



Rewarding Learning

ADVANCED
General Certificate of Education
2011

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

MONDAY 23 MAY, AFTERNOON

**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

			AVAILABLE MARKS
(a)	neoclassical		[1]
(b)	Pergolesi		[1]
	Sinfonia $[\frac{1}{2}]$ for cello and bass $[\frac{1}{2}]$		[1]
(c)	(rounded) binary		[1]
(d)	trombone [1] double bass [1]		[2]
(e)	Bars 1–4 F (major)		[1]
	Bars 46–49 F minor		[1]
(f)	up to two marks available as follows:		
	● descending/falling $[\frac{1}{2}]$ sequence		
	● inversion [1]		
	● syncopation [1]		[2]
(g)	up to nine marks available as follows:		
	● melody in trombone [1]		
	● flutes/oboes/woodwind $[\frac{1}{2}]$ and brass/horns/trumpets $[\frac{1}{2}]$		
	homophonic texture $[\frac{1}{2}]$ fanfare-like $[\frac{1}{2}]$		
	● repeated chord of C (major) [1]		
	● bitonal [1], <i>trombone</i> $[\frac{1}{2}]$ implies key of G (major) [1] (then) F (major) [1]		
	● use of F# half diminished/(chord VII ⁷) no credit for diminished		
	● tutti/whole orchestra $[\frac{1}{2}]$ off-beat/syncopated $[\frac{1}{2}]$ sforzando $[\frac{1}{2}]$		
	perfect cadence $[\frac{1}{2}]$		
	● dissonance/clashing 2nds [1]		
	● <i>descending</i> $[\frac{1}{2}]$ sequence $[\frac{1}{2}]$		
	● acciaccatura (no credit ornamentation/grace note)		
	● multiple stopping (in strings)		[9]
(h)	tonic pedal Bars 38–44 or Bars 46–51 or Bars 38–51		[2]
	unison texture Bar 21		[1]
(i)	Instrumental sonority/effect Bar number(s) Instrument(s)		
	credit for bar number(s) and instruments dependent on correct instrumental sonority/effect		
	[1 mark]	$[\frac{1}{2}]$ mark]	$[\frac{1}{2}]$ mark]
	glissandi	2/20/26/54/65/66	trombone/double bass
	du talon/heel of the bow	12, 27, 55	cello/double bass
	(dry) staccato (effect)	46	cello
	high register	6–7, 14–15, 18–19, 24 & 25, 38–39, 46, 48, 50–52, 62–67	double bass
	solo	1, 4, 53–54	double bass/trombone
	sudden dynamic contrast	61/62, 4/5, 17/18	cello/double bass
			[8]

Section B

AVAILABLE
MARKS

- 2 (a) Identify and comment on the main characteristics of the ballett during the period 1580–1620. Refer to specific works to illustrate your answer.

Answers should refer to the following characteristics:

- lighter type of secular vocal music, simple in style
- modelled on the Italian *balletto* of Gastoldi
- 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
- simple harmonically
- limited word painting
- 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*”. Fa-la-la refrain also tended to feature imitation.
- two main sections A B, usually repeated AABB, binary-like structure
- well known examples to comment in detail on 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*”,

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

- Scored for SSATB and 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 suspensions 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 create a dance-like feel [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

or

- (b) Comment on the range of vocal textures and timbres in secular vocal pieces composed between 1580–1620 for **five or more** voices. Refer to specific examples to illustrate your answer.

Answers should refer to the following:

Examples of works scored for five or more voices (usually with double soprano or tenor voices) include:

Bennet	<i>All Creatures Now</i>	SSATB
Weelkes	<i>As Vesta Was</i>	SSATTB
Wilbye	<i>Draw on, Sweet Night</i>	SSATTB
Wilbye	<i>Flora gave me fairest flowers</i>	SSATB
Wilbye	<i>Sweet honey-sucking bees/Yet, sweet, take heed</i>	SSATB
Morley	<i>Hard by a Crystal Fountain</i>	SSATTB
Vautor	<i>Sweet Suffolk Owl</i>	SSATB

(No credit for discussion of works scored for 3/4 voices only)

These works include a range of vocal textures and timbres such as:

- Homophonic writing
 - Homophonic passages for all five/six voices in *All Creatures Now*, for “see where she comes with flowery garlands crowned” and *As Vesta was* for “then sang the shepherds and nymphs of Diana”
- Antiphonal writing
 - *All Creatures Now* an SAB trio is answered by SAT trio for “the nymphs are fa-la-la-ing”
- Imitative writing
 - e.g. *All Creatures Now*, imitative entries beginning in the alto and passing through all six voices for the final refrain “Long live fair Oriana”
 - similar setting in the refrain of *As Vesta Was* except the imitative entries begin in the second tenor part and the bass part features the motif in augmentation to create a pedal-like effect
 - “and sings a dirge” is set to a triple metre, bell-like motif imitated between the five voices in *Sweet Suffolk Owl*
- Use of reduced number of voices, often at the opening of the piece or to depict the words or to create timbral contrast
 - Quartet writing e.g. the first 22 bars of *As Vesta Was* is scored for SSAT with the entry of the second tenor part to mark the homophonic setting of “attended on by all” and the entry of the bass voice another six bars later for the repeat of this text
 - the opening of *Draw on, sweet night* is scored for a trio and then quartet of voices
 - reduction of voices to a trio, e.g. *Draw on, sweet night* for the minor homophonic setting of “My life so ill”; *O Care, thou wilt despatch me* opening setting is scored for lower voices ATB building up to full five voices within six bars
 - pairing of voices, e.g. *As Vesta Was* “came running down a-main” is set to a descending quaver scale sung by AT then SS and then AB

AVAILABLE
MARKS

- use of solo voices, e.g. *As Vesta Was* when the first soprano sings two bars on her own for the text “all alone”
- use of a solo soprano voice singing the word “sweet” answered by a homophonic quartet of voices at the opening of *Sweet Suffolk Owl*
- build up of texture/voices
 - *As Vesta Was*, “first two by two” is sung by SA then repeated by ST, “then three by three” is sung by STB repeated by SAT before all six voices homophonically sing the word “together”
- use of lower/higher range voices only
 - *Draw on, Sweet Night* Wilbye reduces the vocal resources from six voices to an ATB trio to express the words “to shades and darkness, find some ease from paining”
 - *Yet, sweet, take heed* includes over 40 bars scored for three voices only, SST trio alternating with TTB trio in which two of the voices often move in thirds imitated by the third voice in the setting of “for if one flaming dart come from her eye, was never dart so sharp, ah then you die”. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

3 (a) Comment on the various twentieth century musical styles in the work of Stockhausen. Refer to specific works to illustrate your answer.

Answers should refer to the following twentieth century musical styles:

- electronic music and compositions using electronically produced sounds and techniques such as filtering, echo, reverberation and creation of white noise
 - *Elektronische Musik* uses electronic sound producing devices such as oscillators/noise generators, more advanced equipment
 - He composed his first electronic pieces in 1953: *Study 1* in which he created the work from sine waves (pure pitches with no overtones) in order to create artificial overtone structures which led to new timbres and *Study II* which begins with “white noise” and uses filters
 - A greater level of sophistication is seen in *Gesang der Jünglinge* when he combines the natural sound of a boy’s voice with electronically produced sounds by using sine tones and five loudspeakers creating reverberation with the boy’s voice
 - In *Kontakte* (a work which appeared as both a purely electronic composition and one for electronic sounds, piano and percussion) Stockhausen was aiming to combine electronic music and instrumental music, live performance and pre-recorded tape and make contact between pitched notes and noises. He used a tone generator, ring modulator, a filter, reverberator and loudspeakers.
 - *Mikrophonie I* (1964–5) was 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.
- *Hymnen* was a piece based on National Anthems with the sound transformed through loudspeakers and a four-channel tape
 - Aleatoric works/chance music, e.g.
 - *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
 - *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
 - *Zyklus* 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.
 - Serial works e.g.
 - *Kontra-Punkte* (1952) for ten instruments, a short pointillistic work and highly serialised
 - *Gruppen* (1955–7) a work in total serialism which uses a scale of tempos and rhythm in a serial manner
 - Works which use acoustic space and explore spatial separation, e.g.
 - *Gruppen* 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* 1955–56, in which five loudspeakers are placed round the audience and in this way sound travels from one source to another.
 - Works influenced by eastern music, e.g.
 - *Telemusik*, 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
- *Stimmung*, an *a cappella* work for six vocalists who have to produce a new vocal intonation which allows them to stress different harmonics in a quasi-oriental chant-like style. The voices are not projected traditionally and the text consists of many different vowel sounds and “magic names”, gods of the past and present. Some of Stockhausen’s own poems are also used and the singers all remain on one chord, a dominant ninth throughout the piece which lasts for seventy minutes. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

(b) Comment on the use of percussion instruments by the following composers. Refer to specific works to illustrate your answer.

Boulez

Stockhausen

Reich

Answer should refer to:

- The increased interest in and use of percussion instruments due to the
 - Emphatic preoccupation with rhythm
 - Emancipation of both dissonance and noise
- Scoring compositions for percussion alone, e.g.
 - Stockhausen *Zyklus* (Cycle) 1959 which consisted of sixteen pages of symbols for the percussionist and the element of chance in that the percussionist can start at any page but must then follow them through in the given order as he stands surrounded by a circle of percussion.
 - Stockhausen, *Refrain* for three players, 1959. The three players each perform on more than one instrument – piano and woodblocks, celesta and antique cymbals, vibraphone, cow bells and the glockenspiel. The piece is quiet and the gentle flow of sounds is interrupted six times by a short refrain. Indeterminate elements are used, for example, the placing of the refrains is decided by the performers.
- The use of assorted percussion and a wider meaning of the term “percussion” to include anything which produces sound through some sort of striking action by the fingers, hands, sticks or striking mechanism, for example, use of the piano
- Greater awareness and use of non-western percussion instruments from Africa, India, China, Java and Indonesia
 - Reich, *Drumming*, 1970 the last of his works to use phasing extensively is divided into four large parts played without interruption. The first part of *Drumming* is scored for four pairs of bongos, the second part for three marimbas, the third for three glockenspiels and piccolo and the fourth for all the resources. The textless vocal parts are blended with the timbres they most resemble.

- Reich *Music for 18 Musicians* 1976, includes four pianos, three marimbas, two xylophones and a metallophone in the scoring and features cueing in a gamelan-like manner by the metallophone. The steady rhythmic pulse is clearly stated at the beginning of the work on pianos and marimba.
- Use of new instruments such as:
 - the vibraphone which gained its popularity from its use in dance and jazz bands and is similar to the marimba but made with metal propellers under each metal bar which make the sound vibrate, e.g. Stockhausen's *Refrain*
- use of percussion instruments and electronic music, e.g.
 - 1959–60 Stockhausen *Kontakte* in which the electronic sounds are relayed through loudspeakers placed at each of the four corners of the hall and contrasted and merged with the sounds from the percussion instruments, e.g. the first high tremolando electronic sound merges into a trill on the antique cymbals and a beach waves breaking sound, similar to the timbre of bamboos. Gentle rolls and trills on the side-drum with snares add to the hissing effect. The pianist has to play the tamtam and gong but also a collection of percussion round the piano, some of which duplicate the instruments played by the percussionist himself. Stockhausen uses some of these duplicated sounds as a feature of the work.
 - Stockhausen *Microphony I* 1964 in which some of the performers make a gong vibrate by using various beaters, others pass microphones to and fro over the surface of the gong to pick up the vibrations and other performers play using filters.

Specific works may be used to exemplify a number of the above points, e.g.

Boulez *Le Marteau sans Maître* 1954

- a chamber work scored for flute in G, viola, guitar, solo contralto and assorted percussion
- the piece uses a great many untuned percussion instruments despite it only needing one player, and includes a side-drum, two pairs of bongos (of Cuban origin), pair of maracas, claves, (of Latin America origin) bells, triangle, a high and a low tamtam, gong, large suspended cymbal and two pairs of small cymbals
- the piece also uses the vibraphone and xylorimba (three and a half octave marimba) chosen because it has more lower notes and matches the lower range of the contralto voice
- the second movement is in three sections marked by changes in instrumentation.
 - The side drum features in the first and last sections and the bongos in the third section. In the first section the percussion provide a continual hushed patter in the background to accompany flute arabesques. During the pauses between each flute phrase the percussion ensemble emerges briefly with melodic interest in the xylorimba.

AVAILABLE MARKS

- In the second section the percussion instruments come into their own especially the xylorimba which is now played with hard-headed sticks instead of soft ones. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE
MARKS

30

- 4 (a) Identify the musical characteristics of jazz during the swing era. Illustrate your answer by referring to specific musical examples.

Answers may refer to:

- Rhythm – Its distinctive rhythmic style was based on swung quavers and syncopation

Line-ups

- Big bands
 - Sizes varied, ranging from a dozen players upwards
 - Instruments grouped in sections: trumpet (usually three or four, sometimes using different types of mute), trombone (often three or four), saxophone (two altos, two tenors and a baritone eventually became the standard line-up), rhythm (piano, guitar, double bass, drums), sometimes vocalist(s)
 - e.g. Duke Ellington's big band for *Ko-Ko*: cornet and two trumpets; three trombones; four saxes (two altos, one tenor, one baritone); piano, guitar, bass and drums
- Small groups
 - Swing was also played by small groups, often quartets, quintets or sextets, with varying combinations of instruments (sometimes "bands-within-the-band", such as those led by Benny Goodman, Cab Calloway, Artie Shaw, Tommy Dorsey etc.)
 - e.g. Benny Goodman's quartet for *Dinah*: clarinet, vibraphone, piano, drums
 - Greater scope for solos, improvisation and development of technical skills within small groups

Rhythm section

- The rhythm section was particularly important in establishing and maintaining a steady, four-beat, danceable groove:
 - Piano played in stride style or simple chords, occasionally melodic lines
 - Guitar took over from banjo to supply percussive strum
 - String bass took over from tuba, played with pizzicato "slap"; played either on first and third beats (two-beat style) or on each beat (walking bass)
 - Drummers usually stated beats on bass drum; added timekeeping patterns on snare (often with wire brushes) or hi-hat (closed, with sticks); sometimes played back beats (with sticks on the snare); occasionally embellished beat or played kicks

Arrangements

- Written arrangements were created by musicians such as Fletcher Henderson and Don Redman
- Unwritten arrangements were created by experienced band performers from initial improvised riffs

Textures and styles such as the following featured in big band arrangements:

- Tutti choruses: melodies played by the entire band in unison or harmony
- Solo choruses: one section played the melody, accompanied by the rhythm section
- Shout choruses: “shouts”, short rhythmic ideas were played by one section to accompany or converse with another section playing the melody
- Call-and-response: longer phrases passed antiphonally between sections
- Riffs: short phrases used as the basis of a section or piece

Examples may include tracks such as:

- *Let's Dance*, 1934, performed by Benny Goodman and his orchestra, arranged by Bassman and Henderson
 - Scored for three trumpets; three trombones; three saxes; piano, guitar, bass, drums
 - Structured as four choruses of a 32-bar ABAC popular song, with brief final tag
 - Chorus 1: melody in sax section in parallel harmonies; muted trumpets accompany
 - Chorus 2: clarinet solo (Goodman), accompanied in turn by sax and brass sections
 - Chorus 3: alto sax solo, accompanied in turn by rhythm section and whole band
 - Chorus 4: tutti chorus including shouts
 - Tutti fills are used between solo choruses
- *One O'Clock Jump*, 1937, by Count Basie and his orchestra
 - Features a series of solos, for piano, tenor sax, trombone, another tenor sax, trumpet and rhythm section, with riff accompaniment
 - Three tutti choruses featuring interlocking riffs conclude the piece
- *Dinah*, 1936, by the Benny Goodman Quartet
 - Scored for clarinet, vibraphone, piano and drums
 - Structured as introduction followed by five choruses of an AABA popular song
 - Informal and spontaneous in style
 - Features solos for all players but drummer, each typical of their personal style
 - Much interplay between performers, e.g. vibes solo accompanied by drum polyrhythms, piano soloing over the bridge in clarinet solo

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

AVAILABLE MARKS
30

or

- (b) Comment on approaches to harmony in jazz of the period 1930 to 1960. Illustrate your answer by referring to specific musical examples.

Answers may refer to:

Chord types

- Seventh chords (e.g. dominant, diminished, major, minor, major/minor, half-diminished)
- Extended chords (e.g. ninths, elevenths, thirteenth)
- Polychords (superimposed chords)
- Slash/hybrid chords (with bass note independent from the chord)
- Sus chords (e.g. those used in John Coltrane's *Naima*)

Dissonance

- Gradual acceptance of increasing dissonance, e.g.:
 - Major seventh chord only commonly played from the 1940s
 - Minor ninths played by Monk in the 40s considered extreme

Chord progressions

- Common progressions, e.g.:
 - ii-V-I (ubiquitous, e.g. *Round Midnight*, by Thelonious Monk)
 - Cycle of fifths (e.g. *All the Things You Are*)
 - I-VI-II-V (e.g. *I Got Rhythm*)

Chord sequences

- The twelve-bar blues (I-I-I-I7-IV-IV-I-I-V7-IV7-I-I) is frequently used as a basis for jazz performances, e.g. Duke Ellington's *Ko-Ko*, a blues in E flat minor
- Other performances are often based on chord sequences taken from popular songs. These are often 32 bars sequences, structured AABA or ABAC. For example, Billy Strayhorn's *Take the "A" Train*, composed for the Duke Ellington band, uses the sequence:

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

AVAILABLE
MARKS

Modal harmony

- Frequently used with slow harmonic rhythms, allowing space for improvisation to explore specific modes
- *Flamenco Sketches*, 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*, by John Coltrane, uses two modes, Dorian and Ionian, with an accompaniment of two-chord repeated patterns based on minor ninth chords

Developments in harmonic style

- Swing pieces generally used standard seventh-based jazz harmonies
- Bop used more complex harmonies, including 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
 - 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
- The harmonies used in cool jazz were similar to those of bop
- Modal jazz used modal harmonies, as outlined above
- In the late 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*) [24]

Structure and Presentation [3]

Quality of Written Communication [3]

Section B

Total

AVAILABLE
MARKS

30

30

60