



*Rewarding Learning*

**ADVANCED SUBSIDIARY  
General Certificate of Education  
2013**

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## **Music**

**Assessment Unit A2 2: Part 2**

*assessing*

**Written Examination**

**[AU222]**

**THURSDAY 16 MAY, AFTERNOON**

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# **MARK SCHEME**

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

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

### Criterion 1 – content focused

Knowledge and understanding of the Area of Study applied to the context of the question. [24]

### Criterion 2 – structure and presentation of ideas

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

### Criterion 3 – quality of written communication

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

## MARKING PROCESS

### Knowledge and Understanding of the Area of Study applied to the Context of the Question

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

#### Marks

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

## **Structure and Presentation of Ideas**

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

### **Marks**

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

## **Quality of Written Communication**

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

### **Marks**

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

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

#### Bartók: Concerto for Orchestra, 4th movement, Bars 42–91

- (a) Intermezzo  $\frac{1}{2}$  interrotto  $\frac{1}{2}$  [1]
- (b) arch form or ABA interruption BA or ABACBA [1]
- (c) (i) viola [1]
- (ii) *You are my lovely*  $\frac{1}{2}$ , *you are my beautiful Hungary*  $\frac{1}{2}$  [1]
- Vincze [1]
- (iii) up to **four** marks available as follows:
- Modal/flattened 3rd/6ths
  - Changing metre
  - Irregular phrasing
  - Irregular metre
  - Rising/ascending  $\frac{1}{2}$  and falling/descending  $\frac{1}{2}$  stepwise/scalic/conjunct  $\frac{1}{2}$
  - Anacrusis [4]
- (d) Bar 42 G  $\frac{1}{2}$  7  $\frac{1}{2}$  [1]
- Bar 43 C minor and F (major) [2]
- Bar 44 Bb  $\frac{1}{2}$  **major** 7  $\frac{1}{2}$  and Eb/D# (major) [2]
- Bar 45 Ab  $\frac{1}{2}$  **major** 7  $\frac{1}{2}$  and C  $\frac{1}{2}$  7  $\frac{1}{2}$  [2]
- (any additional incorrect information deduct half a mark)
- (e) up to **two** marks available as follows:
- in violin  $\frac{1}{2}$  up an octave  $\frac{1}{2}$
  - in canon [1]/imitation  $\frac{1}{2}$  *at a crotchet/beat's distance*  $\frac{1}{2}$  in cor anglais  $\frac{1}{2}$  octave lower/at original pitch (of viola)  $\frac{1}{2}$
  - countermelody  $\frac{1}{2}$  featuring inversion  $\frac{1}{2}$  in viola  $\frac{1}{2}$  [2]
- (f) **one** mark available for one of the following:
- inversion
  - fragmentation
  - imitation
  - retrograde
  - octave lower [1]
- (g) Eb (major) [1]

- (h) (i) clarinet [1]
- (ii) march/invasion theme [1] Shostakovich [1] [2]
- (iii) up to **three** marks available as follows:
- Triplet
  - Descending/falling [ $\frac{1}{2}$ ] scalic/stepwise/conjunct [ $\frac{1}{2}$ ]
  - *Descending/falling* [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
  - Anacrusis [3]
- (i) up to **four** marks available as follows:
- muted trumpet [ $\frac{1}{2}$ ] woodwind/flute/oboe/clarinet [ $\frac{1}{2}$ ] trills [ $\frac{1}{2}$ ]
  - violin [ $\frac{1}{2}$ ] tremolo [ $\frac{1}{2}$ ]
  - trombone [ $\frac{1}{2}$ ] glissandi [ $\frac{1}{2}$ ]
  - *descending* [ $\frac{1}{2}$ ] chromatic [ $\frac{1}{2}$ ] scales [ $\frac{1}{2}$ ] in *clarinets* [ $\frac{1}{2}$ ]
  - use of quintuplets and triplets against quavers [4]

**Section A**

**AVAILABLE  
MARKS**

30

**30**

## English Secular Vocal Music, 1580–1620

- 2 (a) Choose and comment on **three** pieces by Thomas Morley, **one** to illustrate each of the following secular vocal forms.

**ballett                  canzonet                  madrigal**

(up to **eight** marks available for each vocal form/genre)

Answers should refer to the following:

**Ballett**

*Now is the month of maying*

*My bonny lass she smileth*

*Sing we and chant it*

e.g: *Fyer, fyer*

- Scored for five voices SSATB
- Strophic form with two verses
- Binary-like structure with two main sections A B in which Morley swaps two soprano parts in the written out repeats of each fa-la-la refrain
- Dance-like with a strong anacrusis on each phrase
- 'My heart' features a short dialogue between reduced groupings of voices: trios and pairs
- 'Oh help! Alas! O help!' is set for a reduced homophonic quartet leading to longer note values and a suspension to depict 'Ay me!' as the music moves towards G minor and a tierce de Picardie for 'cry me'.
- 'and call for help' is initially sung by two tenors paired in thirds leading to an imitative passage moving the music back towards the dominant key of C major.
- The syllabic 'fa-la-la' refrain at the end forms no part of the poem itself but provides material for the end section

**Canzonet**

Examples from any of the following collections of canzonets may be chosen for comment:

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

for example: *Whither away so fast*

- Three voices SST
- Imitative texture throughout, imitation initially at the interval of a fifth and a bar's distance between the two soprano parts and then at half a bar's distance at the text "Then will we try" and "Then lo, I come"
- Depicts the effect of 'running away' fast by rising scales, imitation, skipping dotted rhythms, falling sequences

- Bb and Eb in the key signature but predominantly perfect cadences into F major
- Deft counterpoint and lively imitative style
- Features pairing of two voices in thirds and sixths throughout
- 'Hence I say, away away' is set to a descending sequence and a rising scalar motif in all three voices
- 'think thus away to 'scape all alone without me' is characterized by the introduction of a dotted rhythm and suspension at the perfect cadence
- Features tierces de Picardie when the music briefly moves towards the keys of G minor and C minor at the words 'without me' and 'forsaken' respectively
- An extended sectional setting that is really a light madrigal in all but name

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

1597 **Canzonets** for five or six voices (1597) were more varied, exhibited 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. The texture of these canzonets, though light and finely drawn, is often intricate and full of brilliant contrapuntal touches. *O grief* almost becomes a tenor lied at one point, while *I follow, lo, the footing* alternates rapid entries of descriptive points with sections in calmer homophony. The elegiac *Hark, Alleluia* shows Morley in more serious vein, commemorating the death of a music-loving courtier, Henry Noel.

## Madrigal

*April is in my mistress' face*

e.g: *Hard by a crystal fountain*

- Is a parody or rewriting of a madrigal by Croce – Morley sets out to expand and develop the Italian piece whose style is simpler and less contrapuntal and less adventurous in terms of key changes
- Form is through-composed
- Scored for six voices SSATTB, texturally often reduced to a semi-choir, often only using the full six voices at cadence points
- Numerous examples of word painting, e.g. use of suspensions at 'sleeping' and 'stilled'; long note values 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, Bb and G
- Examples of tierce de Picardie and juxtaposed major/minor thirds at the cadences, e.g. 'chirped' in the alto line and 'upon' in the soprano 2 line
- Generally contrapuntal style e.g. imitation of the opening bars
- Morley often reduces the number of voices to a semi-choir or quartet and contrasts blocks of voices imitatively, e.g. SSAT statement of 'and nymphs attend' is answered by SATB 'for she the shepherds'

- Use of homophonic textures at cadence points and for declamation
- Mostly root position and first inversion chords with many 4/3 suspensions, e.g. 'fountain' and use of pedals
- Clearly defined cadences, predominantly perfect and imperfect
- *Long live fair Oriana* refrain links this madrigal to the others in the *Triumphes of Oriana* in praise of Elizabeth I

[24]

Structure and presentation of ideas

[3]

Quality of written communication

[3]

30

Or

- 2 (b) Comment on the following characteristics of English secular vocal music. Refer to specific works to illustrate your answer.

**form/structure**

**harmony**

(up to **twelve** marks available for each characteristic)

Answers should refer to the following:

**Form/structure**

- Through-composed works (usually madrigal proper)
  - 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
  - two or more verses are set to the same music
  - often includes a fa-la-la refrain
  - two clear sections within each verse AB AB
  - each section is repeated so the form becomes AA BB 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'; Weelke's *Thule the Period of cosmography*.
- Elements of form which were to be more fully developed, 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

AVAILABLE MARKS



- Structural devices such as
  - repetition
  - use of homophonic passages as punctuation between, or as an introduction to, a new section
  - use of refrain
  - use of sequence

### Harmonic style

The lighter forms of English secular vocal music such as the ballett and light madrigal were characterised by:

- Diatonic harmony and mostly root position and first inversion chords
- Predominance of tonic and dominant chords at times, e.g. in Wilbye's *Flora gave me fairest flowers*, the second setting of 'come ye wantons here to play' is set gracefully over simple tonic-dominant progressions
- Free use of the dominant seventh chord in root position at cadences, often without preparation, rather than used as an independent chord in a strong rhythmic position
- Clearly defined cadences predominantly perfect and imperfect
- Use of perfect cadences to mark the end of major musical sections
- Cadences in between were more often overlapping with new vocal entries between one section and the next
- Modulations to the dominant key prevail
- Use of pedals, e.g. the ending of *Hard by a crystal fountain*

The style of the serious madrigal

- Increased chromaticism and use of chromatic harmony, e.g. *How strangely Fogo burns* in *The Andalusian merchant*
- Increased use of more adventurous chords such as the augmented triad, e.g. Gibbons's *The Silver Swan* contains the use of an augmented triad to depict the word 'death'
- Use of dissonance
  - use of suspensions to heighten expression especially at cadence points, e.g. Byrd *Lullaby, my sweet little baby* set in the minor key with tierces de Picardie and 4/3 suspensions to depict words such as 'cry, cruel and woe'
  - use of double and triple suspensions in the five and six-part madrigals by Ward, e.g. *Out from the vale of deep despair*
  - false relations, the simultaneous or subsequent clash of pitch between two voices
- Wider modulation, e.g.
  - Thomas Morley *Hard by a Crystal Fountain* which is in the tonic key of F major and the music moves to the keys of C, Bb and G
  - Weelkes *Thule, the period of cosmography/The Andalusian merchant*, at the words 'these things seem wondrous' Weelkes writes an impressive harmonic progression through chords – Db, Ab, C minor, G, Bb minor, F and Bb with strong falling fourths in the bass

- Examples of tierce de Picardie and juxtaposed major/minor thirds at the cadences, e.g. Thomas Morley *Hard by a Crystal Fountain*, 'chirped' in the alto line and 'upon' in the soprano 2 line
  - use of harmony to depict the meaning of the text, e.g. Weelkes *Thule, the period of cosmography*, C minor of the passage 'sulphurous fire' is especially effective after the relentless Eb major tonality of the music up to this point
- Expressive use of major/minor alterations, e.g.
  - Wilbye *Adieu, sweet Amaryllis*, the overall pathos and G minor tonality turns to the tonic major (G major) for the final section of 10 bars
  - Wilbye *Weep, weep mine eyes*, free use of major and minor forms of the scale to paint the mood of the text as 'dead in Elysian plain to meet thee there with joy we'll meet again' is characterised by its minor inflections and double suspensions to portray the yearning: feeling and mood
- Structural use of harmony, e.g. Wilbye *Draw on sweet night* uses 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 [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE  
MARKS

30

- 3 (a) Choose and comment on **three** works by Reich to illustrate his minimalist style and techniques.

(Up to [8] available for each work chosen).

Answers should choose three works from the following which illustrate the following minimalist techniques:

- his 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**
  - use of **repetitive, multiple tape-loops**
  - the technique of **phase shifting** that 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; Reich used two identical tape loops on two different tape recorders
    - *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 developed this technique of phase shifting by using live performers e.g. *Piano Phase* (1967), one pianist commences by stating the pattern and the second pianist 'fades in'. The first section is based entirely upon a single melodic pattern of five different pitches, the music eventually ends up in unison and there are no changes of pitch, rhythm or dynamics

In later works such as *Drumming* (1971) 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; 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.

Another technique of Reich's is **augmentation**:

- Reich explores different approaches to phase shifting by the gradual lengthening of individual tones/**augmentation**, e.g *Violin Phase* (1967), *Phase Patterns* (1970), *Clapping Music* (1972)
- *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
- In the work *Music for Mallet Instruments, Voices and Organ* (1973) Reich also uses the **rhythmic construction** technique of *Drumming* (1970–1971) 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 two 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.
- *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
  - The use of human breath as a measure of duration in the trumpet parts that are introduced at the middle of each section

Other minimalist techniques include:

- **Canonic writing**, for example, *Vermont Counterpoint* (1982), *New York Counterpoint* (1985) and *Electric Counterpoint* (1987), *Desert Music* (1984)
- **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) [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE  
MARKS

30

Or

AVAILABLE  
MARKS

- (b) Comment on the contribution of **one** of the following composers to twentieth-century music.  
Refer to specific works to illustrate your answer.

**Boulez**

**Reich**

**Stockhausen**

Answers should comment on the contribution of one of the following composers:

### **Boulez**

- French composer, professor of composition and conductor who reawakened interest in the twelve-note technique
- Developed a compositional technique called total serialism, carefully controlling all facets of his composition such as timbre, duration, pitch and intensity of sound, e.g. *Structures I* composed for Two Pianos (1952) and his *Second Piano Sonata* (1948)
- His work *Le visage nuptial* (1946) uses quarter tones in two of the five movements
- Acclaimed work *Le Marteau sans maître* (1953–1957) is significant for its instrumentation which lacked any kind of bass instrument, and it drew some influence from the sound of “non-European” instruments. The xyloimba recalls the African balafon; the vibraphone, the Balinese gamelan; and the guitar, the Japanese koto. The vocal writing is challenging for the singer, containing wide leaps, glissandi, humming (notated *bouche fermée* in the score) and even *Sprechstimme*. The three cycles each use different serial techniques
- By the mid 50’s Boulez was instrumental in using aleatoric music and indeterminate elements of composition. The introduction of elements of chance are illustrated in his works *Third Piano Sonata* (1955–1957), *Domaines* (1968–1969) and *Pli selon pli* (1957)
- Establishment of IRCAM for research into electronic sounds and compositional techniques

### **Reich**

- American performer of keyboard instruments and percussion and pioneering composer of minimalist music, that is, making large pieces from minimal material, e.g. a single chord in *Four Organs* (1970) or a five word phrase in *Come Out* (1966).
- He experimented with the possibilities of multiples of the same instrument, either live or recorded, e.g. *Six Pieces* (1973)
- His innovations include using tape loops to create phasing patterns, e.g. his early compositions, *It’s Gonna Rain* (1965) and *Come Out* (1966).
- Other minimalist techniques he used include rhythmic construction and rhythmic reduction and augmentation
- Compositions are marked by their use of repetitive figures, slow harmonic rhythm, extension or elaboration of canons. They have significantly influenced contemporary music, especially in the US, e.g. John Adams.
- He used 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 in his work *City Life* (1995).

- Reich was interested in music from other parts of the world such as African music and the complex rhythmic structure built up of polyrhythms and the music of Balinese gamelan, as illustrated in the works *Drumming* (1970–1971) and *Music for Mallet Instruments, Voices and Organ* (1973).
- Reich's work took on a darker character in the 1980s with the introduction of historical themes as well as themes from his Jewish heritage as he began to examine his own ethnic background and in particular Hebrew cantillation, e.g. *Tehillim* (1981).
- He was instrumental in using technology to create a new kind of music video theatre/documentary which combined speech fragments, music and video of recorded interviews in his work *The Cave* (1990–1993).
- Production of pieces as a reaction to contemporary events, e.g. *Daniel Variations* (2006)

### Stockhausen

- German composer and theorist who pioneered electronic music and developed techniques such as filtering, echo, reverberation, the creation of white noise and the use of electronic sound producing devices such as oscillators/noise generators. His first electronic pieces in 1953 include *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
- He combined electronic music and instrumental music, live performance and pre-recorded tape and made contact between pitched notes and noises: for example
  - *Kontakte* (1950-1960) is a work which appeared as both a purely electronic composition and one for electronic sounds, piano and percussion) Stockhausen uses a tone generator, ring modulator, a filter, reverberator and loudspeakers.
- He often introduced a human element into a piece, conscious of the difficulty of listening to pure electronic sounds for long periods of time, for example,
  - in *Gesang der Jünglinge* (1955-56) he combines the natural sound of a boy's voice with electronically produced sounds by using sine tones and five loudspeakers creating reverberation with the boy's voice
- He was closely associated with the development of live electronic music with sounds transformed by using electronic equipment in the concert situation as illustrated in his piece:
  - *Mikrophonie I* (1964–1965) his first live electronic piece in which a large tam-tam is activated by two performers with various objects while the other two performers pick up the vibrations with microphones and another two control the electronic transformation of the sounds.
- Explored the combination of electronic music and live performance, new uses of physical space, acoustic space and explored spatial separation, e.g.
  - *Gruppen* (1955–1957) which is scored for three orchestras in different parts of the auditorium, each with its own conductor. The groups play simultaneously in different tempos and at the climax of the work a brass chord is swung round the hall from one orchestra to another.

- *Gesang der Jünglinge* (1955–1956), in which five loudspeakers are placed round the audience and in this way sound travels from one source to another.
- Contributed to the development of aleatoric works/chance music, e.g.
  - *Klavierstück XI* (1956)
  - *Zyklus* ('Cycle') (1959)
  - *Stimmung* (1968) in which Stockhausen used aleatory principles to encourage the capacities of the performers for 'intuitive' music making, based round Bb9 chord
- Contributed to the revival of serialism, and investigation of total serialism e.g.
  - *Kontra-Punkte* (Counterpoints, 1952) for ten instruments, a short pointillistic work and highly serialised
  - *Gruppen* ('Groups', 1955–1957) a work which uses a scale of tempi and rhythm in a serial manner
- His music shows the influence of eastern music, e.g.
  - *Telemusik*, (1966) composed in Tokyo, includes recordings of indigenous music from countries such as Spain, Vietnam, Bali, Japan, Hungary, used fleetingly and caused by electronic means to interact with each other
  - *Mantra for Two Pianos and electronics* (1970) is an attempt to create eastern 'mantric music' and music of spiritual awakening

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

AVAILABLE  
MARKS

30

- 4 (a) Comment on musical characteristics of Duke Ellington's jazz style, focusing on his work as composer/arranger and performer. Refer to specific recordings to illustrate your answer.

Answers may refer to:

Composing and arranging:

Generally considered the most significant jazz composer

- Output of at least 2000 pieces, including three-minute instrumental pieces, popular songs, large-scale suites, e.g. *Fanfare Suite* (1966), musical comedies, film scores and an unfinished opera
- Although he used the chorus structure common to jazz in many works, his concern for form reveals itself in sophisticated ways in many others, e.g:
  - *Concerto for Cootie* (1940) is structured in a complex ternary form based on ten-bar phrases
  - *Black, Brown and Beige* (1943) uses symphonic compositional devices such as fragmentation and development of motifs, thematic recall and mottoes
- Best work considered to be three-minute pieces (to fit onto one side of a ten-inch disc) from late 30s and early 40s

An inventive, effective and sophisticated arranger

- Capitalised on the personal sounds and capabilities of individual players in his band
  - Harry Carney's baritone sax was often given low-register sixths or sevenths of chords, rather than roots
  - Juan Tizol's valve trombone was sometimes used as a fourth voice with three saxes
  - Cootie Williams (trumpet)
- Sometimes voiced his music across sections of the band, rather than always contrasting one section with another
  - E.g. bass plays in unison with horns in *Concerto for Cootie*
- Sometimes gave instruments non-traditional roles to play
- E.g. in *Mood Indigo* (1930) he used muted trumpet as the highest voice, 'jungle style', plunger-muted trombone as a high register second voice, and clarinet in its chalumeau register, over an octave below
- Use of jungle-style pounding tom-toms
- Was innovative in his use of wordless vocals, using the voice as a jazz instrument
  - E.g. *Creole Love Call* (1927), *Transblucency* (1946)
- Featured colourful "growl" and "plunger" styles of Bubber Miley and Joe Nanton in many arrangements
- Arrangements such as *Caravan* by Tizol (1937) and *Take the A Train* by Strayhorn (1941)

Performing

A skilful piano player

- Influenced in his childhood by ragtime players and later by the stride playing of James P Johnson and others, with the result that he played in a stride-related style from the 20s to the 40s
- After this, his style became quite percussive and more economical than standard stride
- Produced a rich, deep, resonant piano tone
- Chromaticism
- Known for unusual harmonies and chord voicings



- Used the piano in a functional way within his band, e.g. to:
  - Set tempi
  - Signal to band members
  - Establish tone and colour by means of his introductions
- As an accompanist he played with spare textures to complement soloists in an unobtrusive manner, sometimes silent for entire choruses of band pieces
- A good example of his solo playing is *Clothed Woman* (1947), an atonal piece of his own composition, with its effectively voiced chords, use of repetition and exploration of the full range of the keyboard [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE  
MARKS

30

Or

- (b) Choose and comment on **three** jazz recordings. Each recording should illustrate a different jazz style from the period 1930 to 1960.

(Up to [8] available for each recording chosen).

Answers may refer to recordings such as:

### Swing

*Blue Lou* (1936, Fletcher Henderson and his orchestra)

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

*Tain't what you do (it's the way that you do it)* (1939, Jimmie Lunceford and his band)

- Composed by Melvin “Sy” Oliver and James “Trummy” Young arranged by Oliver
- Line-up: big band of vocalist, three trumpets, three trombones, four saxes, piano, guitar, bass and drums
- Performers include Willie Smith on alto sax, Trummy Young as vocalist and trombonist, Jimmy Crawford on drums
- Structure three choruses of a 32-bar AABA tune, with an interlude and a verse after the first chorus
- The last chorus is extended with an additional A section after the first two and a ten-bar B section
- The music moves into a new key at the start of the second chorus and again at the start of the third
- Interesting musical features include:
  - Young’s vocal solo, delivered in a hip, understated way, with subtle swoops and speech-like moments, appropriate to the meaning of the words
  - Call-and-response between Young and the singing of the rest of the band in the second chorus
  - The opening of the main melody, with its simple, syncopated repetition of one single note
  - Riffs played by trumpets with plunger mutes in the third chorus
  - Call-and-response: between saxes and brass in first chorus, between trombones and saxes in third chorus
  - Smith’s alto sax solos, interacting bluseily with the brass in the first chorus and playing against a trumpet riff in the third
  - Crawford’s drum solo in the third chorus, starting by featuring tom-toms, then complicating the groove with syncopated accents on bass drum and cymbals

*Dinah* (1936, Benny Goodman quartet)

- Based on a popular song composed by Lewis, Young and Akst in 1925
- Line-up: Benny Goodman on clarinet, Lionel Hampton on vibraphone, Teddy Wilson on piano and Gene Krupa on drums
- Structure: five choruses of the 32-bar AABA tune, with an introduction
- The harmonic structure of *Dinah* made it popular with jazz musicians: its structure is similar to that of *I Got Rhythm*, with firmly tonic-based A section contrasting with a B section containing more elaborate harmonic movement
- The track is based on a series of solos which become more elaborate as the music progresses, while Krupa on drums accompanies with increasingly complex syncopations, culminating in a final chorus of collective improvisation
  - Goodman’s first chorus solo begins with a paraphrase of the original melody, moving on to a long stream of short improvised notes bearing little relationship to the original
  - His fourth chorus solo is more blusey, including a long phrase which bridges the first two A sections
  - Hampton solos in choruses two and three, beginning with simple riff figures, moving on to more complex harmonic substitutions, cross-rhythms and a polyrhythmic effect on a limited number of notes
  - Wilson’s short solo in chorus four has a delicate, filigree-like texture; he also uses his own harmonic substitutions

- The final chorus includes riffs by Wilson, answered by Goodman's paraphrases of the original, a solo break for Hampton punctuated by Wilson and a brief polyphonic conclusion for the full band

#### *One O'Clock Jump* (1937, Count Basie and his orchestra)

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

#### **Bop/bebop/modern jazz**

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

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

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

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

- Based on the chords of the popular song "Cherokee" (typical bop practice), which intrigued musicians because of its length and the harmonic complexity of its B section
- Small-combo bop
- Line-up: alto sax (Parker), trumpet (Gillespie), base (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
- Very fast tempo (perceived as typical of bop)
- Intro includes horns in unison on composed line (common bop scoring technique), 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 alterations, 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)

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

- Two horns play conclusion of original song together
- Short coda with sustained note on horns, walking bass and final drum roll

### Cool Jazz

*Moon Dreams* (Miles Davis nonet, 1949)

- Based on a conventional romantic ballad by Chummy MacGregor, arranged by Gil Evans
- Line-up: nonet including trumpet, trombone, alto sax, baritone sax, French horn, tuba, piano, bass, drums (the group size and incorporation of French horn and tuba are typical of cool jazz)
- Structure: one chorus of a 40-bar ABA<sup>1</sup>CC<sup>1</sup> popular song plus a substantial, newly composed coda
- One of the tracks on the influential album *Birth of the Cool*, released in 1954
- Includes no substantial improvised solos: instead there are brief interludes for the two saxes and trumpet
- Frequent use of homophonic textures in the first chorus
- Bop influences heard in Konitz's alto sax melody
- Link between first chorus and coda is marked with all instruments converging on a single F sharp pitch
- Coda section includes increasingly dissonant harmonies and unstable metre
- Fragmented instrumental ideas emerge from the texture
- The final sustained chord is in a different key from the start

### Hard bop

*The Preacher* (Horace Silver Quintet, 1955)

- Line-up: trumpet, tenor sax, piano, bass, drums
- Structure: 12 choruses of a 16-bar AA<sup>1</sup> popular song, plus coda
- Bounce-type syncopations, laid-back rhythmic style typical of hard bop
- The track's blues-influenced structure and chords and memorable melody demonstrate links with other popular American styles: folk, church melodies, blues and gospel
- The close harmony of the two horns in the opening chorus seems to mimic gospel singing
- Improvisations by Dorham on trumpet and Mobley on sax reflect blues and bop influences
- Silver, on piano, adds to the gospel mood with techniques such as tremolos, false fingerings, two-beat and backbeat rhythms, and blues phrasings
- The ninth chorus includes call-and-response passages between the horns and the piano
- The influences from other vernacular styles are all typical of the hard bop style

### Modal jazz

*So What* (Miles Davis sextet, 1959)

- Line-up: trumpet (Davis), tenor sax (John Coltrane), alto sax, piano, bass, drums
- Structure: nine choruses of a 32-bar AABA popular song, with intro and coda
- A sections are based on the D Dorian mode
- B sections move up a semitone to the Dorian mode on E flat
- Distinctive opening episode by the rhythm section including Spanish-style piano chords

- First chorus features a repetitive riff on bass, answered on piano with the two-note “So What” chord
- Davis plays a lyrical two-chorus solo
- Coltrane’s two-chorus solo starts in restrained style and becomes more intense and complex, with effective use of sequence and melodic development
- The “So What” riff features again in the final two choruses

*Flamenco Sketches* (Miles Davis sextet, 1959)

- Line-up: trumpet (Davis), alto sax (Cannonball Adderley), tenor sax (Coltrane), piano (Bill Evans), bass, drums
- Structure: introduction followed by five choruses, each featuring one soloist
- Soloists in the five choruses are Davis, Coltrane, Adderley, Evans and Davis again
- Each chorus is very long, lasting between one-and-a-half and two minutes
- Each chorus is also based on a series of five different sections, each based on a different fundamental harmony for the accompanists with a matching melodic mode for the improvising soloist
- The five modes are:
  - Mode 1: underlying harmony of Cmaj9, with melodies improvised on an Ionian mode on C (major key)
  - Mode 2: harmony a A flat maj7, improvisation in Dorian mode on E flat
  - Mode 3: harmony of B flat maj7, improvisation of Ionian mode on B flat (major key)
  - Mode 4: harmony of D7#9, improvisation on Flamenco-like scale, with distinctive semitone movement between the first and second notes
  - Mode 5: harmony of Gm9, improvisation in Dorian mode on G

**Progressive jazz**

*Free Jazz* (Ornette Coleman band, 1960)

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

Content ([8] available for each track discussed)	[24]
Structure and Presentation	[3]
Quality of Written Communication	[3]

**Section B**

**Total**

AVAILABLE  
MARKS

30

30

60