on strings $[\frac{1}{2}]$, trumpets $[\frac{1}{2}]$, timpani $[\frac{1}{2}]$, oboes $[\frac{1}{2}]$
 - continuo $[\frac{1}{2}]$ played by harpsichord $[\frac{1}{2}]$
 - contrast of blocks of sound, alternation of tutti scoring $[\frac{1}{2}]$ with strings/oboes $[\frac{1}{2}]$
 - emphasis on tonic $[\frac{1}{2}]$ and dominant $[\frac{1}{2}]$
 - binary form structure, with repeated sections $[\frac{1}{2}]$
 - modulation $[\frac{1}{2}]$ to the dominant $[\frac{1}{2}]$ at end of first section $[\frac{1}{2}]$, to relative $[\frac{1}{2}]$ minor $[\frac{1}{2}]$ in second section $[\frac{1}{2}]$, back to tonic $[\frac{1}{2}]$ at end $[\frac{1}{2}]$
 - trills $[\frac{1}{2}]$ at end of phrases $[\frac{1}{2}]$, use of appoggiatura $[\frac{1}{2}]$
 - sequences $[\frac{1}{2}]$ ascending $[\frac{1}{2}]$ descending $[\frac{1}{2}]$ harmonic $[\frac{1}{2}]$
 - inversion $[\frac{1}{2}]$ of opening melody $[\frac{1}{2}]$ at beginning of second section $[\frac{1}{2}]$
 - use of perfect cadences $[\frac{1}{2}]$ and imperfect cadences $[\frac{1}{2}]$ [8]
- (b) gavotte [1]
- (c) suite [1]
- (d) 1729 (allow 1700–1750) [1]

11

3 Bernstein, Symphonic Dances from *West Side Story*, Cha-Cha, Bars 545–566

- (a) homophonic [1]
- (b) augmented fourth semitone [2]
- (c) acciaccatura [1], grace note $[\frac{1}{2}]$ [1]
- (d) up to **five** marks as follows:
- staccato $[\frac{1}{2}]$ flute $[\frac{1}{2}]$ piccolo $[\frac{1}{2}]$ and high register $[\frac{1}{2}]$ piano $[\frac{1}{2}]$ chords $[\frac{1}{2}]$
 - pizzicato $[\frac{1}{2}]$ strings $[\frac{1}{2}]$ (no credit for ‘plucked’) use of harmonics $[\frac{1}{2}]$
 - off beat $[\frac{1}{2}]$ finger $[\frac{1}{2}]$ cymbals $[\frac{1}{2}]$
 - soft hammers $[\frac{1}{2}]$ on vibraphone $[\frac{1}{2}]$
 - harp $[\frac{1}{2}]$ arpeggios $[\frac{1}{2}]$
 - use of percussion – maracas $[\frac{1}{2}]$, tambourine $[\frac{1}{2}]$ [5]
- (e) (i) Cha-Cha [1]
- (ii) three repeated quavers at the end of the phrase [1]

11

4 Haydn, Creation, “In the Beginning”, Bars 12–37

- (a) diminished seventh [1]
- (b) perfect cadence [1]
- (c) up to **two** marks available as follows:
- sung by SATB/mixed voice $\frac{1}{2}$ choir $\frac{1}{2}$
 - first entry in soprano/treble $\frac{1}{2}$ delayed entry by ATB/rest of choir $\frac{1}{2}$
 - homophonic texture $\frac{1}{2}$
 - unison in line 4 [1], unison $\frac{1}{2}$ [2]
- (d) up to **four** marks available as follows:
- strings $\frac{1}{2}$ repeated $\frac{1}{2}$ chords $\frac{1}{2}$ in Line 3 $\frac{1}{2}$
 - repeat $\frac{1}{2}$ perfect cadence $\frac{1}{2}$ after choir $\frac{1}{2}$ in Line 3 $\frac{1}{2}$
 - pizzicato $\frac{1}{2}$ with location/between Lines 3 and 4 $\frac{1}{2}$
 - entry of organ $\frac{1}{2}$, timpani $\frac{1}{2}$, trumpet/brass $\frac{1}{2}$
sustained line/pedal $\frac{1}{2}$ end of Line 4/with location $\frac{1}{2}$ [4]
- (e) (i) recitative [1]
- (ii) one of the following:
- sparse orchestral accompaniment
 - continuo accompaniment only
 - chords punctuate the vocal line
 - declamatory style of singing
 - syllabic [1]
- (f) 1798 (allow 1770–1820) [1]

AVAILABLE
MARKS

11

5 Stravinsky, Ebony Concerto, Mt. I 0.49 secs – 1.55 secs.

- (a) clarinet trombone [2]
- (b) up to **three** marks available as follows:
- syncopation
 - ostinato/riff
 - changing metre
 - shifting accents
 - repetition
 - cross rhythms
- [3]
- (c) (i) jazz [1]
- (ii) up to **four** marks as follows:
- use of call and response/question and answer [$\frac{1}{2}$] between clarinets [$\frac{1}{2}$], saxophones [$\frac{1}{2}$] and trumpets [$\frac{1}{2}$]
 - walking bass
 - ostinato [$\frac{1}{2}$] accompaniment [$\frac{1}{2}$] in muted [$\frac{1}{2}$] trumpets [$\frac{1}{2}$]
 - ad lib/cadenza/improvisatory-like [$\frac{1}{2}$] solo [$\frac{1}{2}$] in clarinet [$\frac{1}{2}$]
 - big-band like scoring
 - snare drum [$\frac{1}{2}$], bass drum [$\frac{1}{2}$]
 - guitar [$\frac{1}{2}$]
- [4]

Total

AVAILABLE
MARKS

10

54

1 Now look at Question 1.

Pause 1 minute

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

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

2 Now look at Question 2.

Pause 1 minute

Here is the music for Question 2. You will hear an extract from a piece of instrumental music played **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

3 Now look at Question 3.

Pause 1 minute

Here is the music for Question 3. You will hear an extract from **one** of your set works. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

4 Now look at Question 4.

Pause 1 minute

Here is the music for Question 4. You will hear an extract from a piece of vocal music. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

5 Now look at Question 5.

Pause 1 minute

Here is the music for Question 5. You will hear an extract from a piece of instrumental music. You will hear the extract **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time, after which you will be allowed five minutes to check your answers before the examination ends.

Pause 5 minutes

This is the end of the recording.

New
Specification



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2010**

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

FRIDAY 22 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.

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

Debussy: Prélude á l'Après-Midi d'un Faune, Bars 1–31

- (a) ternary form [1]
- (b) impressionism/impressionistic [1]
- (c) [1] for each of the following:
 - ambiguous tonality
 - chromatically $[\frac{1}{2}]$ descends $[\frac{1}{2}]$, ascends $[\frac{1}{2}]$ by tones $[\frac{1}{2}]$
 - outlines/spans $[\frac{1}{2}]$ a tritone $[\frac{1}{2}]$
 - rhythmically free/rhythmic ambiguity
 - use of semiquaver $[\frac{1}{2}]$ triplet $[\frac{1}{2}]$ [4]
- (d) Bar 5 B♭ [1] 7 [1] (not major 7)
 Bar 11 D [1] **major** 7 [1] (no credit for 7)
 Bar 21 E [1] 6 [1]
 Bar 23 B [1] 9 [1] [8]
- (e) B major [1] perfect cadence [1] [2]
- (f) [2] for each of the following – [1] for sonority/effect and [1] for location ($[\frac{1}{2}]$ for bar reference and $[\frac{1}{2}]$ for instrument)
 - glissando (harp) Bar 4 or 7
 - sur la touche (strings) Bar 11
 - use of mute (strings/horn) Bar 5/31
 - solo use of woodwind Bar 1/4/14
 - tremolo (strings) Bar 11–20
 - use of lower register (flute) Bar 1/11/21
 - staccato/stuttering effect (cello) Bar 31
 - divisi strings Bar 5–31
 - use of pizzicato (strings) Bar 25, 21 and 31
 - arpeggios (harp) Bar 5, 8, 9, 21, 23, 26
 - trill (bassoon) Bar 28 [14]

Section A

AVAILABLE MARKS

30

30

English Secular Vocal Music, 1580–1620

AVAILABLE
MARKS

- 2 (a) Describe the main structures and structural devices used by composers in English secular vocal music, 1580 to 1620. Illustrate your answer by referring to specific musical examples.

Answer should refer to the following structures used:

- Through-composed works which
 - exhibit little or no repetition of musical ideas
 - new music for each stanza or line(s) of text as the composer developed musical ideas at the dictate of the meaning of the text
 - common to repeat the final section but interchange voice parts of equal compass and range
 - e.g. madrigals such as “April is in my Mistress’ Face” by Thomas Morley, “Draw on Sweet Night” by John Wilbye
- Strophic form in which
 - two or more verses are set to the same music
 - often includes a fa-la-la refrain
 - two clear sections within each verse A B
 - each section is repeated so the form becomes AA BB
 - common form for balletts (modelled on the Italian models by Gastoldi) and ayres
 - e.g. the balletts “My Bonny Lass She Smileth” and “Sing we and chant it” by Thomas Morley
- madrigals in two separate parts, e.g. Michael East, “Quick, Quick, Away, Dispatch!” (the first part) and “No Haste but Good!” (the second part) which both have the same refrain “an holiday, a happy day”
- elements of form which were to be more fully developed later, for example
 - ternary form, “Miraculous Love’s Wounding” by Thomas Morley
 - rondo form, “Ay me, my wanted joys” by Thomas Weelkes
 - recapitulation, “Of joys and pleasing pairs” by John Wilbye
- structural devices such as
 - repetition
 - use of homophonic passage as punctuation between, or as an introduction to, a new section
 - use of refrain
 - change of metre, “Fair Phyllis”, change to triple metre for section ‘then they fell a-kissing’
 - use of cadences to mark ends of sections [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

or

- (b) Outline the importance of the “*The Triumphes of Oriana*” and comment in detail on **two** specific works from this collection.

Answers should outline the following:

The Triumphes of Oriana is a collection of 29 madrigals by 26 Elizabethan composers. It was edited and published by Thomas Morley and provides a

comprehensive example of secular vocal music being composed at this time. It was modelled on a similar Italian anthology published in 1592 called *Il Trionfo Di Doro* which Morley aimed to match. Everyone of the leading English musicians of the time contributed to this set including Morley (who allowed himself two pieces), Wilbye, Weelkes, Bennet and Farmer. "*Oriana*" was the poetic name for Queen Elizabeth I and each madrigal in the collection was a tribute to honour her and ends with the same refrain "Then sang the shepherds and nymphs of Diana, Long live fair Oriana".

Specific works may include:

Thomas Morley, "Hard by a Crystal Fountain"

- is a parody or rewriting of a madrigal by Croce
- form is through-composed
- scored for 6 voices SSATTB
- 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 modulation is wider than Croce's as the music moves to the keys of C, B \flat and G
- examples of tierce de picardies 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 textures at cadence points and for declamation
- Mostly root and first position chords with some suspensions, e.g. "sleeping" and use of pedals
- Clearly defined cadences; predominantly perfect and imperfect

Thomas Weelkes, "As Vesta Was"

- Through-composed
- Scored for 6 voices SSATTB
- Numerous examples of word painting, e.g. rising and falling scales for "ascending" and "descending", falling scale sung by pairs of voices in imitation for "came running down amain"; SA and ST sing "first two by two" followed by STB and then SAT for "then three by three", followed by all 6 voices for "together"; soprano only sings "all alone"
- Imitative and homophonic passages throughout, e.g. imitation for "with mirthful tunes her presence entertain"
- Use of augmentation in the final imitative section as the "Long live fair Oriana" motive is drawn out in longer note values in the bass part over 17 bars

Other works include:

- Bennet "All Creatures Now"
- Cavendish "Come, gentle swains"
- Farmer "Fair Nymphs, I heard one telling" [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

- 3 (a) Comment on Pierre Boulez's approach to total serialism. Illustrate your answer by referring to specific musical examples.

Answers should comment on his organisation of pitch, duration, dynamic marking, and rhythms.

- Influenced by Messiaen, Boulez had become the chief Parisian serialist after his first attempts at serialism in 1947 with Three Compositions for Piano.
- Melodic features and techniques include:
 - use of wide leaps in the register /vocal line eg Le Marteau sans Maître
 - use of melodic 'cells' which are then used in a thematic manner, for example, the early sonatas and Sonatine for Flute and Piano
 - fragmentation of thematic ideas, for example, First Piano Sonata
 - use of repeated notes, for example, first movement of Second Piano Sonata
- use of 12 pitches/retrograde/inversion/transposition, for example, Structures 1 for Two Pianos
- Rhythmic features and techniques include:
 - use of small rhythmic cells
 - use of diminution and augmentation
 - strict predetermination of rhythm
 - use of changing metre, for example, third movement of Le Marteau sans Maître
 - ambiguous pulse
 - use of 12 durations, for example, Structures 1 for Two Pianos
- Dynamics :
 - types of attack to be played by the performer e.g. Second Piano Sonata
 - dynamics/attack do not change with every note but only when an entire series of pitches/duration has been completed, for example Structures I composed for Two Pianos
- use of up to twelve dynamic markings, for example, Structures 1 for Two Pianos

Specific works include:

Second Piano Sonata 1948

- in four movements
- melodic content almost completely dissolved
- demonstrates the predetermined use of rhythm, dynamics and attack
- 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 Marteau in the final three blocks

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)
- first attempt at total serialism and is based on 12 pitches, 12 different types of attack, 12 different durations, increased 7 dynamic markings to 12.
- ordered into 4 scales of 12 each, one for each musical element, assigning order numbers to each

- use of retrograde, inversion, transposition of the pitch series up a semitone
 - the first three sections are treated with rigorous approach
 - first Section of Structures 1 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 1 employs the use of four rows, two in each piano and features:
 - pointillistic effect
 - chaotic texture
 - pitch repetition/ Eb /D# appears no less than four times once in each row
 - scalar form, duration, dynamics and attacks do not lend themselves to scalar gradation
 - overall effect is largely random
 - composer very little control
 - Third Section shows how all aspects of traditional structure, including melody, harmony and formal direction are dissolved
- Structures II composed for Two Pianos 1956-61
- use of fixed pitches over a long stretch of music
 - more developed and freer serial technique

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

- a cantata set to words by the French surrealist poet René Char who used words for their quality of sound rather than their meaning
- 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)
- full group never plays and each movement presents a different combination of instruments
- 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 3 features:
 - duet between contralto and flute
 - metre changes almost on every bar resulting in a free rhythmic flow
 - use of a single vowel over several notes
- Movement 7 uses three instruments, flute, vibraphone, and guitar [24]

Structure and Presentation [3]

Quality of Written Communication [3]

or

- (b) Comment on the use of the voice in the music of the following composers. Illustrate your answer by referring to specific musical examples.

Boulez Stockhausen Reich

The voice was used in a new way by being manipulated either naturally or electronically modified, live or on tape

- **Boulez**
 - Le Marteau sans maître
 - A cycle of nine pieces to three poems by René Char, for contralto, bass flute, viola, guitar, vibraphone, xyloimba, percussion
 - The contralto is combined with at least one of the instruments, long and short syllables enhance the rhythmic and metric structure of the poem
 - makes use of melismatic, vocal part resembles the realistic way of speaking “*quasi parlando*” singing through closed lips “*bouche fermée*”
- *Le soleil des eaux*
 - wordless vocalise
- *Le visage nuptial*
 - Originally written for two vocalist and chamber ensemble re-written for larger force including a women’s chorus, five movements
- *Improvisations sur Mallarmé*
 - Composed for soprano and chamber ensemble
 - passages marked “*senza tempo*” leaving the soloist to judge freely the duration
- **Stockhausen**
 - “Gesang der Jünglinge” Electronic music to Daniel 3, 57–66 (1956)
 - Boy’s voice was combined with electronic sounds
 - based on the idea of “speech continuum”, sung groups of words become speech symbols
 - the boy’s voice was recorded and electronically manipulated by “splicing” and superimposed upon itself to form ensemble effects, e.g. the murmuring and shouting of a crowd, canonic forms spoken/song, tone clusters
 - Stockhausen controlled all aspects of duration, dynamics etc.
- *Momente*
 - Composed for solo soprano, four choral groups and thirteen instrumentalists
 - chorus required to sing, click, stamp and use of onomatopoeic words
- *Mikrophonie II*
 - scored for chorus, Hammond organ and four ring modulators
- *Stimmung*
 - six vocalists produce new vocal intonation in a quasi-chant-like style
 - text is based on gods of the past and present
 - singers remain on one chord

AVAILABLE
MARKS

• **Reich**

Music for 18 Musicians

- Scored for violin, cello, 2 clarinets, doubling bass clarinet, four women's voices, four pianos, three marimbas, two xylophones and metallophone
- The entire opening and closing sections plus part of all the sections in between contain pulses by the voices and wind instruments
- they take a full breath and sing pulses of particular notes for as long as their breath will comfortably sustain them

Music for Mallet Instruments, Voices and Organs

- voices/metallophone and organ are used in a gradual augmentation of a two chord 'cadential' progression, elongating over more and more bars

Drumming

- Reich discovered that the male voice could sound like another set of drums by using syllables like "tuk" "tok" "duk" and so on
- to imitate the sound of marimbas he used female voices on a constant "U" vowel sound

Tehillim

- Part one of the work consists almost entirely of two and four-voice canon sung by women's voices/non-vibrato vocal style
- Opens with solo voice singing a seven-note scale within D accompanied only by tambourine
- a two-part canon is used to state the four verses, this is then repeated with a chordal cycle in the strings
- uses a single voice along with clarinet, tambourine and maracas
- add a second voice singing in parallel thirds or sixths
- uses lyrical duet in Part two
- uses an imitative duet in Part three
- opens with homophonic duet which was heard earlier in Part one and two

It's Gonna Rain and Come Out

- derived mainly from the use of recorded speech as musical material
- use of "phase shifting"

The Desert Music

- composed for eight-part chorus with a very large orchestra [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

- 4 (a) Identify the musical characteristics of 1940s modern jazz (bop/bebop). Refer to specific examples to illustrate your answer.

Answers may refer to:

Bop was characterised by an increased degree of complexity in all aspects of the music. It was associated with an intellectual approach to jazz and an appreciation of its theory. Common features included:

Form

- Use of 32-bar AABA popular song form (e.g. Dizzy Gillespie's *I Can't Get Started*, based **on the song by Vernon Duke**)
- Uneven phrasing (e.g. Charlie Parker's 1945 solo in Gillespie's *Groovin' High*, in which he obscures the original pulse, metre and harmonic rhythm with changing phrase lengths, syncopation and persistently contrasting accents)
- The creation of new pieces by improvising entirely new melodies over the chords of standard tunes (e.g. Parker's *KoKo*; Gillespie's *Groovin' High*, based on the chords of "Whispering"; Parker and Gillespie's *Anthropology*, based on the chords of "I Got Rhythm")

Scoring

- An emphasis on solos, with minimal arrangement (e.g. Parker's *KoKo*: almost all of the November 1945 recording is improvised by Parker, who creates fast, intricate, well-structured phrases, with abrupt changes of direction, based on the chords of the popular song "Cherokee"; Max Roach contributes an improvised drum solo too)
- Frequent use of unison scoring for first and last choruses (e.g. Gillespie's *Blue'n'Boogie*)

Melody

- Improvised melodies based on the higher notes of complex chords (sometimes called melodic extensions), creating a more dissonant effect (e.g. much music by Thelonious Monk, such as *Bags' Groove*, with the Miles Davis All Stars, in which Monk's solo uses complex and dissonant chords, with considerable motivic development)
- Chromatic alteration of melody notes (e.g. sharpened 9th, flattened 13th) alongside diatonic harmony; flattened 5th became a standard blue note
- Melodies which were generally more angular and less tuneful (e.g. the "walking sixths" melody of Monk's *Misterioso*)

Harmony

- More complex harmonies, including polychords; these were sometimes substituted for simpler chords of standard tunes (e.g. Gillespie's *Woody 'n' You*, using many half-diminished seventh chords)

Rhythm, speed

- More complicated, polyrhythmic drumming styles; explosive accents ('bombs') (e.g. Roach's snare drum kicks and bass drum bombs as he accompanies Parker's two choruses in *KoKo*, 1945)
- New roles within the rhythm section:
- Drummer maintaining quaver beat on hi-hat, with bass and snare accents
- Pianist focusing on chordal punctuations highlighting chord changes
- Guitar likely to be amplified, with a melodic role
- Steady, but interesting, bass line
- Sometimes additional Latin players or rhythms (e.g. Roach's drum part in *Night in Tunisia*, which opens with solo drums playing a Latin pattern using the crown of the cymbal)
- Faster tempos [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

or

- (b) Comment on the following aspects of jazz ensemble playing in the USA during the period 1930 to 1960.

AVAILABLE
MARKS

Lineup Instrumental roles Texture

Answers may refer to:

1930s, swing era

Lineup

Big bands

- A dozen players upwards
- Saxophone section (some players doubled on clarinet or flute)
- Trumpet section
- Trombone section
- Rhythm section, including piano, rhythm guitar, string upright bass and drums
- Sometimes one or more vocalists

Smaller groups

- Varied combinations of instruments, e.g. Benny Goodman's quartet, with piano, drums, clarinet and vibraphone; Artie Shaw's Gramercy Five, including a harpsichord

Instrumental roles

Big bands

- Interplay between horn sections
- Piano usually played in stride style, or simple chords; occasional melodic lines
- Guitar: percussive strum on each beat
- Bass: played on the first and third beats (two-beat style), or on every beat (walking bass)
- Drums usually played a simple beat with a little embellishment; some use of back beats; some use of kicks

Smaller groups

- Some played like miniature big bands
- Some took a looser approach, with considerable improvisation
- Much greater scope for solos

Texture

- Arrangements featuring tutti and solo choruses
 - Shout chorus
 - Riffs to accompany solos or serve melodic function
- Light texture
- Streamlined harmonies
- Buoyant, infectious rhythm

1940s, modern jazz (bop/bebop)

Lineup

- Generally a small group style
- e.g. Charlie Parker's "Ko-Ko" (1945) uses alto sax, trumpet, piano, bass and drums; Dizzy Gillespie's All Star Quintet's "Shaw 'Nuff" uses the same lineup; Dizzy Gillespie's "I Can't Get Started" (1945) uses trumpet, trombone, tenor sax, piano, bass and drums; Thelonious Monk's "Misterioso" (1948) uses piano, vibraphone, bass and drums
- Some big bands influenced by the sound
- Little use of clarinet
- Little use of rhythm guitar, although some guitar soloists emerged

Instrumental roles

- An emphasis on solos, with minimal arrangement
- Complex improvisation styles: a number of themes within a solo; movement to new keys; rhythmic development
- More complicated, polyrhythmic drumming styles; explosive accents (“bombs”)
- New roles within the rhythm section:
 - Drummer maintaining quaver beat on hi-hat, with bass and snare accents
 - Pianist focusing on chordal punctuations highlighting chord changes
 - Guitar likely to be amplified, with a melodic role
 - Steady, but interesting, bass line
 - Sometimes additional Latin players or rhythms

Texture

- Frequent use of unison scoring for first and last choruses

1950s cool jazz**Lineup**

- Chamber-type groups of three to eight players, e.g. the Modern Jazz Quartet’s “Django”, using vibraphone, piano bass and drums; Miles Davis’s “Boplicity” (1949) uses trumpet, trombone, French horn, tuba, alto sax, baritone sax, piano, bass and drums
- New instruments such as the flute, French horn, oboe, cello and flugelhorn

Instrumental roles

- Arrangements sound highly organised
- Emphasis on ensemble playing, with shorter solos
- Dynamic levels often soft, e.g. through use of brushes rather than sticks on drums
- Emphasis on mid-range registers and subdued timbres

Texture

- Baroque and Classical influences, e.g. contrapuntal dialogue between Chet Baker and Gerry Mulligan

1950s hard bop**Lineup**

- Small groups, e.g. the Horace Silver Quintet’s “Stop Time”, using trumpet, tenor sax, piano, bass and drums; Art Blakey and the Jazz Messengers’ “E.T.A.”, using trumpet, alto sax, piano, bass and drums

Instrumental roles

- Comparatively simple improvised lines
- A stronger, more regular rhythmic groove created by the drums
- Dark, weighty tone colours

1950s progressive jazz**Lineup**

- Range of small group lineups

Instrumental roles

- Very free styles for all instruments

Texture

- Very varied, as a result of players' freedom

[24]

**AVAILABLE
MARKS**

Structure and Presentation

[3]

Quality of Written Communication

[3]

30

Section B

30

Total

60