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2012

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

MONDAY 21 MAY, AFTERNOON

MARK SCHEME

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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.

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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.

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Answers in italics are not creditworthy as stand alone answers.

AVAILABLE MARKS

Section A

1 Compulsory Area of Study: Music for Orchestra in the Twentieth Century

Debussy: *Prélude à l'après-midi d'un faune*, Bars 79–94
(Answers in italics not creditworthy as stand-alone answers)

(a) impressionism [1]

(b) tone/symphonic poem/programme music/incidental music [1]

(c) ternary form [1]

(d) *perfect* [½] fourth [½] [1]

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

- homophonic/chordal [1]
- *ascending/rising* [½] semiquaver [½] sextuplet/triplets [½] broken chords/arpeggios [1]
- divisi/divided [½] sustained/held [½] *chords* [½] [3]

(f) up to **four** marks available as follows:

- compressed/diminution [1] or shortened in length/shorter note values/one bar long [½]
- repeated [½]
- spans a *minor* [½] third [½] instead of a *perfect* [½] fourth [½]
- (decorated with a) trill [½] and acciaccatura [½]
- syncopated/on the off beat [½] *at the beginning* [½]
- use of staccato [½]
- use of sforzando [½] (no abbreviations credited)
- different or lower pitch/key [4]

(g) up to **seven** marks available as follows:

- oscillating [½] semiquaver [½] sextuplets [½] in muted horns [1] and *clarinet* [½] and *bassoon* [½]
- pizzicato strings [½] *chord* [½] *on the fourth beat of the bar* [½]
- *divided/divisi* [½] *arco/bowed strings* [½] *repeated* [½] demisemiquavers [½] on the fingerboard/sur la touche [½]
- *descending* [½] staccato [½] *semiquaver* [½] *sextuplets* [½] in *wind/flutes* [½] and *horns* [½] [7]

(h)

Bar 79–80	E (major) [1]	first inversion [1]	[2]
Bar 81	C# minor [½] seventh [½]	root position [1]	[2]
	or E (major) [½] sixth [½]	third inversion [1]	[2]
Bar 83 beat 4	A (major) [½] ninth [½]	root position [1]	[2]
Bar 86	E♭ (major) [1]	first inversion [1]	[2]

(Deduct [½] for any additional incorrect information, e.g. Bar 86 E♭7 = [½]

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		AVAILABLE MARKS
(i)	up to **four** marks available as follows: ● *harp* [$\frac{1}{2}$] glissando [$\frac{1}{2}$] ● cuivré/ringing/brassy [$\frac{1}{2}$], hand stopped/bouché [$\frac{1}{2}$] *horn* [$\frac{1}{2}$] ● use of <u>antique</u> cymbals [1] ● tremolo/tremolando [$\frac{1}{2}$] *in strings* [$\frac{1}{2}$] ● cor anglais [1] [4]	30
	Section A	**30**

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Section B

AVAILABLE MARKS

English Secular Vocal Music, 1580–1620

2 (a) Comment on the variety of texts and their musical setting in English secular vocal music, 1580–1620. Refer to specific musical examples to illustrate your answer.

Answers should refer to the following:

- Texts were usually either adapted from loosely translated Italian lyrics or newly-written in English, sometimes even by the composer himself.
- The poetry set by the madrigal composers deals with a wide variety of subject material.
- English texts were generally of a lesser quality than the texts of the Italianate texts.

There was a range of texts including:

Light texts

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

- May-day revels and subjects, e.g. Morley's famous ballett, *Now is the month of maying* set in G major for SATTB, mostly homophonic with slight imitation of a rising scalic figure at the 'fa-la-la refrain'
- Aspects of love and 'boy meets girl' situation, e.g. Dowland's *Come again sweet love doth now invite*, light in mood and second half is characterised by a rising fourth motif beginning off the beat and developed sequentially
- 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! I swear that this tobacco tis perfect Trinidado*; lively piece in F major in triple metre but with a change to duple metre and lots of sequential writing

Pastoral texts

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 allegorical *'Then sang the shepherds and nymphs of Diana, Long live fair Oriana'.*

'Oriana' was the poetic name for Queen Elizabeth I and each madrigal in the collection is a tribute to honour her and ends with the same refrain; e.g. imitative refrain of 35 bars in *As Vesta Was* by Weelkes featuring augmentation and dominant pedal in the bass voice

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Serious texts

AVAILABLE MARKS

Both Gibbons and Byrd preferred the serious texts to lighter ones. These texts deal with subjects such as: death, rejection of love, cruelty and feelings of unrequited passion and emotion, e.g.

- Gibbons's *The silver swan* features suspensions at cadence points and an augmented triad on the word 'death'

- Bennet's *Weep, O mine eyes* is a miniature lament which builds up a chord of A minor at the opening to depict 'weeping'; 'alas' is set to a poignant rising semitone and minor third and the overall mood of sadness is reinforced by the use of suspensions, minor tonality, sustained melodic lines and simple rhythmic ideas

- Wilbye's *Adieu sweet Amaryllis*

- Gibbons's *Dainty fine bird* in which cruelty is expressed in a simile 'that are encaged there'

- Morley's *April is in my mistress' face* which begins with a light mood but changes at the text 'but in her heart a cold December' with suspensions and G minor tonality

Ethical, intellectual and religious texts

Orlando Gibbons in particular was concerned with ethical issues and his *What is our life?* centres round mortality and uses the theatre as a metaphor for life and death. Similarly *The silver swan* makes a point about death and 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. [24]

Structure and presentation of ideas [3]

Quality of written communication [3]

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Or

AVAILABLE MARKS

(b) Comment on the main characteristics of Wilbye's English secular vocal music. Refer to specific works to illustrate your answer.

Answers should refer to the following with examples of specific works such as:

Flora gave me fairest flowers
Adieu Sweet Amaryllis
Lady, when I behold
Draw on sweet night
Weep, weep mine eyes
Sweet Honey Sucking Bees
Oh what shall I do

- Although Wilbye's output (64 madrigals) is contained in only two collections, dated 1598 and 1609 respectively, it is of the highest quality and places him among the leading English madrigal composers. In 1601 he contributed a madrigal to the *Triumphes of Oriana* collection edited by Morley.
- The poems chosen by Wilbye are Italianate and many are in madrigal verse and translated from or inspired by Italian models. Wilbye also resets a text, used by Ferrabosco in Younge's *Musica Transalpina*, in his *Lady your words do spite me*
- He had a preference for sad and sombre moods and excelled at the serious type of madrigal influenced by the madrigal style of Ferrabosco
- However, he is better known for his lighter mood and was strongly influenced by Morley's light canzonet style which is clearly seen in his *First Set of English Madrigals* (1598) with the relaxed canzonet style and repetition of the opening words and music, for example, *Flora gave me fairest flowers and Lady, when I behold*.

Other general characteristics:
- original and strong sense of design, e.g.
  - *Lady*, *when I behold*, conventional canzonet repetitions are supplemented to produce a clear AABBCDDEE structure
  - *Sweet honey sucking bees* is in the tonic key of F minor and Wilbye's originality of design is illustrated at the principal cadence points where it was customary to use the major third (tierce de Picardie) not the minor third. Wilbye develops this further by modulating to the tonic major several bars before the end instead of waiting for the final chord
- Like Morley he is happy to compose for any number of voices from three to six.
  - general textural subtlety and lightness of scoring as Wilbye preferred finer and far more varied sonorities. It is an exception to find all parts in simultaneous use in his work, e.g. *Adieu, sweet Amaryllis*, the soprano voice is answered by a homophonic ATB for the word 'adieu'
  - With six voices he prefers contrasted groupings to long brilliant tuttis and a notable feature of his music is the varied manner in which he scored his work, repeating phrases with different groups of voices

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AVAILABLE MARKS

- *Weep, weep mine eyes*, is scored for five voices with its notable declamatory chordal setting of the words 'ay me ah cruel fortune' after the double bar, like choral recitation
- *Sweet honey sucking bees*, the SSATB texture is reduced much of the time to SSAT for 19 bars and the work includes quite a few trios
- his use of repetition and especially of sequences
  - less interested in long range repetition or in thematic relationships to unify a work, like Weelkes, although he does sometimes repeat substantial phrases or whole sections in order to clarify the structure, e.g. in *Sweet honey sucking bees* he writes a statement and two repetitions of a 13 bar-phrase for three voices only which forms a substantial central section to the outer five voice sections
  - he uses immediate repetition to expand the music but also to reinforce the expression of the text/phrase
  - his most common type of sequence is built from a three-voice phrase in which two voices move largely in thirds over a mainly static bass
  - sometimes he adds counterpoint to a sequence or repetition, e.g. when the opening music returns at the centre of *Draw on sweet night*
- subtle contrapuntal style with more use of longer polyphonic passages and a stronger sense of counterpoint in his second set of madrigals with, at times, more complex textures, e.g. in *Fly not so swift*, in which a setting of a cynical poem on woman's perversity starts with homophony but becomes increasingly contrapuntal to reflect something of the lyric
- depiction and expression of the text was unsurpassed, particularly when he portrayed a changing emotional state, e.g.
  - *All pleasure is of this condition* changes from joy to grief
  - *O what shall I do?* includes one of the best examples of word painting in any English madrigal in the phrase 'for tears being stopped will swell' which is set to a rising and falling sequence of notes that gradually falls over an extended melisma
  - *Sweet Honey Sucking Bees* exemplifies word painting on the words 'flight' set to a rising imitative quaver scalic figure and 'revel and smiling' is marked by the use of major tonality
- Limited use of chromaticsm and his only passage of extended chromaticism is a simple colouring of G minor in *Oft have I vowed*
- expressive use of major/minor alterations, sometimes he simply added one or two chromatic notes from the other mode to a passage or sometimes he wrote a whole section in the other mode, e.g.
  - *Yet sweet, take heed* and *Adieu, sweet Amaryllis*, the overall pathos and G minor tonality turns to the tonic major (G major) for the final section of 10 bars
  - *Draw on sweet night*, its use of major and minor as a structural device as after the first two main sections (the first polyphonic passage in the tonic major and the second in the minor) the opening words and music return to be developed further; after a sequential major passage the tonal sequence is reversed as the music gradually returns to the second (minor) section so that the piece has an overall unity and integration

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– *Weep, weep mine eyes* exemplifies his free use of major and minor forms of the scale to paint the mood of the text as 'dead in Elysian plain to meet there with joy we'll meet again' is characterised by its minor inflections and double suspensions to portray the yearning feeling and mood [24]

Structure and presentation of ideas [3]

Quality of written communication [3]

AVAILABLE MARKS

30

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AVAILABLE MARKS

3 (a) Choose and comment on **three** works by Boulez, **one** to illustrate each of the following styles.

electronic music **serialism** **chance/aleatoric music**

Answers may comment on the following works, with up to eight marks available for each work chosen for comment:

electronic music

Boulez composed two pieces of electronic music in Paris using the resources of the Studio for *musique concrète*:

Étude I sur Un Son and *Étude II sur Sept Sons* (1952)

- both lasting three minutes
- were both based on just sounds of a piano, played by Pierre Boulez
- were composed of fragments and textures meant to represent a variety of historical musical styles

Répons
was premiered in 1981 and subsequently expanded until its completion in 1984. *Répons* was the first significant work to come out of Boulez's endeavours at IRCAM, an institute in Paris devoted to making technological advances in electronic music, and it has been celebrated for its integration of the electronic and the acoustic.

- it is a composition for a large chamber orchestra with six soloists and live electronics. It uses a wide variety of modern compositional resources, including electronic manipulation, spatial acoustics, innovative colouring, and even a quasi-minimalist use of repetition.
- the piece's title, *Répons*, is derived from the fact that the composition is built from a number of responses. The contrast between acoustic sounds and electronic responses to them, and also the medieval idea of responsorial mirroring between players and speakers in different parts of the concert hall, both play important roles in the piece.
- it is subdivided into an Introduction, Sections one to eight and a Coda.
- the metre is slightly irregular on one level but very regular on another. Boulez described three types of time, 'that which is chaotic and irregular such as you have in the beginning (in the speed I mean). Then you have, in the speed, the very regular rapid repeated notes – always in semiquavers. Finally at the end there is a regularity, a kind of metre – but with much ornamentation. The ornamentation is in fact very irregular, but the metre itself is very regular.'
- the harmony always gives this impression of something followed by its inverse; there is always a centre – an axis of symmetry. This symmetry of harmony corresponds in harmonic terms to a regular metre.

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serialism

AVAILABLE MARKS

Works chosen for discussion may 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 *Le Marteau sans maître* 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
- ordered into 4 series 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 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 the use of four rows, two in each piano and features:
  - pointillistic effect
  - chaotic texture
  - pitch repetition/ E♭ /D# appears no less than four times once in each row
  - form, duration, dynamics and attacks do not lend themselves to scalar gradation
  - overall effect is largely random
  - composer has very little control over the accuracy of the performance
- 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

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

AVAILABLE MARKS

- a cantata set to words by the French surrealist poet René Char who used words for their quality of sound rather than their meaning
  - 3 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, alto flute in G, guitar, viola, unpitched percussion, vibraphone and xylorimba (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
- timbral innovations such as the flautist flutter tonguing 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

chance/aleatoric music

Works chosen for discussion may include:

Third Piano Sonata (1955–57)

- Illustrates 'guided chance', chance music with a more considered choice as chance decisions are allowed in some areas but not in all
- The material is fully notated except for some flexibility of tempo
- Each movement has a title that describes the most important characteristic of that movement, for example, Mt. 1 is called 'antiphony'.
- There is a different possible order for the five movements of the sonata
- Each movement contains sections which can be played in various orders or left out completely and there are choices within each movement, e.g.
  - in the movement 'Constellation Miroir' there are alternative routes which can be taken for linking together a number of fragments. Regardless of the route chosen they all produce heavy chords and 'points' (isolated notes and lines). Even the printed score indicates this, with red colours for the heavy chords and green for the 'points'.

Pli selon Pli (Fold by Fold) 1957–62

- scored for soprano and orchestra
- consists of five sections each based on a poem by Mallarmé
- notation of durations is imprecise
- Boulez frequently specifies a range of tempo rather than a definite figure

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AVAILABLE MARKS

- the element of choice is on a small scale, for example,
  - the conductor can put together passages of music in different ways
  - the soprano can choose from alternative vocal lines
  - freedom of tempo, dynamics and the length of the pauses

Livre pour Quatuor begun 1948 in which the movements are selected by the performers

[24]

Structure and presentation of ideas [3]

Quality of written communication [3]

Or

(b) Choose three works, one by each of the following composers, to illustrate their importance in the development of twentieth century music. Comment in detail on the innovative features of each work chosen.

Boulez Stockhausen Reich

Answers may comment on any of the following (with up to [8] available for each work chosen for comment):

Boulez
The work chosen may illustrate the innovatory development of one of the following:

- serialism and twelve-note technique, *Second Piano Sonata* 1948
- total serialism, e.g. *Structures I composed for Two Pianos*
- electronic music, e.g. *Étude I sur Un Son and Étude II sur Sept Sons, Répons*
- chance/aleatoric music, e.g. *Third Piano Sonata, Pli selon Pli*

Stockhausen
The work chosen may illustrate the innovatory development of one of the following:

- electronic music and compositions using electronically produced sounds and technique such as filtering – echo, reverberation and creation of white noise, and/or the combination of recorded and live sounds/instruments, e.g.
  - *Elektronische Studien* (1953)
  - *Gesang der Jünglinge* (1955–56)
  - *Kontakte* (1959–60)
  - *Mikrophonie I* (1964) in which the tam-tam is treated electronically
  - *Hymnen* (1966–67)
  - *Trans* (1971)
- aleatoric/chance music, e.g.
  - *Klavierstück XI* (1956)
  - *Zeitmasse* (1955–56)
  - *Zyklus ('Cycle') – graphic notation* (1959)
  - *Momente* (1962–69)
- serial works, e.g.
  - *Kontra-Punkte* (Counterpoints 1952) for ten instruments ,a short pointillistic work and highly serialised
  - *Gruppen* (Groups 1955–57) a work in total serialism which uses a scale of tempos and rhythm in a serial manner

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- the use of acoustic space and exploration of spatial separation, e.g.
  - *Gruppen* involves three orchestras
  - *Carré* (1959–60) uses four choruses and four orchestras
  - *Gesang der Jünglinge* (1955–56), in which five loudspeakers are placed around the audience and in this way sound travels from one source to another.
- innovative use of the voice, e.g. *Stimmung* (1968) 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 over a $B^{\flat 9}$ chord
- music theatre *'Aus den sieben Tagen'* (1968) and '*Donnerstag aus Licht'* (1977–2003)

Reich

The work chosen may illustrate:

- the development of mimimalism and techniques such as phase shifting, rhythmic construction and augmentation, e.g. *Four Organs* (1970), *Drumming* (1971), *Violin Phase* and *Piano Phase* (1967)
- use of taped and sampled sounds and speech fragments, e.g. *Come Out* (1966), *It's Gonna Rain* (1965), *City Life* (1995), *Different Trains* (1988), *Daniel Variations* (2006)
- the use of new instrumental timbres and sonorities, e.g. *Music for a Large Ensemble* and *Music for 18 Musicians* (1974–76), *Pendulum Music* (1968)
- influence of the non-Western cultures such as Bali and Africa and his own Jewish background, e.g. *Tehillim* (1981), *Drumming* (1971) and *Music for Mallet Instruments* (1973) [24]

Structure and presentation of ideas [3]

Quality of written communication [3] 30

AVAILABLE MARKS

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Jazz in the USA, 1930 to 1960

AVAILABLE MARKS

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

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
- Freed the piano from merely keeping time and anticipated 'bop'
- At times confined playing mostly to the right hand leading to a transparent texture, punctuated by short melodic quips against a walking bass and constant pulse on the high-hat

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)

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AVAILABLE MARKS

- 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*)
- Gradual introduction of less adventurous written arrangements and reduction in the size of the band to six/nine players

Other recordings mentioned may include:

- *Jumpin' at the Woodside* (1938)
- *Clap hands here comes Charlie* (1936)
- *Song of the Islands* (1939)
- *Lester Leaps In* (1939)
- *Taxi War Dance* (1939)
- *One O'Clock Jump* (1937)

Content [24]

Structure and presentation [3]

Quality of written communication [3]

Or

(b) Choose **three** tracks to illustrate modern jazz/bop/bebop during the period 1940–1960. Comment in detail on the main characteristics of each track.

Answers may refer to tracks such as:

Groovin' High (Dizzy Gillespie sextet, 1945)

- Small combo bop
- Line-up of 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

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AVAILABLE MARKS

- Palmieri solos in second half of third chorus, accompanied by rhythm section only
- Slow eight-bar coda replaces last four bars of chorus

KoKo (Charlie Parker's Reboppers, 1945)
- Small-combo bop
- Line-up of 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)
- Small-combo bop
- Line-up of alto sax (Parker), trumpet (Miles Davis), piano (Duke Jordan), bass (Tommy Potter) and drums (Max 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 Gershwins' 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

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		AVAILABLE MARKS
● Short coda with sustained note on horns, walking bass and final drum roll	[24]	
Structure and presentation	[3]	
Quality of written communication	[3]	30
	Section B	**30**
	Total	**60**

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