



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2013**

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**Music**

**Assessment Unit A2 2: Part 2**

*assessing*

**Written Examination**

**[AU222]**

**TUESDAY 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

Stravinsky; Pulcinella Suite, Overture, Bars 15<sup>4</sup>–44.

- (a) ritornello/rounded binary [1]
- (b) Gallo [1] (Movement 1 of) Trio Sonata [ $\frac{1}{2}$ ] No. 1/in G major [ $\frac{1}{2}$ ] [2]
- (c) neoclassicism [1]
- (d) D (major) [1]  
 A (major) [1]  
 G (major) [1]  
 A (major) [1]  
 B minor [1]
- (e) **two** marks available for two of the following:
- cycle of fifths
  - suspension
  - *descending* [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
  - *descending* [ $\frac{1}{2}$ ] accented passing notes [1] [2]
- (f) E minor [1] perfect cadence [1] [2]
- (g) bar 37 [1] to bar 39 [1]  
 bar 21 [1] to bar 23 [1] [4]
- (h) up to **five** marks available as follows:
- solo violins and viola [1] Bars 29/30 [ $\frac{1}{2}$ ]
  - tutti strings [1] Bars 31/32 [ $\frac{1}{2}$ ]
  - bassoons [ $\frac{1}{2}$ ] and horns [ $\frac{1}{2}$ ] Bars 33/34 [ $\frac{1}{2}$ ]
  - tutti (orchestra)/full orchestra/tutti wind and strings [1] Bars 35/36 [ $\frac{1}{2}$ ] [5]
- (i) up to **four** marks available as follows:
- overlapping phrasing
  - irregular phrasing
  - dissonance
  - constant changes in orchestral scoring
  - constant change in dynamics/dramatic contrasts in dynamics in middle of phrases
  - unusual combination of instruments
  - horn parts only possible on valve horn [4]

- (j) up to **four** marks available as follows:
- concerto grosso-like scoring
  - (division into) ripieno [ $\frac{1}{2}$ ] and concertino [ $\frac{1}{2}$ ]
  - trills [1]/ornamentation [ $\frac{1}{2}$ ]
  - use of ritornello form
  - dependence on/predominantly strings
  - terraced dynamics

[4]

**Section A**

**AVAILABLE  
MARKS**

30

**30**

## Section B

AVAILABLE  
MARKS

- 2 (a) Comment on the musical characteristics of Byrd's secular vocal music. Refer to specific works to illustrate your answer.

Answers should refer to the following:

William Byrd (1543–1623)

- Predates many of the English madrigalists.
- 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 and viols*, 3–6 parts (1611)
- 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.
- 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 designed like this, 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 found only in the more serious songs and even then only on the penultimate syllable of a line of text and with 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.
- Examples of consort song include *Ye sacred muses*, a tribute to Tallis.

Two well known examples of Byrd's songs 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 delays the entry of Alto 1 until bar 8.
- Both are strophic – four and five 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").

- Include successive points of imitation and occasional homophonic passages.
- Sectional text setting as 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.
- Both have the typical madrigal feature of repeating the final section of the song which features contrapuntal entries of “Heigh Ho” alternating between tonic and dominant.

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 with rhyme as follows: abababcc.
- Mood is initially light hearted, with 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 (metaphor for happiness in Renaissance music) to depict the words ‘For pleasure of the joyful time’ and 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. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

Or

AVAILABLE  
MARKS

- (b) Choose and comment on **three** pieces from the collection *The Triumphes of Oriana*. Comment on the main musical features of each work chosen.

Up to [8] available for each work chosen.

Answers may comment on the following:

Specific works chosen for discussion may include:

Thomas Morley *Hard by a Crystal Fountain*

- Is a parody or rewriting of a madrigal by Croce – Morley sets out to expand and develop the Italian piece, whose style is simpler and less contrapuntal and adventurous in terms of key changes.
- Form is through-composed.
- Scored for six voices SSATTB, texturally often reduced to a semi-chorus, only using the full six voices at cadence points.
- Morley often reduces the number of voices to a semi-choir or quartet and contrasts blocks of voices imitatively, e.g. SSAT statement of ‘and nymphs attend’ is answered by SATB ‘for she the shepherds’.
- Numerous examples of word painting, e.g. use of suspensions at ‘sleeping’ and ‘stilled’; long drawn out notes and a dominant pedal in the bass for the refrain ‘Long live’.
- Tonic key of F major, though Morley’s range of modulation is wider than Croce’s as the music moves to the keys of C, Bb and G with the emergence of diatonic, as opposed to modal thinking
- Examples of tierce de picardie and juxtaposed major/minor thirds at the cadences, e.g. ‘chirped’ in the alto line and ‘upon’ in the second soprano line.
- Generally contrapuntal style, e.g. imitation of the opening bars.
- Use of homophonic textures at cadence points and for declamation.
- Mostly root and first position chords with some suspensions, e.g. ‘sleeping’, and use of pedals.
- Clearly defined cadences, predominantly perfect and imperfect.
- Use of word painting, e.g. quavers on “fountain”.

Thomas Weelkes *As Vesta Was from Latmos Hill*

- Through-composed.
- Scored for six voices SSATTB.
- Numerous examples of word painting, e.g. rising and falling scales for ‘ascending’ and ‘descending’, falling scale sung by pairs of voices in imitation for ‘came running down amain’; SA and ST sing ‘first two by two’ followed by STB and then SAT for ‘then three by three’, followed by all six voices for ‘together’; soprano only sings ‘all alone.’
- Imitative and homophonic passages throughout, e.g. imitation for ‘with mirthful tunes her presence entertain’; ‘attended on by all’ is depicted by the change to a homophonic texture and re-entry of the second tenor, and, on the repeat, by the bass voice who sings for the first time in 27 bars.
- Use of augmentation in the final 35 bar imitative section as the ‘Long live fair Oriana’ motive is augmented in longer note values in the bass part over 17 bars and leads to a three bar dominant pedal to prepare for the final perfect cadence in F major.



Bennet *All Creatures Now*

- Scored for SSATB, reduces briefly to two contrasting trios for ‘the nymphs are fa-la-la-ing’ and again at the words ‘music the time beguileth’.
- Features strong homophonic passages and writing throughout, for example, at ‘yond bugle was well winded’ and ‘see where she comes with flowery garlands crowned’.
- Imitation/polyphonic writing used for depicting the text ‘merry merry minded’ with rising and falling quaver scale-like writing in all the voices.
- Word painting on ‘birds over here do hover’ which features a repetitive, quaver melisma in the upper four parts over a sustained tonic Bb in the bass part.
- Features modulation to the dominant key of F at end of the phrase ‘nymphs are fa-la-la-ing’ and the music then moves between the two keys of Bb and F for the rest of the piece.
- ‘Queen of all queens’ motif emphasises the off beat and features a suspension at the cadence point.
- Final refrain lasts 17 bars and features imitation of a rising motif F to Bb, initially in semibreves and then later in crotchets, first sung in the alto part.
- Diana is an allegorical reference to classical mythology.

Other works may include:

- Morley *Arise, awake*
- Cavendish *Come, gentle swains*
- Farmer *Fair Nymphs I heard one telling* [24]

Structure and Presentation [3]

Quality of Written Communication [3] 30

AVAILABLE  
MARKS

- 3 (a) Comment on the contribution of Stockhausen to the development of electronic music in the twentieth century. Refer to specific works to illustrate your answer.

AVAILABLE  
MARKS

Answers should comment on the following:

Stockhausen was initially renowned for composing electronic pieces at the Cologne studio and was concerned with 'pure' electronic music, not with transforming natural sounds.

- *Elektronische Studien* (1953) used electronic sound producing devices such as oscillators/noise generators, more advanced equipment, e.g. filters
- 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* (1955–1956) 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* (1959–1960) (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.
- His live electronic piece was *Mikrophonie 1* (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.
- *Mixtur* (1964) for orchestra, sine-wave generators and ring modulators also exhibits Stockhausen's application of electronics where raw sounds are heard mixed simultaneously with the modulated sounds.

Stockhausen's next use of live electronics was to have a superimposed tape recording of a performance while the performance was still in progress; this is seen in *Solo* (1966) for melody instrument and tape recorder.

- Stockhausen continued to compose using electronic sounds but was aware of the need to use a human dimension and *Telemusik* (1966) was an electronic piece based on folk and traditional music.
- *Hymnen* (1966–1967) was a piece based on national anthems with the sound transformed through loudspeakers and a four-channel tape. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

Or

AVAILABLE  
MARKS

- (b) Choose and comment on **three** works, **one** to illustrate each of the following twentieth century musical styles.

**total serialism      aleatoric/chance music      minimalism**

Up to [8] available for each work chosen.

Answers may comment on the following works:

### **Total serialism**

Boulez      *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, increased seven dynamic markings to 12
- ordered into four series 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/durations 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, 'organised delirium'
  - composer has very little control
- Third section shows how all aspects of traditional structure, including melody, harmony and formal direction are dissolved.

Boulez      *Second Piano Sonata* (1948)

- in four movements
- melodic content almost completely dissolved
- demonstrates the predetermined use of rhythm, dynamics and attack
- 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* (1952–1954) in the final three blocks

A greater relaxation of composer's approach to serialism in later works such as *Domaines* (1968) to admit elements of improvisation.

## Aleatoric/chance music

AVAILABLE  
MARKS

### Boulez *Third Piano Sonata* (1955–1957)

- 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'.

### Boulez *Pli selon Pli* (Fold by Fold) (1957–1962)

- scored for soprano and orchestra.
- consists of five sections each based on a poem by Mallarmé. The first section *Don* is a recomposition of *Strophes* for orchestra (1957).
- notation of durations is imprecise.
- Boulez frequently specifies a range of tempi rather than a definite metronome mark
- 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 one fragment has been played three times.

### Stockhausen *Mixtur* (1964)

- Entire work is in 'moment form' and there are twenty 'moments' or pieces each with a distinctive character, and some have a clear beginning or ending.
- The twenty moments may be played in reverse order, two of them may be played simultaneously and several are interchangeable
- The total number of instruments is not fixed and in some passages the soloists are selected by the conductor.
- Players have to make certain choices, such as;
  - what to play, perhaps selecting four out of five bits 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).
- Combination of orchestral and electronic sounds.

Other possible works by Stockhausen include:

*Zeitmasse* (1955–1956) woodwind quintet

*Zyklus* ('Cycle') (1959) graphic notation

## Minimalism

Reich

*Piano Phase* (1967)

- Written for two players
- First attempted with one live player and tape and then with two players
- Player 1 begins with the basic 12 note figure (consisting of six pitches, all are equal semiquavers and there are no changes of dynamics, pitch and rhythm) which is repeated an approximate number of times (4–8) before player 2 fades in, in unison, with the same figure
- Player 2 increases his speed until he is one semiquaver ahead of player 1
- The process is repeated until player 2 is two semiquavers ahead, then 3 semiquavers etc. until player 2 is back in unison with player 1.
- The process then begins again but with a different but similar pattern of eight notes this time
- Player 2 does not begin in unison but has his own independent figure
- After eight permutations of this second figure player 1 fades out leaving player 2 and his 8 note figure which then forms the basis of the final 4 note figure for the final section of the piece.

*It's Gonna Rain* (1965)

- Uses spoken word as the basis of the composition, the voice of a black preacher called Brother Walter intoning 'It's gonna rain' which is then placed on two different tape recorders.
- The two tapes begin in unison and then these simultaneous tracks are allowed to shift slowly out of synch with each other
- These are then subdivided into 4 and 8 parts that phase against each other resulting in a mixture of harmonic, melodic and rhythmic combinations.
- The entire 17 minute composition is based on one single melodious three-word fragment
- This minimalist technique was known as phasing. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

- 4 (a) Comment on musical characteristics of Dizzy Gillespie's jazz style focusing on his work as performer and composer. Refer to specific recordings to illustrate your answer.

Answers may refer to:

### Performing and improvising

Important trumpeter and occasional keyboard player.

Gillespie was one of the foremost proponents of bop/bebop/modern jazz style, and so his music generally displays its key features, such as:

- Frequent use of 32-bar AABA popular song form
- The creation of new pieces by improvising original melodies over the chords of existing tunes
- Usually performed by small groups
- Emphasis on solos
- Minimal arrangement
- Frequent use of unison scoring for first and last choruses
- Dissonant effect created in melodies by improvising on the higher notes of dissonant chords
- Chromatic alteration of melody notes
- Angular melodies
- Uneven melodic phrasing
- Complex harmonies, including polychords
- More complex harmonies substituted for simpler chords of standard tunes
- Influenced initially by Roy Eldridge's playing style
- Developed his own distinctive playing style and improvisatory techniques from the early 1940s onwards
- Light vibrato
- Fondness for high register
- Tone less rich and full than many predecessors
- Dramatically distended cheeks in later years
- Use of angled bell from 1953 onwards
- Rhythmic style using both even and swung quavers
- Chromatic improvisation, with a particular fondness for the flattened second degree of the scale, whole tone scales, 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> chords
- Developed and made use of characteristic melodic formulae (e.g. repeated and sequential chromatic triplet ideas in solo from *Blue 'n' Boogie* (1951)) these phrases became stock clichés for later trumpeters and for other instrumentalists
- Created dramatic contrasts while performing (e.g. *Hot House* (1945) with simple, folk-like phrases changing suddenly to long, faster, more complex passages)
- Innovative and unpredictable approach to harmony
  - Often moved through a range of keys within a single phrase
  - Matched solo melodies to underlying chords in new and influential ways
- Sometimes quoted non-jazz pieces (e.g. *We're in the money* in the opening chorus of *Anthropology* (1946))

Also a fine scat singer in bop style, with a plain vocal timbre but stylish approach to melody and a comic performing style (e.g. *Salt Peanuts* (1945))

## Composing

Wrote and collaborated with others on a number of significant jazz compositions during the 1940s and 1950s, e.g:

- *Woody 'n' You* (1944), chromatic, using many half-diminished seventh chords
- *Salt Peanuts* (1945), humorous and riff-like, with the recurring octave-leap motif of the title phrase
- Pieces showing Latin musical influences, such as *A Night in Tunisia* (1942) and *Manteca* (1947)
- *Anthropology*, co-written with Charlie Parker, based on the chords of *I Got Rhythm*
- *Groovin' High* (1945)
  - based on the chords of the popular song *Whispering*
  - Three choruses of 32-bar ABAC popular song form, with an introduction, two links and a coda
  - Interesting structural features such as a false start after the first four bars of the introduction and a slow eight-bar coda instead of the last four bars of the theme
  - Features catchy falling-third riff
  - Gillespie substitutes more complex chord types for the original chords
  - Many other typical bop features, such as small-group instrumentation (first recorded by sextet), unison scoring for horns in first chorus and fast tempo

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

AVAILABLE  
MARKS

30



Or

AVAILABLE  
MARKS

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

(up to eight marks available for each track chosen)

Answers may refer to tracks such as:

*Blue Lou*

An arrangement by Fletcher Henderson of Edgar Sampson's original tune

- Recorded 1936 by Fletcher Henderson and his orchestra
- Big band of 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

Structured as 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)*

Composed by Melvin "Sy" Oliver and James "Trummy" Young, arranged by Oliver

- Recorded 1939 by Jimmie Lunceford and his band
- Big band of 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

Structured as three choruses of a 32-bar AABA tune, 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*

A popular song composed by Lewis, Young and Akst in 1925

- This version recorded 1936 by the Benny Goodman quartet
- Line-up of Benny Goodman on clarinet, Lionel Hampton on vibraphone, Teddy Wilson on piano and Gene Krupa on drums

Structured as five choruses of the 32-bar AABA tune, 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 (circle of fifths)

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*

A Kansas City swing-style blues arrangement which evolved gradually in the repertoire of Count Basie and his orchestra

- Recorded by the band in 1937
- Line-up of 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, Jo Jones on drums

Structured as 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

[24]

Structure and Presentation

[3]

Quality of Written Communication

[3]

**AVAILABLE  
MARKS**

30

**Section B**

**30**

**Total**

**60**