



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2011**

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**Music**

**Assessment Unit A2 2: Part 2**

*assessing*

**Written Examination**

**[AU222]**

**FRIDAY 21 JANUARY, AFTERNOON**

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**MARK  
SCHEME**

## Written Examination

### Context for Marking

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

#### Criterion 1 – content focused

Knowledge and understanding of the area of study applied to the context of the question. [24]

#### Criterion 2 – structure and presentation of ideas

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

#### Criterion 3 – quality of written communication

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

### Marking Process

#### (1) Knowledge and understanding of the area of study applied to the context of the question

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

#### Marks

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

**(2) Structure and Presentation of Ideas**

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

**Marks**

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

**(3) Quality of Written Communication**

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

**Marks**

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

## Section A

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

## Bartók: Concerto for Orchestra, 4th movement, Bars 119–151

- (a) Intermezzo [ $\frac{1}{2}$ ] Interrotto [ $\frac{1}{2}$ ] [1]
- (b) arch form/shape or ABA C/interruption BA [1]
- (c) nationalistic [1]
- (d) up to 5 marks available as follows:
- (theme in) muted [ $\frac{1}{2}$ ] , divisi/divided [ $\frac{1}{2}$ ] first violins [ $\frac{1}{2}$ ] and violas [ $\frac{1}{2}$ ] in three [ $\frac{1}{2}$ ] octaves/unison [ $\frac{1}{2}$ ]
  - accompanied by harp [ $\frac{1}{2}$ ] chords/homophonic [ $\frac{1}{2}$ ] and pizzicato [ $\frac{1}{2}$ ] multiple stopped [ $\frac{1}{2}$ ] chords [ $\frac{1}{2}$ ] in the second violins [ $\frac{1}{2}$ ] and cellos/lower strings [ $\frac{1}{2}$ ] (“chords” as a stand-alone answer may only be credited once.)
  - (double) bass [ $\frac{1}{2}$ ] plays root (not tonic) of chord [ $\frac{1}{2}$ ] [5]
- (e) C minor [1]
- (f) cor anglais [1]
- (g) the theme is:
- in the flute [1]
  - inverted [1]
  - in a descending sequence [1] [3]
- (h) semitone/ minor second [1] perfect [ $\frac{1}{2}$ ] fourth [ $\frac{1}{2}$ ] [2]
- (i) Bar 144 D sharp [1] 7 [1] D sharp major with added 7th (no credit for “major 7”) [2]  
 Bar 145 G sharp minor [2]  
 Bar 148 D [1] 7/9 [1] D major with added 7th/9th (no credit for “major 7”) [2]  
 Bar 149 G (major) [2] } only 1 mark awarded if additional  
 Bar 151 B (major) [2] } notes are added to the chord [10]
- (j) perfect cadence (no credit for roman numerals) [1]
- (k) up to four marks available as follows:
- narrow melodic range
  - motivic nature of the theme/short phrasing
  - changing metre
  - irregular metre
  - uneven/irregular/assymetrical phrasing
  - emphasis on the semitone
  - melodic outline of the tritone/augmented fourth
  - sparse texture
  - quartal harmony
  - ambiguous tonality/key
  - modulation to unrelated keys
  - unrelated chords (progressions) [4]

AVAILABLE  
MARKS

30

Section A

30

## Section B

AVAILABLE  
MARKS

- 2 (a) Comment on the contribution of John Dowland to English secular vocal music. Refer to specific works to illustrate your answer.

Answers should comment on the following:

John Dowland was the most famous composer of ayres whose printed songs numbered 87 of which 84 appeared in four volumes. (*3 Books of Songs or Ayres*, 1597, 1600, 1603, and *A Pilgrims Solace*, 1612), and 3 in his son Robert's *Musical Banquet*, 1614.

- He is now recognized as a great composer, whose songs melodically and harmonically advanced the “art song”.
- His ayres exhibit a wide range of contrasting emotions and technique, with his later works being more serious and complex e.g.
  - his early ayre *Come again; sweet love doth now invite* is light in mood and the second half is characterised by a rising fourth motif beginning on the off beat and rising sequentially
  - *Welcome Black Knight* is dramatic and operatic in style with a greater intensity of feeling, use of pauses and rhetorical exclamations and depiction of images of blackness and dark
- Some of his lighter works are dance-like, e.g. the ballet-like *Fine Knacks for Ladies*.
- In later works, such as *In darkness let me dwell*, he freed himself of almost all conventions, accompanying the singer's strange, beautiful melody with biting discords to express emotional intensity to an extent unsurpassed at the time.
- Some of his ayres are songs arranged from instrumental pieces such as *Flow my tears* arranged from a pavan and *Awake, sweet love* arranged from a galliard for lute solo. As a result at times these ayres display some angularity in the vocal line.
- His ayres could be performed in a variety of ways: by a solo voice with lute accompaniment; solo voice with other instruments (such as viols) playing the other parts; all the parts sung by voices with or without instrumental accompaniment. In any arrangement the chief melodic interest lies in the top voice, a feature that gives the songs considerable historical significance.

Other general characteristics of his ayres include:

- Simplicity and purity of melody
- Regular clear cut rhythms e.g. *Fine Knacks for Ladies*
- Simple harmonies, e.g. *Fine Knack for Ladies* in which the opening two bars are both based over the tonic chord of F major and the ayre uses predominantly root position chords
- An intensity of expression, e.g. *I saw my lady weep* with its opening phrase which rises and falls by semitones and the use of tierces de picardies at cadence points;
- Pictorial writing, for example,
  - *Sorrow Stay* in which the words “but down, down, down, down I fall” is set as a descending stepwise line spanning a sixth
  - *Flow my Teares* in which the higher register is used for the setting of text at “from the highest sphere of contentment” and “happy, happy they”

- Innovative chromatic treatment of harmony, e.g.
  - *In this Trembling Shadow* is sombre in mood and contains languid suspensions in the opening bars and bass line and frequent use of diminished and augmented triads
- Homophonic texture, treble dominated, mostly syllabic writing
- Limited imitative writing, e.g. the vocal line at “my weary days” is imitated in the accompaniment a beat later
- Strophic in form, with a few exceptions in some of his later works, e.g. *In darkness let me dwell* which is through-composed
- Little, if any, verbal repetition

Examples of his ayres include:

*Awake, Sweet Love; Come again Sweet Love; Fine Knacks for Ladies; Flow my Tears; Flow not so fast, ye Fountains; In Darkness let me Dwell; Sweet, stay awhile; Weep ye no more, sad Fountains; Welcome black night.* [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

or

- (b) Choose and comment on **three** pieces, **one** to illustrate each of the following secular vocal forms.

**ballett                  ayre                  madrigal proper**

Answers may refer to the following but credit is only given when cited in the context of specific pieces:

### **Ballett**

- lighter type of secular vocal music, simple in style
- strophic in form – two or more verses set to the same music
- homophonic texture with melody in the top part
- regular simple dance-like rhythms
- syllabic fa-la-la refrain at the end which formed no part of the poem itself but provided material for the end section; occasionally another word was substituted, e.g. Weelkes “*Say Dainty Nymphs*” has the refrain “no no no”
- two main sections A B, usually repeated AABB
- well known examples include:
  - Weelkes “*Hark! All Ye Lovely Saints*” and “*Thus Sings my dearest Jewel*”
  - Morley “*My Bonny lass she smileth*”, “*Now is the month of Maying*” “*Sing We and Chant It*”, “*Though Philomela lost her Love*”.

### **Madrigal Proper**

- composed for three to six unaccompanied solo voices each with an interesting melodic line to sing
- through-composed with little or no repetition and new music provided for each stanza

- the texture was often one of imitative counterpoint, with all the voices being equally important and only coming together to reinforce a well defined close in the structure of the text, otherwise the sections skilfully dovetailed into each other.
- The more elaborate madrigals were divided into two or three main sections punctuated by a few bars of homophonic texture
- It was common practice to repeat the final section of a madrigal and to interchange voice parts of equal compass and range
- Words and music were closely matched with opportunities for word painting and vivid musical illustration of the text.

### Ayre

- could be performed in a variety of ways: by a solo voice with lute accompaniment; solo voice with other instruments (such as viols) playing the other parts; all the parts sung by voices with or without instrumental accompaniment.
- Homophonic texture, treble dominated, mostly syllabic writing.
- Strophic in form
- Regular rhythmic outlines
- Little, if any, verbal repetition, which had been an essential feature of the madrigal
- Its poetry was notable for its sensitive text and declamation
- It lacked the pictorial element of the madrigal
- Its mood was lyrical

Examples of ayres include those by **John Dowland** whose ayres were published and republished from 1597 onwards. He was innovative in his chromatic treatment of his harmonies and the beauty of many of his songs is due to their simplicity and purity of melody. Examples include:

*What if I never Speed?*

*Flow my Teares*

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

30

AVAILABLE  
MARKS

- 3 (a) Comment on chance/aleatoric features in the music of Boulez and Stockhausen. Refer to specific works to illustrate your answer.

AVAILABLE  
MARKS

Answers should make reference to the following chance/aleatoric features:

- The use of random procedures in determining aspects of a composition
- Allowing the performer flexibility and choice along alternatives stipulated by the composer, for example, alternative tempos, dynamics
- Methods of notation which reduce the composer's control over the sounds in a composition as composers abandon traditional signs for graphics or texts

These features may be illustrated in works such as:

Boulez's Third Piano Sonata 1956

- 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".

Boulez *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
- 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

Stockhausen *Klavierstück XI*

- The solo player is presented with a single sheet with nineteen fragments of music to be performed in any order
- The pianist is instructed to play them spontaneously in a random order. After playing the pianist must look over the page for another and then play that according to markings of tempo, loudness and touch given at the end of the last.
- A fragment may be performed twice but would probably appear quite different on the repeat
- The piece ends as soon as one fragment has been played three times

Stockhausen *Zeitmasse 1955–6*

- The tempos depend on the physical capacities of the five wind players: the duration of a single breath or the fastest speed possible

Stockhausen *Zyklus (Cycle) 1959*

- Illustrates the use of graphic notation
- The percussionist has to freely interpret the score which consists mostly of shape-like graphics alongside some traditional notation
- The performance can begin on any of the sixteen pages and continue in cyclical order from there.

Stockhausen *Mixtur 1964*

- Entire work is in “moment form” and there are twenty “moments” or pieces each with a distinctive character and some have a clear beginning or ending.
- The twenty moments may be played in reverse order, two of them may be played simultaneously and several are interchangeable
- The total number of instruments is not fixed and in some passages the soloists are selected by the conductor
- Players have to make certain choices such as;
  - what to play, perhaps selecting four out of five scraps of music provided or even deciding the exact pitch of some notes
  - when and how to play notes, e.g. each string player plays 5 notes staccato at any time during a unit of 10 seconds
  - vary pitches and dynamics; mix pizzicato, harmonics, sul ponticello, normal
- on the score each symbol refers to a particular player and the placing of the symbol gives only a rough indication of pitch (high-medium-low) and when a note should be played (early or later within that unit of time) [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE  
MARKS

30

or

- (b) Choose and comment on **three** works, **one** by each of the following composers. Comment in detail on the twentieth century stylistic features of each work chosen.

**Boulez**

**Stockhausen**

**Reich**

Answers should comment in detail on three works, one by each of the above composers. Works chosen for detailed comment may be in one of the following twentieth century styles:

- (total) serialism
- electronic music
- aleatory/chance music
- minimalism

Comments on individual works should provide a detailed insight into the specific twentieth century stylistic features of the work such as:

- timbre
  - broadening of instrumental resources
  - new imaginative sounds from conventional instruments, e.g. flutter tonguing
  - use of electronically produced or manipulated sounds
  - use of taped samples
  - combinations/groups of instruments of diverse timbres
  - new methods of attack
  - use of extreme registers
  - vocal sounds and effects, textless use of the voice
  - expanded use of percussion
  - spatial dimension of the music and placing of the performers
  - influence of ethnic cultures such as the Orient, Africa, Latin America
- metre
  - changing or unrecognisable pulse
  - lack of a fixed metre or pulse
- melody
  - atonal
  - short and fragmentary
  - angular
  - improvisatory
  - additive and subtraction techniques
  - serial techniques and features
- rhythm
  - rhythmic complexity
  - polyrhythm
  - ostinato patterns
  - rhythmic construction and reduction
- harmony
  - dissonance
  - static harmony
  - modal

AVAILABLE  
MARKS

- form/structure
  - not predetermined and dependent on the performer (chance music)
  - use of loops
  - lack of structural clarity
  - cyclic forms

[24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

- 4 (a) Comment on the importance of Miles Davis in the development of jazz during the period up to 1960. Refer to specific musical examples to illustrate your answer.

Answers may refer to:

A progressively innovative leader who was at the forefront of a number of important jazz styles:

- Began his career as a bebop player (recorded with Charlie Parker from 1945; played effective solos on *Now's the Time* and *Billie's Bounce*)
- Nonet sessions (1949–50) inspired the cool jazz movement
  - Album *Birth of the Cool* launched the cool sound:
    - Harmonic and melodic style drawn from bop;
    - Precise ensemble playing derived from big-band swing;
    - Solo improvisation integrated with ensemble passages, rather than accompanied only by the rhythm section or ensemble riffs.
  - *Boplicity* exemplifies these qualities
    - Cool, understated style
    - Virtuosity is a secondary consideration
    - Uses French horn and tuba
- Took a modal approach in the late 50s
  - *So What*, based on only two different harmonies/chords, a semitone apart
  - *Flamenco Sketches*, in five sections, using contrasting modes
- Composed a number of important original pieces, including *Donna Lee*, *Half Nelson*, *Nardis*

An important and influential performer

- Trumpeter; also flugelhorn player (influenced other trumpeters to take up the flugelhorn by demonstrating its potential) and band leader
- Light, soft tone quality with little vibrato
- Distinctive use of pitch bending (e.g. in *Fishermen*, *Strawberry and Devil Crab*, where he places pitch bends in the middle of the note to imitate a street vendor)
- Frequent use of a Harmon mute without its stem (e.g. *Flamenco Sketches*), creating a delicate, intimate sound
- Created relaxed, tuneful, mid-register melodies (e.g. his lyrical solo in the third chorus of *So What*) with significant use of silence

- Less interested than some contemporaries in virtuosic performance
- Improvisations draw on small collection of melodic formulae
- Harmonically conservative: he tended to play in close accord with his accompanists (e.g. his solo in *So What*, much of which is based on the three notes of the accompanying triad)
- Subtle sense of rhythm: much of his improvisation gives the impression of freedom both from strict tempo and even from swing
- Concerned with creating smooth, effective textures: for example, on his album *Kind of Blue* his own solos include many sustained notes accompanied by uncluttered, carefully voiced chords from the rest of his band
- Personalised, intimate style [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

or

- (b) Comment on instrumental and/or vocal solos in **three** jazz tracks recorded between 1930 and 1960.

Answers may refer to:

- Line-up, performers
- Jazz style
- Structure
- Specific musical details about the solo performance

Examples may include tracks such as:

*Dinah* (1936); Benny Goodman Quartet

- Clarinet, vibraphone, piano, drums
- Small group swing
- Five choruses of a 32-bar AABA popular song
- Goodman (clarinet) solos in choruses one and four
  - Opens with delicate paraphrase of opening melody
  - Leads seamlessly into improvisation
  - Makes substantial use of blue notes and phrases
  - Includes long, unbroken lines
  - Features strikingly high pitches
- Lionel Hampton (vibes) solos in choruses two and three
  - Solo builds rhythmically to become continuous string of even quavers
  - Includes two-handed cross-rhythms and polyphonic ideas

*Oh! Lady Be Good* (1936); Jones-Smith Incorporated (pseudonym for Basie band)

- Trumpet, tenor sax, piano, bass drums
- Kansas City swing
- Five choruses of the Gershwins' 32-bar AABA popular song

- An important and characteristic example of Lester Young's (tenor sax) solo work
- Young plays a two-chorus solo (choruses two and three)
  - Initial entrance is followed by a rest and a long rolling phrase
  - Features slurred notes, scoops up to the starts of phrases, polyrhythm, staccato single notes, pitch variation and constant swing
  - Young ignores the original melody, inventing new melodies over the song's harmonic structure
  - The second chorus starts at a higher pitch with shorter notes, building intensity
  - The high point of the solo, just before the final section of the second chorus, is followed by dramatic syncopation and a final bluesy phrase

*A Sailboat in the Moonlight* (1937); Billie Holiday and band

- Vocal; trumpet; clarinet; tenor saxophone; piano; guitar; bass; drums
- Swing
- Introduction and three choruses, the last abbreviated, of a 32-bar AABA popular song
- Holiday transforms the original, sentimental melody into something inspiring and touching
  - Paraphrases the melody both melodically and rhythmically
  - Creates a strong swing against the beat
  - Moves further behind the beat as the song progresses, returning firmly to the beat in the final chorus
  - Engages in dialogue with Lester Young on tenor sax
  - Changes timbre to emphasise specific lyrics
  - Repeatedly hits her highest pitch in the very last phrase

*Blue Skies* (1958); Ella Fitzgerald and the Paul Weston Orchestra

- Vocal; five trumpets; four trombones; seven woodwinds; piano; guitar; bass; drums
- Swing
- Four choruses, introduction and coda of a 32-bar AABA popular song
- Fitzgerald creates an adventurous version of an Irving Berlin standard
  - Scat introduction using open syllables; vocal line based on notes of underlying chords; ends on its lowest note; style suggests cantorial techniques from Jewish liturgical music
  - First chorus sung with some decorative touches and minor alterations
  - Three improvised, scatted choruses follow
  - Includes quotes from Wagner's *Wedding March* and Gershwin's *Rhapsody in Blue*
  - Enormous rhythmic variety, including triplets, double time, polyrhythm, various relationships with the beat
  - Blue notes and phrases
  - Development of short riffs and motifs
  - Wide range of pitch and register

*Ko Ko* (Master take, 1945); Charlie Parker's Re-Boppers

- Alto saxophone; trumpet; bass; piano; drums
- Bebop
- Three choruses, introduction and coda of a 64-bar AABA popular song
- Parker's version of the song *Cherokee*
- Parker solos on sax throughout the first and second choruses
  - Begins to improvise without stating original melody
  - Much of his line uses continuous, very fast notes
  - Includes development and repetition of melodic ideas used earlier in the track
  - Contrasts of volume, such as a ghosted passage in the first chorus followed by a very loud one
  - Quotes the piccolo obbligato from the New Orleans march *High Society*
  - Some phrases end with a dissonant pair of notes in a "be-bop" rhythm
  - Some blues pitching and tone
  - Squeaks are heard from Parker's unreliable reed
  - The coda includes fluent improvisation over a boldly wide-ranging harmonic progression

*Thelonious* (1947); Thelonious Monk and band

- Trumpet; alto and tenor saxophones; piano; bass; drums
- Bebop/Monk's own style
- Four choruses, introduction and coda of a 36-bar AABA popular song form
- Monk, on piano, is the most important soloist throughout
  - Characteristically full of dissonances
  - Includes an interesting example of a "save", where a wrong note in an arpeggio is corrected
  - Main theme is a syncopated, insistently repetitive figure on octave tonic notes
  - Improvisation begins with melodic fragments derived from the opening octave
  - Plays in varied styles, e.g. bebop in the second chorus, stride in the third; borrows the rhythm of *Salt Peanuts*
  - Much use of complex syncopation and unexpected silences
  - Includes chromatic passages (chorus four) and a whole-tone scale (coda)

*Giant Steps* (1959); John Coltrane and band

- Tenor saxophone; piano; bass; drums
- Hard bop
- 21 choruses of a 32-bar popular song
- Challenging piece featuring fast-moving, complex chord sequence
- Coltrane, on tenor sax, plays an energetic eleven-chorus solo
  - Opening phrase of solo is returned to on several occasions
  - Melodic peaks are highlighted by placing them over different chords; highest notes become gradually higher
  - Intensity tends to increase, with rapid, discontinuous phrases, ghosted notes and high flurries

|   |      |                        |
|---|------|------------------------|
| <ul style="list-style-type: none"> <li>– Last chorus is highest of all, with a throaty timbre, before subsiding in pitch</li> </ul> | [24] | <b>AVAILABLE MARKS</b> |
| Structure and Presentation  | [3]  |                        |
| Quality of Written Communication  | [3]  | 30                     |
| <b>Section B</b>  |      | <b>30</b>              |
| <b>Total</b>  |      | <b>60</b>              |
|   |      |                        |