



Rewarding Learning

ADVANCED
General Certificate of Education
2016

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

MONDAY 23 MAY, AFTERNOON

**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

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

Bartók: Concerto for Orchestra, 4th Movement, Bars 90–127

- | | | |
|-----|--|-----|
| (a) | Intermezzo Interrotto | [1] |
| (b) | arch form or ABAC/Interruption ABA | [1] |
| (c) | up to five marks available as follows: | |
| | • in octaves in the violins [1] in a descending sequence [1] | |
| | • in the tuba [1] in canon [1] | |
| | • inverted [1] <i>in octaves in the violins</i> [1] | |
| | • repeated quavers [1] | [5] |
| (d) | up to six marks available as follows: | |
| | • trills in flute/clarinet/woodwind/trumpets | |
| | • use of muted trumpet | |
| | • trombone glissandi | |
| | • falling/chromatic/staccato/scales in the woodwind/clarinets/flutes | |
| | • tonic-dominant (vamp) in the tuba/bassoon | |
| | • triangle roll | |
| | • melody in the tuba | |
| | • use of gong/tam-tam | |
| | • cymbal played with the thick end of the stick | [6] |
| (e) | up to two marks available as follows: | |
| | • con sordini/muted | |
| | • pizzicato/plucked | |
| | • multiple stopping | [2] |
| (f) | <i>You are my lovely, you are my beautiful Hungary</i> | [1] |
| | Vincze | [1] |
| (g) | up to three marks available as follows: | |
| | • modal | |
| | • changing metre | |
| | • irregular metre | |
| | • irregular phrasing | [3] |
| (h) | (i) E \flat (major) | [1] |
| | (ii) C minor | [1] |
| (i) | Bar 121 B \flat maj7 [1] root position [1] | |
| | Bar 124 B \flat minor [1] first inversion [1] | |
| | Bar 125 A \flat minor [1] second inversion [1] | |
| | Bar 127 G (major) [1] root position [1] | [8] |

Section A

AVAILABLE
MARKS

30

30

Section B

AVAILABLE
MARKS

- 2 (a) Comment on the importance of Wilbye in the development of English secular vocal music from 1580 to 1620. Refer to specific works to illustrate your answer.

Answers should refer to the following:

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

Other important characteristics include:

- His original and strong sense of design, e.g.
 - *Lady, when I behold*, conventional canzonet repetitions are supplemented to produce a clear AABBCDDEE structure.
 - *Sweet Honey Sucking Bees* is in the tonic key of F minor and Wilbye's originality of design is illustrated at the principal cadence points where it was customary to use the major third (tierce de Picardie) not the minor third. Wilbye develops this further by modulating to the tonic major several bars before the end instead of waiting for the final chord.
- Like Morley he composed for any number of voices from three to six.
 - General textural subtlety and lightness of scoring as Wilbye preferred finer and far more varied sonorities. It is an exception to find all parts in simultaneous use in his work, e.g. *Adieu, sweet Amaryllis*, the soprano voice is answered by a homophonic ATB for the word 'adieu'.
 - With six voices he prefers contrasted groupings to long brilliant tuttis and a notable feature of his music is the varied manner in which he scored his work repeating phrases with different groups of voices, e.g. *Draw on Sweet Night*.
- *Weep, weep mine eyes*, sounds like a monody scored for five voices and notable declamatory chordal setting of the words 'ay me ah cruel fortune' after the double bar, like choral recitation.
- *Sweet Honey Sucking Bees*, the SSATB texture is reduced much of the time to SSAT for 19 bars and the work includes quite a few trios.
- He was noted for his use of repetition and especially of sequences
 - Less interested in long range repetition or in thematic relationships to unify a work, like Weelkes, although he does sometimes repeat substantial phrases or whole sections in order to clarify the structure, e.g. in *Sweet Honey Sucking Bees* he writes a statement and two repetitions of a 13 bar phrase for three voices only which forms a substantial central section to the outer five voice sections.

- He uses immediate repetition to expand the music but also to reinforce the expression of the text/phrase.
- His most common type of sequence is built from a three-voice phrase in which two voices move largely in thirds over a mainly static bass.
- Sometimes he adds counterpoint to a sequence or repetition, e.g. when the opening music returns at the centre of *Draw on sweet night*.
- He had a subtle contrapuntal style with more use of longer polyphonic passages and a stronger sense of counterpoint in his second set of madrigals with at times more complex textures, e.g. in *Fly not so swift* in which a setting of a cynical poem on woman's perversity, starts with homophony but becomes increasingly contrapuntal to reflect something of the lyric.
- His depiction and expression of the text was unsurpassed particularly when he portrayed a changing emotional state, e.g.
 - *All pleasure is of this condition* changes from joy to grief.
 - *O what shall I do?* includes one of the best examples of word painting in any English madrigal in the phrase 'for tears being stopped will swell' which is set to a rising and falling sequence of notes that gradually falls over an extended melisma.
 - *Sweet Honey Sucking Bees* exemplifies word painting on the words 'flight' set to a rising imitative quaver scalic figure and 'revel and smiling' is marked by the use of major tonality.
- Limited use of chromaticism and his only passage of extended chromaticism is a simple colouring of G minor in *Off have I vowed*.
- He had a characteristic expressive use of major/minor alterations, sometimes he simply added one or two chromatic notes from the other mode to a passage or sometimes he wrote a whole section into the other mode, e.g.
 - *Yet sweet, take heed* and *Adieu, sweet Amaryllis*, the overall pathos and G minor tonality turns to the tonic major (G major) for the final section of 10 bars.
 - *Draw on sweet night*, its use of major and minor as a structural device as after the first two main sections (the first polyphonic passage in the tonic major and the second in the minor) the opening words and music return to be developed further; after a sequential major passage the tonal sequence is reversed as the music gradually returns to the second (minor) section so that the piece has an overall unity and integration.
 - *Weep, weep mine eyes* exemplifies his free use of major and minor forms of the scale to paint the mood of the text as 'dead in Elysian plain to meet there with joy we'll meet again' is characterised by its minor inflections and double suspensions to portray the yearning feeling and mood.

Examples of specific works referred to may include:

Flora gave me fairest flowers

Adieu Sweet Amaryllis

Lady, when I behold

Draw on sweet night

Weep, weep mine eyes

Sweet Honey Sucking Bees

O what shall I do

[24]

Structure and presentation of ideas

[3]

Quality of Written Communication

[3]

AVAILABLE
MARKS

30

Or

- 2 (b) Comment on the range of forms and structural devices in English secular vocal music from 1580 to 1620. Refer to specific examples to illustrate your answer.

Answer should refer to the following structures used:

- Through-composed works which
 - exhibit little or no repetition of musical ideas
 - new music for each stanza or line(s) of text as the composer develops musical ideas at the dictate of the meaning of the text
 - commonly 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 in which
 - two or more verses are set to the same music
 - often includes a fa-la-la refrain
 - two clear sections within each verse AB
 - each section is repeated so the form becomes AABB
 - 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'
Weelkes: *Thule the period of cosmography* *The Andalusian Merchant* have the same refrain.
- Elements of form which were to be more fully developed later, 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
- Structural devices such as
 - repetition, e.g. Wilbye repeats a substantial phrase or whole section in order to clarify the structure, e.g. in *Sweet Honey Sucking Bees* he writes a statement and two repetitions of a 13-bar phrase for three voices only which forms a substantial central section to the outer five voice sections
 - use of homophonic passage as punctuation between, or as an introduction to a new section, homophonic at cadence points
 - use of refrain
 - use of sequence, e.g. Wilbye uses a common type of sequence which is built from a three voice phrase in which two voices move largely in thirds over a mainly static bass, e.g. also in *The Silver Swan* by Gibbons. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE
MARKS

30

- 3 (a) Choose and comment on **three** works by Reich, each of which uses both pre-recorded sounds and speech samples. Comment on the main musical features of each work chosen.

AVAILABLE
MARKS

Answers may comment on the following works:

It's Gonna Rain (1965)

- was Reich's first major work and a landmark in musical minimalism and process music. It is based on recordings of a black preacher in San Francisco's Union Square who preaches about the end of the world with accompanying background noises, including the sound of a pigeon taking flight. The piece opens with the story of Noah.
- Reich made two identical tape loops of the preacher intoning 'It's gonna rain' and placed them on two different tape recorders.
- beginning in unison the two simultaneous tape tracks are allowed to shift out of sync with each other, a process known as 'phase shifting'.
- these are then subdivided into four and eight parts that phase against each other producing a variety of resulting harmonic, melodic and polyrhythmic combinations.

Come Out (1966)

- Employs the same techniques of phasing as *It's Gonna Rain*
- Uses spoken speech from the voice of a Harlem ghetto boy in a racial conviction.
- Reich re-recorded the fragment "come out to show them" on two channels, which initially play in unison. They quickly slip out of sync to produce a phase shifting effect.
- Gradually, the discrepancy widens and becomes a reverberation and, later, almost a canon. The two voices then split into four, looped continuously, then eight, until the actual words are unintelligible and only the rhythmic and tonal patterns of the spoken words are left.

Different Trains (1988)

- Is a work in three movements for live string quartet, taped string quartet, taped sampled speech fragments and train sounds.
- Reich described this as "documentary and musical reality" which was politically motivated.
- The work is based on his experiences as a child travelling between New York and Los Angeles visiting his separated parents and on the very different experiences a Jewish child had travelling on a European train at the same time.
- The speech fragments come from phrases of his governess, a retired Pullman porter and three survivors of the Holocaust who were about Reich's age.
- The speech fragments were selected on the basis of their natural rhythmic and melodic phrasing
- the speech was not metrically precise and required adjustments of tempo.
- Three movements distinguished by tempo – fast-slow-fast overall design with the first two movements running together.
- musical and verbal continuity is provided with a unifying semiquaver string motive.
- The use of tape meant that the live players had to keep with the tempo of the recording.

City Life (1995)

- An orchestral work scored for two flutes, two oboes, two clarinets, two vibraphones, unpitched percussion, two samplers, two pianos, string quartet, and double bass. All instruments except the unpitched percussion are to be amplified.
- The digital samplers used in the performance play back a wide variety of sounds and speech samples, such as car horns, car alarms, air brakes, piledrivers, all sounds recorded in New York City. The last movement uses extracts from field communications from the New York Fire Department during the 1993 bombing of the World Trade Center.
- The recordings also include fragments of speech, some of which have their 'speech melody' performed by the other instruments.
- Reich in this piece integrates these sampled sounds into the ensemble
- For the first time Reich uses sampling keyboards played live in the performance which accommodates any slight tempo changes within the performance.
- The work is divided into five movements and they follow an arch-like form of A-B-C-B-A. Each movement is named for a sample contained within it. The A sections use the wind chorale, the B sections use only rhythmic sampled sounds (piledrivers and heartbeats) as time keepers and the C section being speech driven.
- the paired movements share a chord cycle. The first movement, interestingly, does not open with pulses (as in many of Reich's other pieces), but with a chorale. This same chorale appears in a slightly more dissonant voicing at the end of the fifth movement, leading to the final chord which ends on an ambiguous C dominant/minor seventh chord. [24]

Structure and presentation of ideas [3]

Quality of Written Communication [3]

AVAILABLE
MARKS

30

Or

- (b) "The twentieth century was a period of development in technology and new electronic music and sounds". Illustrate this statement by referring to specific examples by the following composers.

Boulez**Reich****Stockhausen**

Answers should refer to the following developments in technology and new electronic music and sounds:

- Electronically produced or manipulated sounds allowed composers greater freedom.
- Development in technology helped to create new range of possible sounds/special effects/electronically generated sound.
- *Musique Concrète* used tape recorders, filters, echo chambers, amplifiers to process pre-existing sounds; Boulez composed two electronic pieces of music in Paris using the resources of the studio for *Musique Concrète*;
 - *Étude I sur Un Son and Étude II sur Sept Sons* both lasting three minutes 1951–52.
- Stockhausen was renowned for composing electronic pieces at the Cologne studio and was concerned with 'pure' electronic music, not with transforming natural sounds;
 - *Elektronische Musik* (1952–60) used electronic sound producing devices such as oscillators/noise generators.
- He composed his first electronic pieces in 1953 *Study I* 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
- Electronic sounds and timbres from equipment such as a tone generator, ring modulator, filter and reverberator, e.g.
 - *Kontakte* (1958–60) by Stockhausen, 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 uses a tone generator, ring modulator, a filter, reverberator.
 - *Mixtur* (1964) for orchestra uses sine-wave generators and ring modulators and also exhibits Stockhausen's application of electronics where raw sounds are heard mixed simultaneously with the modulated sounds.
- Use of loudspeakers, e.g.
 - Stockhausen's *Gesang der Jünglinge* (1955–56) in which five loudspeakers are placed round the audience and the direction from which the sounds come is an integral part of the piece.
 - Stockhausen's *Kontakte* (1958–60) for electronic sounds, piano and percussion in which the electronic sounds are relayed through loudspeakers placed in four corners of the hall, 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 the bamboos.
 - Stockhausen's *Hymnen* (1966–67) was a piece based on National Anthems with the sound transformed through loudspeakers and a four-channel tape.

AVAILABLE
MARKS

- Use of microphones; e.g.
 - Stockhausen’s first live electronic piece *Mikrophonie I* (1964) in which two performers produce various sounds on a large tam-tam using a number of objects, while two others pick up the vibrations with microphones and electrical filters and another two control the electronic transformation of the sounds.
 - Reich developed his phasing technique in *Pendulum Music* (1968) which uses four swinging microphones above four upturned speakers so that the feedback gradually slowed down from a rapid pulsation to a long motionless drone.
- Use of tape recorders;
 - Stockhausen’s *Solo* (1965–66) for melody instrument and tape recorder illustrates his use of live electronics as he has a superimposed tape recording of a performance while the performance is still in progress.
 - The repetitive nature of Reich’s composition led him to use tape recorders for playback of a repeated fragment simultaneously. The poor quality recording equipment perhaps caused the gradual out of sync or phase with one another and his first taped music was *It’s Gonna Rain* (1965) in which Reich recorded a black preacher warning of an impending apocalyptic flood and made two identical tape loops of the preacher intoning ‘it’s Gonna Rain’ and placed them on two different tape recorders. The two machines gradually fell out of synch or phase with each other.
 - *Come Out* (1966) similarly is a speech-based tape piece using the taped description of a youth who had been convicted for the murder of a shop owner in New York.
- Electronic manipulation of the voice in a new sophisticated way, e.g.
 - Stockhausen *Gesang der Jünglinge* in which the natural sound of a boy’s voice was combined with electronically produced sounds by using sine tones and five loudspeakers creating reverberation to form ensemble effects, e.g. the murmuring and shouting of a crowd, canonic forms spoken/song, tone clusters.
- Use of samples sounds and speech fragments, e.g.
 - Reich *City Life* (1995) in which the digital samplers used in the performance play back a wide variety of sounds and speech samples, such as car horns, car alarms, air brakes, piledrivers, all sounds recorded in New York City.
 - As technology developed Reich used a new electronic device, the sampling keyboard, and decided to combine it with a live string quartet in his work *Different Trains* (1988). This enabled him to combine recorded speech with the live string quartet.
 - Reich’s use of electric organs in several pieces, e.g. *Four Organs/ Music for Mallet Instruments, Voices and Organ* (1973). [24]

Structure and presentation of ideas [3]

Quality of Written Communication [3]

AVAILABLE
MARKS

30

- 4 (a) Identify the main characteristics of music in modern jazz/bop/bebop style. Illustrate your answer by referring to specific tracks.

AVAILABLE
MARKS

Answers may refer to:

Bop was characterised by an increased degree of complexity in all aspects of the music. It was associated with an intellectual approach to jazz and an appreciation of its theory. Common features included:

Form

- Use of 32-bar AABA/ABAB popular song form (e.g. Bud Powell's *I Can't Get Started*, based on his own song).
- Uneven phrasing (e.g. Charlie Parker's 1945 solo in Gillespie's *Groovin' High*, in which he obscures the original pulse, metre and harmonic rhythm with changing phrase lengths, syncopation and persistently contrasting accents).
- The creation of new pieces by improvising entirely new melodies over the chords of standard tunes (e.g. Gillespie's *Groovin' High*, based on the chords of "Whispering", composed by Schonberger and Coburn; Parker and Gillespie's *Anthropology*, based on the chords of Gershwin's "I got rhythm").

Scoring

- An emphasis on solos, with minimal arrangement (e.g. Parker's *Ko-Ko*: almost all of the November 1945 recording is improvised by Parker, who creates fast, intricate, well-structured phrases, with abrupt changes of direction, based on the chords of the popular song "Cherokee"; Max Roach contributes an improvised drum solo too).
- Frequent use of unison scoring for first and last choruses (e.g. Parker and Gillespie in Gillespie's *Blue'n'Boogie*).
- Small combo.
- Virtuosity of performers.

Melody

- Improvised melodies based on the higher notes of complex chords (sometimes called melodic extensions), creating a more dissonant effect (e.g. much music by Thelonious Monk, such as *Bags' Groove*, with the Miles Davis All Stars, in which Monk's solo uses complex and dissonant chords, for example in the sixth chorus of the solo, with considerable development of his original fourth-based motif).
- Chromatic alteration of melody notes (e.g. sharpened ninth, flattened thirteenth) alongside diatonic harmony; flattened fifth became a standard blue note.
- Melodies which were generally more angular and less tuneful (e.g. the "walking sixths" melody of Monk's *Misterioso*).
- Accented melodic lines (Bebop).

Harmony

- More complex harmonies, including polychords; these were sometimes substituted for simpler chords of standard tunes (e.g. Gillespie's *Woody 'n' You*, using many half-diminished seventh chords; Gillespie's *Groovin' High*, in which he replaced the chords of the original popular song with more complex ones, including frequent ninths and thirteenths).

Rhythm, speed

- More complicated, polyrhythmic drumming styles; explosive accents ('bombs') (e.g. Roach's snare drum kicks and bass drum bombs as he accompanies Parker's two choruses in *Ko-Ko*, 1945).

- New roles within the rhythm section:
 - Drummer maintaining quaver beat on hi-hat, with bass and snare accents.
 - Pianist focusing on chordal punctuations highlighting chord changes.
 - Guitar likely to be amplified, with a melodic role (e.g. Reno Palmieri's third chorus solo in *Groovin' High*).
 - Sometimes additional Latin players or rhythms (e.g. Roach's drum part in *Night in Tunisia*, which opens with solo drums playing a Latin pattern using the crown of the cymbal).
 - Faster tempos.
 - More intricate/complex bass lines, chromaticism, walking bass line.

[24]

Structure and presentation [3]

Quality of written communication [3]

30

Or

- (b)** Comment on the importance of Duke Ellington in the development of jazz during the period up to 1960. Illustrate your answer by referring to specific tracks.

Answers may refer to:

Generally considered the most significant jazz composer

- Output of around 2000 pieces, including three-minute instrumental pieces, popular songs, large-scale suites, 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, e.g.:
 - 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.
- Sometimes voiced his music across sections of the band, rather than always contrasting sections with other sections.
 - 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, plunger-muted trombone as a high register second voice, and clarinet in its chalumeau register, over an octave below.
- Was innovative in his use of wordless vocals, using the voice as a jazz instrument.
 - e.g. *Creole Love Call* (1927), *Transblucency* (1946)
- Featured the colourful "growl" and "plunger" styles of Miley and Nanton in many arrangements.

A skilful piano player

- Influenced in his childhood by ragtime players
- Influenced later by the stride playing of James P Johnson and others, and 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
- Known for unusual harmonies and chord voicings
- Used the piano in a functional way within his band, e.g. to:
 - Set tempos
 - Signal to band members
 - Establish tone and colour by means of his introductions
- Was renowned as an accompanist
 - He played with sparse textures to complement soloists
 - Recorded effective duets with players such as Louis Armstrong, Jimmy Blanton and Johnny Hodges
 - Always unobtrusive, 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]

Section B

Total

AVAILABLE
MARKS

30

30

60