



Rewarding Learning

ADVANCED
General Certificate of Education
2017

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

MONDAY 19 JUNE, 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

Bernstein, *Symphonic Dances from West Side Story*, Bars 607–643

(a) fugue [1]

(b) (i) **four** marks available as follows:

- semibreves
- rising semitone/minor second
- rising minor seventh
- falling semitone/minor second
- rising minor sixth [4]

(ii) Bar 620 (muted) cello(s) and (muted) horn D# [4]

Bar 632 (muted) trombone and double bass(es) F# [4]

- (iii) • each entry a minor 3rd/augmented 2nd [1] higher [1] each time
 • each entry begins on the pitch/note that the previous entry ends on [2]

(c) up to **three** marks available as follows:

- use of muted trumpet
- use of vibraphone
- swing/dotted rhythm
- cymbal played with brushes/sticks
- ostinato
- use of bongos [3]

(d) (i) flute(s) vibraphone [2]

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

- dotted/swing rhythm/jazz quavers
- syncopation
- falling sequence
- chromaticism
- rising minor third
- rising perfect fourth [4]

(e) up to **three** marks available as follows:

- inversion
- augmentation
- change of interval
- repetition [3]

(f) up to **three** marks available as follows:

- fluttertonguing
- use of bongos
- glissandi
- use of vibraphone
- use of mute/cup mute
- use drum kit/cymbals [3]

AVAILABLE
MARKS

30

Section A

30

Section B

AVAILABLE
MARKS

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

William Byrd (1543–1623)

Answers should comment to the following:

- His output included *Psalms, Sonnets and Songs of Sadness and Piety*, 5 parts/voices or one voice with viols (1588); *Songs of Sundry Natures*, 3–6 voices (1589); *Psalms, Songs and Sonnets fit for voices or viols*, 3–6 parts (1611)
- He had the monopoly on music printing in London from 1588–1596.
- His style was influenced by the Italian, Alfonso Ferrabosco, initially through his sacred music. His two later collections, which include light and serious music, sacred and secular items are un-Italian in style, e.g. *Susanne un jour*
- His music belongs to the English part-song tradition
- He was one of the two important composers, along with Gibbons, who developed the English (consort) song rather than the madrigal. Many of his secular vocal works were originally intended as consort songs and belong to the genre of accompanied solo song in which the top voice is the ‘first singing part’ and the others are played by viols, though words are underlaid in such a way that they can be sung too
- Although his 1588 collection was so designed, he actually published it with words for all five parts permitting a purely vocal rendition, evidence of the interest and demand for madrigals in the English language. The volume was so successful that three editions were printed before 1593
- His settings are normally strophic, sectional and simple with very little, if any, text repetition, perhaps only in the final section which may also be repeated
- The lower voices are generally imitative whilst the upper voice carries the text and is syllabic and rhythmically comparatively simple
- Melismas are generally only found in the more serious songs and even then only on the penultimate syllable of a line of text and with very little or no word painting in the overall setting
- The 1611 collection of polyphonic songs for three to five voices are appreciably more madrigalian than those of the 1589 collection.

Two well-known examples of Byrd’s which illustrate his style include:

Lullaby, my sweet little baby

Though Amaryllis dance

- Both of these, typically for consort songs, begin with lower voices (originally viols) before the entry of the main (top) voice – e.g. *Lullaby* begins with A2TB, the lower three voices, followed by the entry of the soprano in Bar 3 and with the entry of Alto 1 delayed until bar 8
- Both are strophic – 4 and 5 verses respectively
- *Lullaby* has eight lines of text whereas *Though Amaryllis* has the typical English madrigal’s six lines of text
- *Lullaby* – the first two lines of each verse remain unchanged in addition to the final two lines in all but the last verse where the downbeat ending of verses 1–3 ‘O Woe and woeful heavy day’ is transformed into a positive one ‘O joy and joyful happy day’
- Both include successive points of imitation and some occasional homophonic movement

- Sectional text setting i.e. each section has its own musical characteristics: *Lullaby*, second line of text 'my sweet little baby' moves to relative major key of Eb after the C minor lullaby opening
- *Lullaby* is set in the minor key with tierces de Picardie and 4/3 suspensions to depict words such as 'cry, cruel and woe'
- Overlapping of some sections while others conclude with a clear perfect cadence
- A change of metre from duple to triple between two major sections with a paused final chord before the change in the lengthy *Lullaby* setting
- *Though Amaryllis* has a free alternation of 6/4 with a hemiola-like 3/2, dance-like rhythm and pastoral imagery
- Both have the typical madrigal feature of repeating the final section.

Although Byrd did not contribute to the *Triumphes of Oriana*, the following work is often regarded as his tribute to Elizabeth.

This sweet and merry month of May

- In praise of Elizabeth I
- Through-composed setting for six voices SSATTB
- Eight lines of text rhyme as follows: ABABABCC
- Mood is initially light-hearted and effective word painting on words such as 'merry' and 'sing' set to rising scalar ideas and short melismas
- Each section has its own musical material and the voices enter in imitation from the beginning – the bottom two voices, T and B, do not enter until the second line of text
- Polyphonic writing is everywhere except the section that changes metre from duple to triple time to depict the joy of the words 'For pleasure of the joyful time' which is homophonic, although it does not involve all six voices throughout
- Similarly, the final line 'O beauteous Queen of second Troy' begins homophonically and is extended rather than repeated, a common feature of later English madrigals.

Content	[24]	
Structure and Presentation of Ideas	[3]	
Quality of Written Communication	[3]	30

Or

- 2 (b) Identify and comment on the range of musical devices and features used to illustrate the meaning of the text in English secular vocal music from 1580 to 1620.

Refer to specific works to illustrate your answer.

Answers should refer to the following musical devices and features which were used to illustrate the meaning of the text:

- use of tonality, e.g.
 - major or minor keys, modal
 - 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

AVAILABLE
MARKS

30

- dissonance
- pedal
- word painting
 - more subtle in the more serious madrigals. More obvious in the lighter forms
- melodic features
 - repeated notes, e.g. Morley, *'My Bonnie Lass'*
 - 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*
 - diminution
 - use of metre, e.g. triple metre for 'dancing' effect and for the words 'o then they fell a-kissing' 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'
 - augmentation
- 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* sustained bass dominant pedal for the setting of the words 'sustain me'
 - antiphonal-like writing, e.g. division of six voices into trios which 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

Specific works may be discussed in detail to illustrate these devices and features, 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

Content	[24]
Structure and Presentation of Ideas	[3]
Quality of Written Communication	[3]

AVAILABLE
MARKS

30

- 3 (a) Identify and comment on the chance music/aleatoric techniques of Stockhausen and Boulez. Refer to specific works to illustrate your answer.

AVAILABLE
MARKS

Answers should make reference to the following chance music and aleatoric techniques of Boulez and Stockhausen which may take the form of:

- 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 and 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
- Music in which chance or indeterminacy are compositional elements.

Boulez *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 'antiphonie'
- 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'.
- Extremely virtuosic

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* 1956

- 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 any single fragment has been played three times.

Stockhausen *Zeitmasse* 1955-6

- The tempi 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)

- Composed for orchestra, 4 sine-wave generators and 4 ring modulators thereby combining orchestral and electronic sounds
- Exists in three versions – original one is for full orchestra
- Among one of the first compositions using live electronic techniques
- The orchestra is divided into five groups each of a particular timbre – woodwind, brass, percussion, plucked and bowed strings
- The sounds from each group, except the percussion, are picked up by microphones and ring modulated with sine tones producing transformations of the natural timbres, microtonal pitch inflections and rhythmic transformations as well
- 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 five notes staccato at any time during a unit of ten seconds
 - varying pitches and dynamics; mixing 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).

Content [24]

Structure and Presentation of Ideas [3]

Quality of Written Communication [3]

30

Or

- (b) Choose and comment on **one** work by each of the following composers to illustrate the diversity of musical styles in the twentieth century.

Boulez

Reich

Stockhausen

Answers may comment on any of the following works with up to eight marks available for each work chosen for comment:

Boulez

The work chosen may illustrate one of the following:

- serialism and twelve-note technique, *Second Piano Sonata* 1948, *Le Marteau Sans Maître (The Hammer without a Master)* 1954

- total serialism, e.g. *Structures I* composed for Two Pianos 1952
- electronic music, e.g. *Étude I sur Un Son* and *Étude II sur Sept Sons* 1952, *Répons* (1981–85)
- chance/aleatoric music, e.g. *Third Piano Sonata* 1956, *Pli selon Pli* 1957–62
- exploration of unusual sonorities, e.g. xylorimba, alto flute
- electronic and electronically transformed sounds, e.g. *Dialogue de L'ombre double* 1985 composed at IRCAM.

Le Marteau Sans Maître (The Hammer without a Master) (1954)

- a cantata set to words by the French surrealist poet René Char who used words for their quality of sound rather than their meaning
 - 3 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, alto flute in G, guitar, viola, unpitched percussion, vibraphone and xylorimba (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
- timbral innovations such as the flautist flutter tonguing 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 on almost 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

The work chosen may illustrate the innovatory development of one of the following:

- electronic music and compositions using electronically produced sounds and technique such as filtering, echo, reverberation and creation of white noise, and/or the combination of recorded and live sounds/instruments, e.g.
 - *Elektronische Musik* (1953)
 - *Gesang der Jünglinge* (1955–56)
 - *Kontakte* (1959–60)
 - *Mikrophonie I* (1964)
 - *Hymnen* (1966–7)
 - *Trans* (1971) in which the tam-tam is treated electronically
- aleatoric/chance music, e.g.
 - *Klavierstück XI* (1956)
 - *Zeitmasse* (1955–56)
 - *Zyklus* ('Cycle') – graphic notation (1959)
 - *Momente* (1962–69)

- serial works, e.g.
 - *Kontra-Punkte* (1952) for ten instruments, is a short pointillistic work and highly serialised
 - *Gruppen* (Groups 1955–7) a work in total serialism which uses a scale of tempos and rhythm in a serial manner
- the use of acoustic space and explore spatial separation, e.g. exploration of
 - *Gruppen* involves three orchestras
 - *Carré* (1959–60) uses four choruses and four orchestras
 - *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.
- innovative use of the voice, e.g. *Stimmung* (1968) 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
- music theatre ‘*Aus den sieben Tagen*’ (1968) and ‘*Donnerstag aus Licht*’ (1977–2003).

Reich

The work chosen may illustrate:

- the development of minimalism and techniques such as phase shifting, rhythmic construction and augmentation, e.g. *Four Organs* (1970), *Drumming* (1971), *Violin Phase* and *Piano Phase* (1967)
- use of taped and sampled sounds and speech fragments, e.g. *Come Out* (1966), *It's Gonna Rain* (1965), *City Life* (1995) and *Different Trains* (1988), *Daniel Variations* (2006)
- the use of new instrumental timbres and sonorities, e.g. *Music for a Large Ensemble* (1974–76) and *Music for 18 Musicians* (1974–76), *Pendulum Music* (1968)
- influence of the non-Western cultures such as Bali and Africa and his own Jewish background, e.g. *Tehillim* (1981), *Drumming* (1971) and *Music for Mallet Instruments* (1973)
- *Clapping Music* (1972), an example of experimentation in pure minimalism
- *Six Pianos* separates chords from their traditional function
- inspired by world events, e.g. *Three Tales* (1992–2002), which also incorporated video projection, is based on the Hindenburg disaster, nuclear testing and cloning.

Content	[24]	
Structure and presentation of ideas	[3]	
Quality of Written Communication	[3]	30

AVAILABLE
MARKS

- 4 (a) Comment on the importance of Charlie Parker in the development of jazz during the period up to 1960. Illustrate your answer by referring to specific tracks.

Answers may refer to:

Performing

- Parker was an alto saxophonist, working mainly during the bop period.
- He produced a clear, penetrating tone, with a slow, narrow vibrato.

Improvising

- He was an extremely influential and creative improviser.
- His improvisation helped to define the bop style.
- He generally improvised over familiar harmonic patterns, such as the twelve-bar blues or popular songs like *I Got Rhythm*.
- Occasionally, his improvised melodies were based closely on the original melody, especially in the first or last choruses of popular songs (e.g. *Out of Nowhere*, 1948).
- Usually, his improvisation is more subtly linked to the original:
 - e.g. *Groovin' High* (1945), where Parker develops Gillespie's original falling thirds by means of inversion, elision, compression, displacement and ornamentation;
 - e.g. *Klacktoveedsedstene* (1947), where three initial short ideas are developed and combined, with subtle use of silences of various lengths.
- His improvisation features great rhythmic variety – e.g. *Groovin' High* (1945), where the original crotchet pulse is broken up into a stream of discontinuous, rhythmically-varied ideas, with the original pulse and metre obscured by syncopation and contrasting accents and phrase lengths.
- Parker improvises solo in first chorus: continuous stream of short notes, rhythmically complex, includes ghosted phrase and some bluesy notes in B section.
- Includes sudden, dissonant pair of notes at end of first phrase, possibly an inspiration for the term “be-bop”.
- Parker solos throughout first chorus:
 - Begins with quote from *A table in the corner* (recent, relatively obscure popular song), accompanied by slow walking bass, quiet piano chords and brushed drums
 - Moves into bop-style improvisation
 - Some high, accented notes in B section derive from original Gershwin melody
 - Rhythm and tone are unpredictable and varied
 - Bop-style dissonances prominent before C section
- His solos are usually based on the original harmonies of his chosen models, but often in extended versions of the chords, using additional pitches such as passing notes, suspensions, sevenths chords, flattened ninth chords, raised eleventh chords and chromatic passing notes.
- He used the cento (patchwork) method of improvisation, drawing from a body of formulae, arranged into constantly changing patterns.
 - e.g. *Klacktoveedsedstene* (1947), which features numerous variations on a basic formula of a rising G7 arpeggio in first inversion
- He often made use of musical quotations, from works ranging widely in style – Wagner, Stravinsky (e.g. from *The Rite of Spring* in his solo on “Repetition”), popular songs (e.g. *Pop Goes the Weasel* in a 1947 performance of *A Night in Tunisia*), Louis Armstrong (e.g. the introduction to “West End Blues” in a 1950 performance of *I Didn't Know What Time It Was*), and his own jazz compositions.

AVAILABLE
MARKS

Composing

- Parker composed a large number of original pieces, e.g. *Donna Lee*, *Ornithology*, *Billie's Bounce*, *Quasimodo*, *Parker's Mood*.

Influence

- Parker was one of the most important bop players.
- He exerted a huge influence on later saxophone players, both professionals and students.
- His melodies, rhythms and favourite motifs have also been imitated by jazz players on other instruments.

Content	[24]	
Structure and presentation	[3]	
Quality of written communication	[3]	30

Or

- (b)** Choose **three** jazz tracks in swing style. Comment in detail on the main musical features of each track chosen.

Answers may comment on tracks such as:

Blue Lou (Fletcher Henderson and his Orchestra, 1936)

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

T'ain't what you do (it's the way that you do it) (Jimmie Lunceford and his Band, 1939)

- Style: big band swing
- Line-up: vocalist, three trumpets, three trombones, four saxes, piano, guitar, bass and drums. Performers include Willie Smith on alto sax, Trummy Young as vocalist and trombonist, Jimmy Crawford on drums.

AVAILABLE
MARKS

30

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

Dinah (Benny Goodman Quartet, 1936)

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

One O’Clock Jump (Count Basie and his Orchestra, 1937)

- Style: Kansas City swing-style blues
- Line-up: three trumpets, two trombones, four saxes, piano, guitar, bass and drums. Performers include Count Basie on piano, Herschel Evans and Lester Young on tenor sax, George Hunt on trombone, Buck Clayton on trumpet and Jo Jones on drums

- Structure: ten choruses of the twelve-bar blues, with an introduction
- After two choruses in F major, the key changes to D flat major
- The track features a string of solos with frequent use of riff accompaniments
 - Basie, having vamped a groove-setting introduction, solos for the first two choruses, using a spare left hand stride accompaniment, an assertive octave idea and tremolo chords
 - Evans’s third chorus solo is stately, accompanied by a two-note harmonised riff for muted trumpets
 - Hunt’s chorus four solo is accompanied by a sax riff
 - In chorus five, Young’s solo features false fingerings
 - Clayton’s sixth chorus solo begins by quoting “*Oh when the saints go marching in*” and is accompanied by a long, descending sax riff
 - The seventh chorus is a “rhythm section solo”
 - The final three choruses feature a range of overlapping riffs for the different sections of the band.

A Sailboat in the Moonlight (Billie Holiday and her Orchestra, 1937)

- Style: swing version of a popular song
- Line-up: Billie Holiday sings, accompanied by the rhythm section of the Count Basie orchestra (guitar, bass and drums), James Sherman on piano, Lester Young on tenor sax, Buck Clayton on trumpet and Edmond Hall on clarinet
- Structure: three choruses of a 32-bar AABA popular song (composed by Carmen Lombardo) with an intro and coda
- Exemplifies Holiday’s light, clear voice, fine diction and expressive communication
- Typifies her rhythmic style, with words and phrases delayed and advanced in relation to the beat, creating a swing-style syncopation
- Holiday paraphrases the original melody from the start, altering pitches for expressive effect and varying the original rhythm
- She sings in conversation with Lester Young’s sax: sometimes he plays countermelodies; sometimes they work in call-and-response patterns
- Holiday alters her tone on occasion – for example, she emphasises the song’s title by singing this phrase with a harsher tone
- The second chorus features solos by James Sherman on piano, Clayton and Young
- The last, shortened chorus includes some singing firmly on the beat, intensifying the sense of groove
- Holiday repeatedly hits her highest note of the song on her last phrase.

Content	[24]	
Structure and presentation	[3]	
Quality of written communication	[3]	30

Section B

30

Total

60

AVAILABLE
MARKS