

**Published Mark Schemes for
GCE A2 Music**

Summer 2010

Issued: October 2010

**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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ADVANCED
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Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

FRIDAY 28 MAY, MORNING

MARK SCHEME

NB: Words in **bold** are necessary to gain the mark(s)

AVAILABLE
MARKS

1. Stravinsky, Pulcinella Suite, Gavotte, Variation 1

- (a) oboe [1]
- (b) $\frac{6}{8}$ /compound duple [1]
- (c) two [$\frac{1}{2}$] horn(s) [$\frac{1}{2}$] play countermelody [$\frac{1}{2}$] and bass line [$\frac{1}{2}$], ascending [$\frac{1}{2}$] and descending [$\frac{1}{2}$] arpeggios [$\frac{1}{2}$] and scale conjunct movement [$\frac{1}{2}$], bassoon [$\frac{1}{2}$] plays cadence [$\frac{1}{2}$] [2]
- (d) (i) dominant/A (major) [1]
- (ii) perfect cadence [1]
- (e) pedal [1]
ascending [$\frac{1}{2}$] sequence [$\frac{1}{2}$] [2]
- (f) 1 mark each for the following:
 - dissonance
 - bitonality
 - **unusual** combination of instruments/scoring [2]
- (g) neoclassicism [1]
- (h) theme and variation/variation form [1]

12

2. Haydn, Piano Trio, No. 1 in G major, Andante, Bars 1–21

- (a) turn [1]
- (b) D (major)/dominant [1]
- (c) (i) dominant [1] seventh [1] or A [1] 7 [1]
(no credit for A major 7) [2]
- (ii) 1 mark for each for two of the following:
 - rising [$\frac{1}{2}$] stepwise movement/scale [$\frac{1}{2}$]
 - dotted rhythm [2]
- (d) diminished chord bar 5/6/17 [$\frac{1}{2}$] beat 2 [$\frac{1}{2}$] only credit if bar is correct [1]
- rising sequence bar 15 [$\frac{1}{2}$] to bar 16 [$\frac{1}{2}$] [1]
- falling sequence bar 5 [$\frac{1}{2}$] to bar 6/7 [$\frac{1}{2}$] [1]
- (e) alberti bass [1]

- (f) piano [$\frac{1}{2}$] trio [$\frac{1}{2}$] [1]
- (g) (i) 1795 (allow 1770–1820) [1]
- (ii) 1 mark available as follows:
- genre of piano trio
 - balanced phrasing/four bar phrases
 - predominance of tonic and dominant harmonies
 - modulation to closely related keys
 - retardation (upward resolving suspension at end of phrase)
 - alberti bass figuration
 - feminine cadences [1]

AVAILABLE
MARKS

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3. Debussy, *Prélude a l'après-midi d'un faune*, Bars 63–78

(a) up to six marks as follows:

- first/opening statement of the melody in strings/upper strings [1]
in unison [$\frac{1}{2}$] octaves [$\frac{1}{2}$]
- Bars 5–6 repeated [1] ($\frac{1}{2}$ mark if only one bar referenced)
- Bar 6/triplet figure repeated [$\frac{1}{2}$] three times [$\frac{1}{2}$] at a lower pitch/
sixth lower [$\frac{1}{2}$]
- horn plays Bar 5 [1]
- clarinet plays Bar 6 [1] twice [$\frac{1}{2}$]
- oboe plays Bar 6 [1] in imitation [$\frac{1}{2}$] twice [$\frac{1}{2}$]
- **solo** violin plays opening bars of melody [1] [6]

(b) up to two marks available as follows:

- triplets
- sextuplet figuration
- syncopation
- cross rhythms [2]

(c) ternary form [1] (no credit for ABA) [1]

(d) 1 mark available as follows:

- return/reprise of the A section/**opening/original** melody/theme
- modulation/change of key/return to original key (of E major) [1]

(e) impressionism [1]

11

4. Mozart, Requiem in D minor, Confutatis maledictis, Bars 1–25

(a) up to ten marks available as follows:

- Line 1 minor [1] Line 2 major [1]
- Line 1 tenors [$\frac{1}{2}$] and basses [$\frac{1}{2}$]/male voices [$\frac{1}{2}$],
Line 2 sopranos [$\frac{1}{2}$]/altos [$\frac{1}{2}$]/female voices [$\frac{1}{2}$]
- Line 1 imitative/contrapuntal/polyphonic [1], Line 2 homophonic/
pairing of voices [1]
- Line 1 melody features leaps/arpeggios/broken chord disjunct
movement [1], Line 2 melody features stepwise conjunct
movement [1]
- Line 1 melody features dotted rhythm [1], Line 2 melody features
even note lengths [1]
- Line 1 features full orchestra/tutti [1] brass [$\frac{1}{2}$] (upper/lower)
strings [$\frac{1}{2}$], Line 2 features violins **only** [1] strings **only** [$\frac{1}{2}$] basset
horns/clarinets [1]
- Line 1 features repeated idea/ostinato [1], Line 2 features
countermelody [1] [10]

- (b) Line 1 diminished sevenths [1]
- Line 2 suspensions [1]

12

5. Béla Bartók. Music for Strings, Percussion and Celesta, Mt. 1, Bars 154–240

(a) chordal [1] octaves [1] [2]

(b) one mark available for any **three** of the following:

- xylophone
- celeste/celesta
- timpani/kettle drum
- bass drum
- snare drum [3]

(c) one mark available for **three** of the following:

- syncopation
- cross rhythms
- motor rhythms
- hemiola/irregular metre [3]

(d) one mark available for **three** of the following:

- arco
- pizzicato
- glissandi
- multiple stopping
- sul ponticello/playing close to the bridge [3]

(e) Bartók/Stravinsky [1]

Total

AVAILABLE
MARKS

12

60

1 Now look at Question 1.

Pause 1 minute

Here is the music for Question 1. 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 orchestral 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
General Certificate of Education
2010

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

FRIDAY 28 MAY, AFTERNOON

MARK SCHEME

Section A

AVAILABLE
MARKS

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

**Bernstein: *Cool* from *Symphonic Dances* from *West Side Story*,
Bars 607–636**

- (a) fugue [1] fugal [$\frac{1}{2}$] [1]
- (b) semitone [1], minor [$\frac{1}{2}$], second [$\frac{1}{2}$],
minor [$\frac{1}{2}$], seventh [$\frac{1}{2}$],
semitone [1], minor [$\frac{1}{2}$], second [$\frac{1}{2}$] [3]
- (c) (i) Bar 607 [1] trumpet [1] C [1]
Bar 611 [1] trumpet [1] A (natural) [1]
Bar 620 [1] horn [$\frac{1}{2}$] and cello [$\frac{1}{2}$] D sharp [1]
Bar 624 [1] horn [$\frac{1}{2}$] and cello [$\frac{1}{2}$] C (natural) [1]
Bar 632 [1] trombone [$\frac{1}{2}$] and (double) bass [$\frac{1}{2}$] F sharp [1] [15]
- (ii) [2] available as follows:
Rather than the traditional fugal practice of entries alternatively on
the tonic and dominant, [1]
- the entries can be described as one of the following:
- each alternate statement begins down a semitone and then remains at the same pitch [$\frac{1}{2}$] as the last note of the previous statement [$\frac{1}{2}$]
 - each entry begins on a note of a diminished [$\frac{1}{2}$] seventh [$\frac{1}{2}$] chord
 - **down** a minor third [$\frac{1}{2}$] and then **up/down** a tritone/diminished fifth/augmented fourth [$\frac{1}{2}$]
 - **up** a major sixth [$\frac{1}{2}$] and then **up/down** a tritone/diminished fifth/augmented fourth [$\frac{1}{2}$] [1]
- (d) Bar 620 flute and vibraphone [3]
- (e) (i) **one** mark each for **two** rhythmic features:
• swing-like rhythm
• syncopation
• quaver triplets [1]/triplets [$\frac{1}{2}$], jazz quavers [1]
• ostinato/riff
• off-beat accents [1] (no credit for off beat or accents) [2]
- (ii) **one** melodic feature
• ornamentation [$\frac{1}{2}$], use of grace notes/acciaccaturas/mordents [1]
• chromaticism [1], blues notes [$\frac{1}{2}$] [1]

(iii) **one** mark each for **three** features of the instrumentation:

- use of brushes (on cymbals)
- use of bongos
- use of cup mute/mute
- use of saxophone
- flutter-tonguing
- glissandi
- use of vibraphone
- use of piano

[3]

Section A

**AVAILABLE
MARKS**

30

30

Section B

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 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] There is a limited attempt to relate the context 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 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.

- 2 (a) Comment on the contribution of Thomas Morley to English Secular Vocal Music, 1580 to 1620. Refer to specific works to illustrate your answer.

Answers should comment on the following:

- A pupil of Byrd, Morley composed more madrigals, canzonets and balletts than any other composer of the time and established a stylistic norm
- 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 edited and published the main collection of 29 madrigals by Elizabethan composers entitled '*The Triumphes of Oriana*' – Morley allowed himself two pieces in the collection
- Nearly all his publications date from the 1590s and after 1601 he withdrew from the madrigal scene
- 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 and generally avoided chromatic progressions, false relations, suspensions, abrupt contrasts and dramatic rhythmic effects
- 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, AABCC structure, contrapuntal style, frequent homophonic interludes and regular division by clear cadences.
- His later canzonets for 5 or 6 voices (1597) were more varied, exhibit contrapuntal ingenuity, were published with a lute part and were more complicated in terms of adding new words on the repeat of the first section and expanding the length of the first section to that of the second
- He experimented with rewriting an existing Italian composition by Croce to produce a parody madrigal – Hard by a crystal fountain – set for 6 voices SSATTB, texturally often reduced to a semi-choir and only using the full 6 voices at important cadence points. The general style is contrapuntal and exhibits modulations from the tonic key of F to C, Bb and G, use of suspensions, tierce de picardie, metre change and illustration of individual words
- Examples of works include:
 - April is in my mistress' face
 - Now is the month of maying
 - My bonny lass she smileth
 - Sing we and chant it
 - Fyer Fyer
 - Cruel wilt thou persevere
 - Hard by a crystal fountain (*Triumphs of Oriana*)
 - Arise, Awake (*Triumphs of Oriana*)

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

or

AVAILABLE
MARKS

- (b) Choose and comment on **three** pieces to illustrate how composers depicted the meaning of the text in English Secular Vocal Music, 1580 to 1620.

Answers should make reference to the following means which were used to illustrate the meaning of the text:

- use of tonality, e.g.
 - major or minor keys
 - changes in tonality
- use of harmony, e.g.
 - chromaticism
 - suspensions, e.g. Morley's *April is in my mistress' face*, suspensions to depict the 'cold December'
 - false relations
 - dissonance
 - pedal
- melodic features, e.g.
 - repeated notes,
 - choice of interval
 - decoration
 - melisma, e.g. setting of 'hover' in Benet's *All Creatures Now*
 - scalic figure, e.g. descending scale spanning an octave for setting 'thou liv'st singing, but I sing and die' in Gibbons' *Dainty Fine Bird*
 - chromaticism, e.g. the chromatic opening of Weelkes' *Hence, Care thou art too cruel*
- rhythmic features, e.g.
 - dotted rhythms, e.g. for the words 'keeping their Springtide graces' in Wilbye's *Sweet honey-sucking bees*
 - use of triplets
 - augmentation
 - diminution
 - use of metre, e.g. triple metre for 'dancing' effect and for the words 'o then they fell akissing' in Farmer's *Fair Phyllis*; change to triple metre to sing 'and sings a dirge' in Vautor's *Sweet Suffolk Owl*
- use of texture, e.g.
 - homophony
 - imitation, e.g. for setting of the word 'labyrinth' in Kirbye's '*See what a maze of error*'
 - pedal, e.g. Weelkes' '*Hence, Care thou art too cruel*' bass dominant sustained pedal for the setting of the words 'sustain me'
 - antiphonal-like writing, e.g. division of six voices into trios who answer each other in singing 'my griefs when they be told' in Wilbye's *Draw on, sweet night*
- choice of scoring, number and type of voices; e.g. 'thou sing'st alone' sung by solo soprano in Vautor's *Sweet Suffolk Owl*
- use of register, low or high pitch

Three specific works should be discussed in detail, for example:

Thomas Weelkes As Vesta Was

- 'descending' set to a descending quaver scale
- 'ascending' set to a rising quaver scale
- 'attended on by all' is marked by the entry of all six voices
- 'running down amain' is set to a five note descending scale imitated throughout all the voices, then pairing of voices in thirds
- 'first two by two, then three by three, together' is scored first for two voices – S2 and A, then for three voices – S2, T1 and B/S1, A and T2 and then sung homophonically by all six voices
- 'all alone' is sung by soprano 1 only
- the setting of 'Long live fair Oriana' lasts 33 bars and features imitation, augmentation and pedal notes.

Content [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

- 3 (a) Comment on the development of electronic music in the work of the following composers. Refer to specific musical examples to illustrate your answer.

Boulez

Stockhausen

Reich

Answers should refer to a number of the following:

Boulez composed two electronic pieces of music in Paris using the resources of the studio for *musique Concrète*

- *Étude 1 sur Un Son* and *Étude 11 sur Sept Sons* both lasting three minutes

Other works include the following: *Poesie pour pouvoir* and *Répons* for six soloists, chamber orchestra and live electronics.

Stockhausen was renowned for composing electronic pieces at the Cologne studio and was concerned with 'pure' electronic music, not with transforming natural sounds.

- *Elektronische Musik* used electronic sound producing devices such as oscillators/noise generators, more advanced equipment
- He composed his first electronic pieces in 1953 *Study 1* 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* which begins with 'white noise' and uses filters
- A greater level of sophistication is seen in *Gesang der Jünglinge* when he combines the natural sound of a boy's voice with electronically produced sounds by using sine tones and five loud speakers creating reverberation with the boy's voice
- In *Kontakte* (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.

- His first live electronic piece was *Mikrophonie 1* in which two performers produce various sounds on a large tam-tam using a number of objects, while two others pick up the vibrations with microphones and electrical filters and another two control the electronic transformation of the sounds.
- *Mixtur* for orchestra, sine-wave generators and ring modulators also exhibits Stockhausen's application of electronics where raw sounds are heard mixed simultaneously with the modulated sounds
- Stockhausen's next use of live electronics was to have a superimposed tape recording of a performance while the performance was still in progress and this is seen in *Solo for melody* instrument and tape recorder
- Stockhausen continued to compose using electronic sounds but was aware of the need to use a human dimension and *Telemusik* was an electronic piece based on folk and traditional music
- *Hymnen* was a piece based on National Anthems with the sound transformed through loudspeakers and a four-channel tape
- Helicopter Quartet. Electrical amplification and transmission of four string players – each in a different helicopter – performing live whilst capturing sound of rotor blades.

Reich

The repetitive nature of Reich's composition led him to use tape recorders for play back of a repeated fragment simultaneously.

- The poor quality recording equipment perhaps caused the gradual out of sync or phase with one another and his first taped music was *It's Gonna Rain* in which Reich recorded a black preacher warning of an impending apocalyptic flood and made two identical tape loops of the preacher intoning 'It's Gonna Rain' and placed them on two different tape recorders. The two machines gradually fell out of synch or phase with each other.
- *Come Out* similarly is a speech-based tape piece using the taped description of a youth who had been convicted for the murder of a shop owner in New York.
- Self imposed limitations, e.g. one set of pitches, one timbre, one rhythm, lack of dynamics
- Reich developed his phasing technique in *Pendulum Music* which uses four swinging microphones above four upturned speakers so that the feedback gradually slows down from a rapid pulsation to a long motionless drone.
- He made use of electric organs in several pieces, e.g. *Four Organs/ Music for Mallet Instruments, Voices and Organ*
- As technology developed Reich used a new electronic device, the sampling keyboard and decided to combine it with a live string quartet in his work *Different Trains*. This enabled him to combine recorded speech with the live string quartet.

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

or

AVAILABLE
MARKS

- (b) Identify and comment on minimalist techniques in the music of Reich. Refer to specific musical examples to illustrate your answer.

Answers should refer to a number of the following techniques:

- Main technique is unceasing repetition and reliance on ostinato patterns
- Multiplication of similar short cells linked in a continuous gradually varied progression from one motif to another
- Use of Phasing
 - 1962 Reich's experiments with tape led to repetitive, multiple tape-loops and the birth of 'phase shifting'
 - This is playing two or more identical loops at slightly different speeds, so that the repetitions move apart, and eventually arrive again at synchronization
 - For example, *It's Gonna Rain* 1965 and *Come Out* 1966 are based on pre-recorded fragments of speech – the first is based on a preacher's voice as Reich made two identical tape loops on two different tape recorders
 - Reich developed this technique of 'phase shifting' by using live performers, e.g. *Piano Phase* 1967, one pianist commences stating the pattern and the second pianist 'fades in'. The first section is based entirely upon a single melodic pattern of six different pitches, the music eventually ends up playing in unison and there are no changes of pitch, rhythm or dynamics. *Melodica* 1966 continues the phasing process but uses recorded loops of a toy melodica and so the pitches are now determined by the composer instead of inherent in the speech samples
 - Reich explores different approaches to phase shifting by the gradual lengthening of individual tones/augmentation, e.g. *Violin Phase*, *Phase Patterns*/*Clapping Music*

Drumming 1971 is the last of Reich's works to use phasing extensively and it is no longer the main structural device that it was in earlier works. In this work Reich now employs new techniques such as:

- Rhythmic construction and rhythmic reduction – 'the process of gradually substituting beats for rests (or rests for beats) within a constantly repeating rhythmic cycle'.
- The increase and mixing of different instrumental timbres with gradual changes of timbre while pitch and rhythm remain constant.
- The introduction of the human voice as a member of the ensemble as it is combined with untuned percussion, starting with only a single note from the pattern, replacing the others with additional rests. The remaining notes are then gradually substituted one by one, for the rests. The human voice imitates the sound of instruments.
- The phasing process is only noticeable when two or more voices moving against each other are identical in timbre.

Music for Mallet Instruments, Voices and Organ 1973 also uses the rhythmic construction technique of *Drumming* with rhythmic augmentation. The marimbas and glockenspiel build up their texture using rhythmic construction, that is with patterns that are out of phase with an already existing pattern, whilst the voices, organ and metallophone gradually augment their tow note cadential figure. When the rhythmic construction is complete and the voices have augmented to their maximum length the mallet instruments suddenly

move into rhythmic phase unison and the augmentation process reverses giving a cyclic and palindromic feel to the music.

AVAILABLE
MARKS

Another technique of Reich's is augmentation:

- *Four Organs* 1970 consists of the gradual augmentation of a single chord scored for four electric organs and a pair of maracas
- Reich makes use of chordal augmentation in *Music for 18 Musicians* 1976 which uses human breath as a measure of duration, in which the voices and winds use the length of their breath as a guide, and sing/play pulses on assigned pitches to create rising and falling patterns

Music for a large ensemble 1978 borrows techniques from previous works such as:

- Cadential augmentation and diminution of a two figure 'cadence' pattern within each section
- Rhythmic construction in the mallet part
- The use of human breath as a measure of duration in the trumpet parts that are introduced at the middle of each section

Other techniques include:

- Canonic writing, for example, *Vermont Counterpoint*, *New York Counterpoint and Electric Counterpoint*, *Desert Music*
- Harmonic cycles
- Sampling, for example, the use of taped sampled speech fragments and train sounds in *Different Trains* 1988 and the sampled sounds of car horns, car alarms, air brakes, pile drivers in New York City and the use of sampling keyboards played live in the performance in his work *City Life* 1995

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

- 4 (a) Comment on the contribution of Charlie Parker to jazz in the USA during the period 1930 to 1960. Refer to specific recordings to illustrate your answer.

Answers may refer to:

Performing

- Saxophonist
- Clear, penetrating tone, with slow, narrow vibrato

Improvising

- An extremely influential and creative improviser
- Usually improvised over familiar harmonic patterns, such as the twelve bar blues or popular songs like *I Got Rhythm*
- Occasionally, improvised melodies were based closely on the original melody, especially in the first or last choruses of popular songs (e.g. *Out of Nowhere*, 1948)

- Usually improvisation is more subtly linked to the original
 - e.g. *Groovin' High* (1945), where Parker develops Gillespie's original falling thirds by means of inversion, elision, compression, displacement and ornamentation
 - e.g. *Klacktoveedsedstene* (1947), where three initial short ideas are developed and combined, with subtle use of silences of various lengths
- Improvising features great rhythmic variety
 - e.g. *Groovin' High* (1945), where the original crotchet pulse is broken up into a stream of discontinuous, rhythmically varied ideas, with the original pulse and metre obscured by syncopation and contrasting accents and phrase lengths
- His solos are usually based on the original harmonies of his chosen models, but often in extended versions of the chords, using additional pitches such as passing notes, suspensions, sevenths chords, flattened ninth chords, raised eleventh chords and chromatic passing notes.
- He used the *cento* (patchwork) method of improvisation, drawing from a body of formulae, arranged into constantly changing patterns
 - e.g. *Klacktoveedsedstene* (1947), which features numerous variations on a basic formula of a rising G7 arpeggio in first inversion
- Often made use of musical quotations, from works ranging widely in style – Wagner, Stravinsky (e.g. from *The Rite of Spring* in his solo on "Repetition", popular songs (e.g. "Pop Goes the Weasel" in a 1947 performance of "A Night in Tunisia"), Louis Armstrong (e.g. the introduction to "West End Blues" in a 1950 performance of "I Didn't Know What Time It Was") and his own jazz compositions

Composing

- Composed a large number of original pieces, e.g. *Donna Lee*, *Ornithology*, *Billie's Bounce*, *Quasimodo*, *Parker's Mood*

Influence

- One of the most important bop players
- Exerted a huge influence on later sax players, both professional and student
- His melodies, rhythms and favourite motifs were imitated by jazz players on other instruments, including drums
- A huge number of recordings of his work exist

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

or

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MARKS

- (b) Choose **one** recording to illustrate each of the following three jazz styles. Comment in detail on the main characteristics of each recording chosen.

swing

modern jazz/bop/bebop

1950s jazz

Answers may refer to:

Swing

- Big band was the key ensemble
 - Some swing played by smaller groups
- Sections: saxophone, brass (trumpet, trombone), rhythm
- Typical swing drumming patterns, e.g.:
 - Beat stated on bass drum, with simple timekeeping on snare drum or closed hi-hat
 - Backbeat
 - Embellishment between horn phrases
 - Kicks
- Typical arrangement techniques, e.g.:
 - Tutti, in unison or harmony
 - Solo for one section
 - Shout chorus
 - Call and response
 - Use of riffs
- Structure of the piece; usually a number of choruses with introduction and ending
- General qualities, e.g. light texture, propulsive, infectious rhythm
- Examples by the bands of musicians such as Benny Goodman, Count Basie, Duke Ellington etc.

1940s modern jazz/bop/bebop

- Small groups were the key ensemble
 - Some big bands influenced by the sound
- Rhythm section roles, e.g.:
 - Drummer: light quaver beat with some accents
 - Pianist: chordal punctuations highlighting chord changes
 - Guitarist: amplified; melodic role
 - Bassist: steady beat; interesting lines
 - Some use of Latin percussion
- Mainly improvised
 - Dissonance in melodies, which were often based on extended chords
 - Chromatic alteration of melody notes
 - Angular, less tuneful melodies
- Use of complex harmonies, including polychords
- Fast tempos
- Uneven phrasing
- Complicated, often polyrhythmic drumming style, including bombs
- Emphasis on solos
- Use of 32-bar AABA popular song form
 - Structure in a number of choruses
 - Frequent use of unison scoring for first and last choruses
- Examples by musicians such as Dizzy Gillespie, Charlie Parker, Thelonious Monk etc.

1950s jazz styles, including:

Cool jazz

- Chamber-type groups of three to eight players
- New instruments such as the flugelhorn
- Subtle instrumental sonorities: delicate attack, lack of vibrato and a focus on the mid-register
- Long works and long improvisations
- Approaches to phrasing which blurred square-cut structural outlines
- Use of new metres, such as 3/4 and 5/4
- Examples by musicians such as 'Birth of the Cool'-era Miles Davis, the Modern Jazz Quartet, the Dave Brubeck quartet etc.

Hard bop

- Simple melodies
- Strong blues influences
- Gospel influences on rhythm and harmony, such as the use of the chord progression I-IV-I
- Slow tempos
- A strong, regular rhythmic groove created by the drums
- Examples by musicians such as Horace Silver, Art Blakey and mid-50s Miles Davis

Progressive jazz

Examples by musicians such as:

- Gunther Schuller: 'Third Stream' music, with advanced harmonies and new approaches to integrating composition and improvisation
- Charles Mingus: music with a wide range of eclectic influences
- John Coltrane: unconventional, complex harmonies; modal melodies
- Thelonious Monk: high levels of dissonance
- Ornette Coleman: exploratory approach to form, harmony and instrumental roles

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

Section B

30

30

Total

60

**AVAILABLE
MARKS**