



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2014**

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**Music**

**Assessment Unit A2 2: Part 2**

*assessing*

**Written Examination**

**[AU222]**

**WEDNESDAY 15 JANUARY, 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.

## Section A

AVAILABLE  
MARKS

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

**Debussy: *Prélude à L'après-midi d'un faune*, Bars 94–110.**(Answers in italics **not** creditworthy as stand alone answers)

- (a) ternary (no credit for ABA) [1]
- (b) E (major) [1]
- (c) up to **four** marks available as follows:
- (begins with) sustained/held note [ $\frac{1}{2}$ ]
  - descends [ $\frac{1}{2}$ ] ascends [ $\frac{1}{2}$ ] (mainly) chromatically/in semitones [ $\frac{1}{2}$ ]
  - spans/outlines [ $\frac{1}{2}$ ] a tritone/augmented fourth [ $\frac{1}{2}$ ]
  - rhythmically free/rhythmically ambiguous/quasi improvisatory
  - semiquaver [ $\frac{1}{2}$ ] triplet/sextuplet [ $\frac{1}{2}$ ] [4]
- (d) up to **six** marks available as follows:
- sur la touche/on the fingerboard [1]
  - tremolo/tremolando [1]
  - *tonic* [ $\frac{1}{2}$ ] *pedal* [ $\frac{1}{2}$ ] *in cello* [ $\frac{1}{2}$ ]
  - solo violins [ $\frac{1}{2}$ ] counter melody [1] in octaves [ $\frac{1}{2}$ ] *doubled* [ $\frac{1}{2}$ ]  
*a bar later* [ $\frac{1}{2}$ ] by solo cello [ $\frac{1}{2}$ ] *down an octave* [1] [6]
- (e) C# [ $\frac{1}{2}$ ] 7 [ $\frac{1}{2}$ ] second inversion [1] [2]
- dominant/C [ $\frac{1}{2}$ ] 7 [ $\frac{1}{2}$ ] first inversion [1] [2]
- (f) up to **three** marks available as follows:
- *sustained* [ $\frac{1}{2}$ ] wind/horn/clarinet and bassoon [ $\frac{1}{2}$ ] chords/homophonic [ $\frac{1}{2}$ ]
  - harp [ $\frac{1}{2}$ ] *rising* [ $\frac{1}{2}$ ] and *falling* [ $\frac{1}{2}$ ] triplet [ $\frac{1}{2}$ ] arpeggios/broken chords/  
open fifths [ $\frac{1}{2}$ ]
  - antique cymbal [1]
  - two solo violins [ $\frac{1}{2}$ ] *in octaves* [ $\frac{1}{2}$ ] [3]
- (g) E (major) [1] perfect [1] [2]
- (h) up to **four** marks available as follows:
- muted [ $\frac{1}{2}$ ] horns [ $\frac{1}{2}$ ]
  - harp [ $\frac{1}{2}$ ] harmonics [ $\frac{1}{2}$ ]
  - antique cymbal [1]
  - pizzicato [ $\frac{1}{2}$ ] *cello/double bass/lower strings* [ $\frac{1}{2}$ ]
  - low register violin [4]
- (i) impressionism [1]

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

- lack of clear cadences
- non-functional harmony
- use of chordal extensions/9ths/11ths/13ths
- alternation between two chords
- ambiguous tonality

[4]

**Section A**

AVAILABLE  
MARKS

30

**30**

## Section B

## English Secular Vocal Music, 1580 to 1620

- 2 (a) Identify and comment on the main characteristics of the ballett. Refer to specific works to illustrate your answer.

Answers should refer to the following characteristics:

- lighter type of secular vocal music, simple in style, texts are rarely serious with limited use of word painting
- modelled on the Italian *balletto*/influenced by Italian composers, e.g. Gastoldi
- strophic in form – two or more verses set to the same music
- mainly homophonic texture with melody in the top part
- regular, simple, dance-like rhythms
- syllabic fa-la-la refrain at the end which forms no part of the poem itself but provides 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
- often in a major key
- well known examples to comment on in detail 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 Philomena lost her love.*

For example, Weelkes *Hark! all ye lovely saints*

- Scored for SSATB, all voices sing throughout
- Tonic key of G major with a modulation to the dominant in the first section; the second section emphasises the chord of F major on the words 'not see how they agree' and then moves to minor tonality to depict 'fair ladies why weep ye'.
- Use of suspension at the cadence point 'weep ye'
- Homophonic opening with an emphasis on the weak beat of the bar on the words 'lovely' and 'hath' which creates a syncopated effect
- Imitative setting of the fa-la-la refrain at the end of the first section; homophonic fa-la-la refrain at the end of the second section
- Repeated quavers on the same note in all parts for the second fa-la-la refrain creates a dance-like feel

Morley, *Fyer, Fyer!*

- Scored for five voices SSATB
- Written out repeats for opening sections
- More imitative texture with use of reduced scoring and duet/trios answering each other in the opening setting of 'Fyer, Fyer! My heart!'
- Word painting as Morley uses longer note values, suspensions and tierce de Picardie to depict the words 'Ay me! I sit and cry me'. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE  
MARKS

30

Or

- (b) Choose and comment on **three** madrigals to illustrate how composers depicted the meaning of the text in English secular vocal music.

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

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

AVAILABLE  
MARKS

Specific works should be discussed in detail, for example:

Thomas Weelkes *As Vesta Was*

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

(Up to a maximum of eight marks available for each work chosen for comment)

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

30

AVAILABLE  
MARKS

### New Directions in Twentieth-Century Music

AVAILABLE  
MARKS

- 3 (a) Choose and comment on **three** serial works by the following composers. Your answer should comment on **two** works by one composer and **one** work by the other composer.

**Boulez      Stockhausen**

Works chosen for comment may include:

#### **Boulez**

##### *Second Piano Sonata* 1948

- in four movements
- melodic content almost completely dissolved
- demonstrates the predetermined use of rhythm, dynamics and attack, i.e. total serialism
- 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 four scales of 12 notes each, one for each musical element, assigning order numbers to each
- use of retrograde, inversion, transposition of the pitch series up a semitone
- the first three sections are treated with rigorous approach
- first section of *Structures 1* composed by reading from the two tables and writing down the pitches, rhythms etc. indicated by the numbers
- dynamics/attack do not change with every note but only when an entire series of pitches/duration has been completed
- pitches are distributed over a wide register creating fragmented sounds
- Second section of *Structures 1* employs the use of four rows, two in each piano and features:
  - pointillistic effect
  - chaotic texture
  - pitch repetition Eb /D# appears no less than four times once in each row
  - duration, dynamics and attacks do not lend themselves to scalar gradation
  - overall effect is largely random
  - composer has very little control
- Third section shows how all aspects of traditional structure, including melody, harmony and formal direction are dissolved

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

- In this piece Boulez moves away from the extreme control of serialism to a less rigid serial technique.
- a cantata setting words by the French surrealist poet René Char who used words for their quality of sound rather than their meaning – three 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, flute in G, guitar, viola, unpitched percussion, vibraphone and xyloimba (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, lacks a bass instrument
- timbral innovations such as the flautist fluttertonguing 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 almost on 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

**Stockhausen***Kontra-Punkte (Counterpoints) 1952*

- a short pointillistic work, highly serialised
- uses ten soloists divided into six sound-groups (1. flute bassoon, 2. clarinet bass clarinet, 3. trumpet trombone, 4. piano, 5. harp, 6. violin violoncello) which are transformed irregularly but steadily into a soloistic style articulated by ‘groups’
- adds progressively longer insertions of denser note groups, often in single instruments, while at the same time gradually replacing more and more long notes with groups of rapid, shorter ones
- the timbres of the full ensemble are gradually reduced to the “monochrome” of the solo piano
- widely fluctuating durations reduce to similar values

*Gruppen (Groups) 1955–1957*

- a work which uses a scale of tempi and rhythm in a serial manner
- 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.

AVAILABLE  
MARKS

- a traditional twelve-tone row is used as the basis of the work: a symmetrical all-interval row, in which the first half consists of the intervals of a descending major third, rising perfect fourth, descending minor third, descending minor second, and ascending major second. The second half consists of the retrograde of the first half, transposed by a tritone.

(Up to a maximum of eight marks available for each work chosen for comment)

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

AVAILABLE  
MARKS

30

Or

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

Answers should refer to the following:

### Reich

- American performer of keyboard instruments and percussion and pioneering composer of minimal 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 Pianos* (1973)
- Brief experiments with electro-acoustics, e.g. *Pendulum Music* (1968) a work for microphones and speakers.
- His innovations include using tape loops to create phasing patterns in his early compositions and his 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
- Other minimalist techniques he used include rhythmic construction and rhythmic reduction, 'the process of gradually substituting beats for rests (or rests for beats) within a constantly repeating rhythmic cycle
- the technique of augmentation as Reich explores different approaches to phase shifting by the gradual lengthening of individual tones, 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
- 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.
- 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 and 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, complex rhythmic structures built up of polyrhythms and the music of Balinese gamelan, as illustrated in the works *Drumming* (1970–1971). *Music for Mallet Instruments* (1970–1971) and *Voices and Organ* (1973) respectively.
- 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).

AVAILABLE MARKS

- 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).

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

AVAILABLE  
MARKS

30

- 4 (a) Comment on the use of harmony in American jazz from 1930 to 1960. Refer to specific recordings to illustrate your answer.

AVAILABLE  
MARKS

Answers may refer to:

### Swing

- Generally uses standard seventh-based jazz harmonies
  - Seventh chords may include dominant, diminished, major, minor, major/minor and half-diminished types
  - The more dissonant of these, such as the major seventh, came into general use from the 1940s onwards
- Uses some extended chords, such as ninths, elevenths and thirteenth
- The twelve-bar blues (I-I-I-IV-IV-I-I-V7-IV7-I-I or similar) is frequently used as a basis for performance (e.g. Count Basie's *One O'clock Jump* (1937), a blues with three choruses in F major followed by seven in D flat major)
- Another common harmonic starting point is a 32-bar AABA or ABAC chord sequence, sometimes taken from an existing popular song
  - E.G. *Dinah* (1936), performed by the Benny Goodman quartet uses an AABA chord sequence from a popular song by Lewis, Young and Akst which uses mainly major chords, minor chords and sevenths

• Section A	• G	•	•	•
•	• D7	•	• G	• D7

• Section B	• Em	• E flat +	• Em	• A7 D7
•	• Em	• A7	• D7	•

- *Take the "A" Train* (1941), composed by Billy Strayhorn for the Duke Ellington band, uses an AABA structure with some more complex and dissonant chords, such as major sevenths and flattened fifths

Section A	Gmaj7	Gmaj7	A7flat5	A7flat5
	Am9	Am9 D7	G	G
Section B	Cmaj7	Cmaj7	Cmaj7	Cmaj7
	Em7	A9	C/D	D7 Aflat9

### Bop (bebop/modern jazz)

- Tends to use more complex harmonies, such as extended chords and polychords
- Dizzy Gillespie often used unpredictable harmonies, moving through a range of keys in a single phrase; he was particularly fond of the half-diminished seventh (used throughout *Woody 'n' You* (1947))
- Charlie Parker improvised melodies based on complex harmonies, using extended chords such as the flattened ninth and raised eleventh

- Thelonious Monk composed music that was especially harmonically adventurous
  - He used strong discords e.g. *Gallop's Gallop* (1955)
  - He blurred boundaries between keys, e.g. *Round Midnight* (1944), which is in E flat minor, made ambiguous by the frequent use of E flat major chords
  - He experimented with different scales. *Hornin' In* (1952) uses whole-tone scales. *Brilliant Corners* (1956) uses whole-tone and chromatic scales and the Locrian mode

### 1950–1960

- Cool jazz generally uses harmonies similar to those of bop
- Modal jazz frequently uses slow harmonic rhythms, allowing space for improvisation to explore specific modes
  - E.g. *Flamenco Sketches* (1959), by Miles Davis, has a sectional structure using five different modes: Ionian on C; Dorian on E flat; Ionian on B flat; a flamenco-like scale with distinctive semitone movement between the first and second notes; Dorian on G
  - *My Favorite Things* (1960), by John Coltrane, uses two modes, Dorian and Ionian, with an accompaniment of two-chord repeated patterns based on minor ninth chords
- Hard bop shows blues and gospel influences, such as simpler harmonies and the I-IV-I “amen” chord progression
- Musicians explored different harmonic techniques in the 1950s
  - John Coltrane explored complex harmonies, typically creating new pieces by adding additional harmonies to an existing piece, stacking distantly related chords on top of each other, e.g. *Giant Steps* (1959), or using pedal notes, e.g. *Naima*, (1959)
  - Ornette Coleman's *Free Jazz* (1960) uses group improvisation techniques which result in extreme dissonance [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE  
MARKS

30

(b) Comment in detail on **three** jazz tracks recorded between 1950 and 1960.

AVAILABLE  
MARKS

Answers may refer to tracks such as:

*Moon Dreams* (Miles Davis nonet, 1950)

- Cool Jazz
- Line-up: trumpet, trombone, alto sax, baritone sax, French horn, tuba, piano, bass, drums
- 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 1950
- Based on a conventional romantic ballad by Chummy MacGregor, arranged by Gil Evans
- 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

*The Preacher* (Horace Silver Quintet, 1955)

- Hard Bop
- 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
- 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

*Rhythm-a-Ning* (Thelonious Monk quartet, 1957)

- Bop/Monk style
- Line-up: tenor sax (Charlie Rouse), piano (Monk), bass (John Ore) and drums (Frankie Dunlop)
- Structure: six choruses of a 32-bar AABA tune with intro and coda
- Some harmonic content taken from the Gershwins' *I Got Rhythm*
- Melodic content composed by Monk, using connected quotations from Duke Ellington's *Ducky Wucky* and Mary Lou Williams's *Walkin' and Swingin'* and a bridge of more complex harmonies
- A good example of Monk's ability to use collected musical fragments within his own work
- Monk takes the leading role in performance
- Monk's statement of the opening riff includes some semitone clashes: some of these reflect the underlying harmonies, while others are typical of his unusual "sloppy" playing technique

- Monk adds unexpected dissonant chords in a number of places, such as in the B section of the first chorus.
- Monk accompanies the other soloists with chordal comping, often quite spare, and sometimes falls silent
- His own solo, in choruses four and five, includes a typical bebop harmonic sequence, dissonant whole-tone fragments, semitone dissonances, a repeated tritone motif and effective use of the upper and lower registers of the piano.
- In the coda, Monk adds a jarring minor ninth to his last, sustained piano chord

*So What* (Miles Davis sextet, 1959)

- Modal jazz
- 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

*Free Jazz* (Ornette Coleman band, 1960)

- Progressive/avant-garde jazz
- 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 [24]

(Up to a maximum of 8 marks available for each track chosen for comment.)

Structure and Presentation [3]

Quality of Written Communication [3]

**Section B**

**Total**

AVAILABLE  
MARKS

30

**30**

**60**