



Rewarding Learning

ADVANCED
General Certificate of Education
2014

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

MONDAY 12 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.

Answers in italics are not creditworthy as stand alone answers.

AVAILABLE
MARKS

Section A

1 Compulsory Area of Study: Music for Orchestra in the Twentieth Century

Symphonic Dances by Bernstein, *Meeting Scene* (Bars 569–580) and *Cool* (Bars 581–607)

- (a) Meeting Scene [1]
- (b) E $[\frac{1}{2}]$ diminished $[\frac{1}{2}]$ second inversion [1] [2]
 D minor [1] first inversion [1] [2]
 A minor [1] root position [1] [2]
 (deduct $[\frac{1}{2}]$ for any additional incorrect information)
- (c) up to **four** marks available as follows:
- vibraphone [1] *with (sustaining) pedal* $[\frac{1}{2}]$
 - celesta
 - high register $[\frac{1}{2}]$ muted $[\frac{1}{2}]$ *four/solo/quartet* $[\frac{1}{2}]$ violins $[\frac{1}{2}]$
 - cymbal $[\frac{1}{2}]$ *roll* $[\frac{1}{2}]$ [4]
- (d) Cool [1]
- (e) **one** mark available for each of the following:
- tritone/augmented fourth
 - semitone/minor second
 - perfect fourth [3]
- (f) drone/pedal [1]
- (g) up to **three** marks available as follows:
- up one/two octave(s)
 - use of inversion
 - other (wind) instruments join in
 - insertion of rests/syncopation/off beats
 - extension of motif
 - repetition $[\frac{1}{2}]$ [3]
- (h) unison/octaves [1]
- (i) up to **five** marks available as follows:
- changing metre
 - insertion of rests
 - swing rhythm/style/quavers
 - use of syncopation [1]/off-beat $[\frac{1}{2}]$
 - use of ostinato/riff
 - Jazz/crotchet triplets [1]
 - shifting/irregular accents [1] *on last quaver of the bar* $[\frac{1}{2}]$ [5]

(j) (i) jazz/swing

[1]

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

- use of (alto) saxophone
- use of pizzicato (double) bass
- use of bongos
- use of vibraphone
- use of piano
- use of glissando

[4]

Section A

**AVAILABLE
MARKS**

30

30

English Secular Vocal Music, 1580 to 1620

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

Answers should refer to the following main characteristics and illustrate these with reference to the music of Dowland:

The most famous composer of ayres was John Dowland whose printed songs numbered 87, 84 of these appeared in four volumes (Three Books of Songs or Ayres, 1597, 1600, 1603, and *A Pilgrim's Solace*, 1612), and three in his son Robert's *Musical Banquet*, 1614. Examples of his ayres include:

Awake, Sweet Love; Come again Sweet Love; Fine Knacks for Ladies; Flow my Tears; Flow not so fast, ye Fountains; In Darkness let me Dwell; Sweet, stay awhile; Weep ye no more, sad Fountains; Welcome black night.

Main characteristics of the ayre:

- The ayre was a type of solo song that flourished in England in the late 16th and early 17th centuries. They were invariably published in sets of seven or a multiple of this such as 21.
- An ayre was usually accompanied by a lute or a lute and a (generally optional) bass viol; optional additional viol or vocal parts (usually alto, tenor and bass) were occasionally employed. Generally the choice of performing forces was flexible and adapted to whatever voices or instruments were available.
- Some of Dowland's ayres are songs arranged from instrumental pieces, such as *Flow my tears*, arranged from a pavan, and *Awake, sweet love*, arranged from a galliard for lute solo. As a result these ayres display some angularity in the vocal line.
- In any arrangement the chief melodic interest lies in the top voice, a feature that gives the ayres considerable historical significance.
- Ayres were lyrical, graceful and elegant, could be serious or light in mood and had less verbal repetition than a madrigal; e.g.
 - Dowland's early ayre *Come again; sweet love doth now invite* is light in mood and the second half is characterised by a rising fourth motif beginning on the off beat and rising sequentially;
 - *Welcome Black Night* is dramatic and quasi-operatic in style with a greater intensity of feeling, use of pauses and rhetorical exclamations and depiction of images of blackness and dark;
 - Some of his lighter works are dance-like, e.g. the ballett-like *Fine Knacks for Ladies*.
- Harmonically simple, e.g. Dowland's *Fine Knacks for Ladies* in which the opening two bars are both based over the tonic chord of F major; the ayre uses predominantly root position chords.
- Regular clear cut rhythms, e.g. Dowland's *Fine Knacks for Ladies*
- Ayres often absorbed other features of the canzonet and madrigal, especially word painting in serious settings.

- Relatively simple, strophic in form with a few exceptions such as Dowland's later works, e.g. *In darkness let me dwell* which is through-composed.
- Generally homophonic texture rather than imitative, e.g. limited imitation in Dowland's *Flow my teares* except in the vocal line 'my weary days' which is imitated in the accompaniment a beat later.
- Its poetry was notable for its sensitive text and declamation and texts typically dealt with amorous subjects.
- Some use of pictorial writing, for example,
 - Dowland's *Sorrow Stay* in which the words 'but down, down, down, down I fall' is set as a descending stepwise line spanning a sixth
 - Dowland's *Flow my Teares* in which the higher register is used for the setting of text at 'from the highest sphere of contentment' and 'happy, happy they'
- Many ayres were lively and animated, full of rhythmic subtleties, while others are deeply emotional works that gained much of their effect from bold, expressive harmonies and striking melodic lines, e.g.
 - In Dowland's later work *In darkness let me dwell*, he freed himself of almost all conventions, accompanying the singer's strange, beautiful melody with biting discords to express emotional intensity to an extent unsurpassed at the time.
 - An intensity of expression is illustrated in Dowland's *I saw my lady weep* with its opening phrase which rises and falls by semitones and the use of tierces de Picardie at cadence points;
 - Innovative chromatic treatment of harmony, e.g. Dowland's *In this Trembling Shadow* is sombre in mood and contains languid suspensions in the opening bars and bass line and frequent use of diminished and augmented intervals, diminished and augmented triads and false relations. [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

Or

AVAILABLE
MARKS

(b) Choose and comment on **three** madrigals for five or more voices.

Answers should refer to **three** madrigals scored for five or more voices: (usually with double soprano or tenor voices) such as:

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

Comments on these works should refer to aspects such as:

- Form and structure
- Melodic and rhythmic features
- Examples of word painting
- Tonal and harmonic features
- Textural and timbral features such as:
 - Homophonic writing
 - Imitative writing
 - Use of reduced number of voices, often at the opening of the piece or to depict the words or to create timbral contrast
 - use of lower/higher range voices only
- Madrigals for 5+ voices tend to be more substantial as regards their text and musical content

Thomas Morley *Hard by a Crystal Fountain*

- is a parody or rewriting of a madrigal of the same name by Croce – Morley sets out to expand and develop the Italian piece whose style is simpler, less contrapuntal and less adventurous in terms of key changes
- form is through-composed
- scored for 6 voices SSATTB, texturally often reduced to a semi-choir, often only using the full 6 voices at cadence points
- numerous examples of word painting, e.g. use of suspensions at ‘sleeping’ and ‘stilled’; quavers on ‘fountain’, 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, B \flat and G minor
- examples of tierce de Picardie and juxtaposed major/minor thirds at the cadences, e.g. ‘chirped’ in the alto line and ‘upon’ in the Soprano 2 line
- generally contrapuntal style, e.g. imitation of the opening bars
- 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’
- Use of homophonic textures at cadence points and for declamation
- Mostly root position and first inversion chords with some suspensions, e.g. ‘sleeping’, and use of pedals
- Clearly defined cadences, predominantly perfect and imperfect

Wilbye *Sweet Honey Sucking Bees*

AVAILABLE
MARKS

- form is through-composed
- scored for SSATB
- the title page states it is apt for both voices and viols and is very effective played on strings
- the texture is reduced much of the time with quite a few trios and SSAT scoring for 19 bars
- the monotony of the rhythmic texture is broken at the words 'keeping their spring tide graces' by the introduction of a triple metre effect
- tonic key of F minor. 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
- he repeats the opening music to different words 'as of the choicest nectar'
- descending sequences used in bar 5 with voices paired in thirds at the words 'why do you still?'
- word painting on the words 'flight' set to a rising, imitative, scalic figure in quavers and 'revel and smiling' is marked by the use of major tonality

Weelkes *As Vesta was from Latmos Hill descending*

- form is through-composed
- his contribution to the *Triumphes of Oriana*, the anthology edited by Morley
- the first 22 bars are scored for SSAT quartet with the entry of the second tenor part to mark the homophonic setting of 'attended on by all' and the entry of the bass voice another six bars later for the repeat of this text
- pairing of voices for 'came running down amain' set to a descending quaver scale sung by AT then SS and then AB
- use of a solo voice when the first soprano sings two bars on her own for the text 'all alone'
- build up of texture/voices at the words 'first two by two' sung by SA then repeated by ST, 'then three by three' sung by STB repeated by SAT, before all six voices homophonically sing the word 'together'
- setting of the refrain with imitative entries beginning in the second tenor part and the bass part featuring the motif in augmentation to create a pedal-like effect
- scored for SSATTB

(Up to a maximum of eight marks available for each work chosen for comment) [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

New Directions in Twentieth Century Music

AVAILABLE
MARKS

- 3 (a) Comment on the use of the voice in the music of the following composers. Refer to specific works to illustrate your answer.

Boulez **Stockhausen** **Reich**

Answers should comment on the following ways in which the voice was used:

Boulez – works using the voice include:

Le Marteau sans Maître (1953–1954)

- A cycle of nine pieces to three poems by René Char, for contralto, bass flute, viola, guitar, vibraphone, xyloimba and percussion
- The contralto is combined with at least one of the instruments
- long and short syllables enhance the rhythmic and metrical structure of the poem
- makes use of melisma and the vocal part resembles the realistic way of speaking '*quasi parlando*'
- singing through closed lips '*bouche fermée*'

Le soleil des eaux (1948)

- wordless vocalise

Le visage nuptial (1946)

- originally written for two vocalists and chamber ensemble and then re-written for larger forces including a women's chorus, five movements

Improvisations sur Mallarmé (1957)

- composed for soprano and chamber ensemble
- includes passages marked '*senza tempo*', leaving the soloist to judge freely the duration

Stockhausen – works using the voice include:

Gesang der Jünglinge (1956)

- electronic music to Daniel 3, Verses 57–66
- a boy's voice combined with electronic sounds
- based on the idea of 'speech continuum', sung groups of words become speech symbols
- the boy's voice was recorded and electronically manipulated by 'splicing' and superimposed upon itself to form ensemble effects, e.g. the murmuring and shouting of a crowd, canonic forms spoken/song, tone clusters
- Stockhausen controlled all aspects of duration, dynamics etc

Momente (1962)

- composed for solo soprano, four choral groups and thirteen instrumentalists
- chorus are required to sing, click, stamp and perform onomatopoeic words

Mikrophonie II (1965)

- scored for chorus, Hammond organ and four ring modulators

Stimmung (1968)

- six vocalists produce a new vocal intonation in a quasi-chant-like style
- the text is based on gods of the past and present
- the singers remain on one chord B \flat 9

Reich – works using the voice include:

Music for 18 Musicians (1976)

- shows the use of human breath as a measure of duration, particularly in the opening and closing sections of the work
- it is scored for violin, cello, two clarinets, bass clarinet, four women's voices, four pianos, three marimbas, two xylophones, and metallophone
- the entire opening and closing sections, plus parts of all the sections in between, contain pulses by the voices and wind instruments
- they take a full breath and sing pulses of particular notes for as long as their breath will comfortably sustain

Music for Mallet Instruments, Voices and Organ (1973)

- exemplifies the two processes of rhythmic construction and augmentation
- voices/metallophone and organ are used in a gradual augmentation of a two chord 'cadential' progression, until the voices are augmented to their maximum length
- the process then reverses to give a cyclic and palindromic feel to the music
- process occurs four times with each section distinguished by sudden changes of key and metre

Drumming (1971)

- introduces the human voice as a member of the ensemble by imitating the exact sound of the instruments and using these sounds to emphasise the resulting patterns in the music
- Reich discovered that the male voice could sound like another set of drums by using syllables like "tuk" "tok" "duk" and so on
- to imitate the sound of marimbas he used female voices on a constant "U" vowel sound
- uses the process of rhythmic construction and reduction

Tehillim (1981)

- use of pure vocal music as opposed to vocalisations
- Part One of the work consists almost entirely of two and four voice canons sung by women's voices in a non vibrato vocal style
- opens with a solo voice singing a seven-note scale in D accompanied only by a tambourine
- a two-part vocal canon, with all four verses stated canonically
- the two-voice canon is repeated with the chordal cycle now in the strings
- it uses a single voice along with clarinet, tambourine and maraca
- adds a second voice singing in parallel thirds or sixths
- uses a lyrical duet in Part 2
- uses an imitative duet in Part 3 which opens with a homophonic duet which was heard earlier in Part One and Two

It's Gonna Rain (1964) and *Come Out* (1966)

- derived mainly from the use of recorded speech as musical material
- exemplifies the use of 'phase shifting'

The Desert Music (1982)

- composed for eight-part chorus with a very large orchestra based on the 'The Desert Music and other Poems' anthology by William Carlos Williams

Different Trains (1988)

- uses taped, sampled speech fragments from phrases spoken by his governess, a retired Pullman porter and three survivors of the Holocaust, all from vastly different cultures and whose voices were melodious in sound
- up to four over dubbed quartets are combined with the speech samples and train whistles [24]

Structure and Presentation [3]

Quality of Written Communication [3]

AVAILABLE
MARKS

30

Or

AVAILABLE
MARKS

- (b) Choose and comment on **three** works to illustrate the contribution of Stockhausen to twentieth century music.

The works chosen may illustrate the contribution of Stockhausen to 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.
 - o *Elektronische Musik* (1953)
 - o *Gesang der Jünglinge* (1955-56)
 - o *Kontakte* (1959-60)
 - o *Mikrophonie I* (1964)
 - o *Hymnen* (1971)
 - o *Trans* in which the tam-tam is treated electronically
- aleatoric/chance music, e.g.
 - o *Klavierstück XI* (1956)
 - o *Zeitmasse* (1955-56)
 - o *Zyklus* ('Cycle')- graphic notation (1959)
 - o *Momente* (1962-69)
- serial works e.g.
 - o *Kontra-Punkte* (Counterpoints, 1952) for ten instruments, a short pointillistic work and highly serialised
 - o *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 spatial separation, e.g.
 - o *Gruppen* involves three orchestras
 - o *Carré* (1959-60) uses four choruses and four orchestras
 - o *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 based on Bb9 chord
- music theatre, *Aus den sieben Tagen* (1968) and *Donnerstag aus Licht* (1977-2003)

Examples of specific works for detailed comment:

Electronic *Gesang der Jünglinge* 1955-6

- translates 'Song of the Youths' and is a noted electronic work using the text Daniel 3,57-66
- the vocal parts are supplied by a boy's voice and then combined/integrated with electronic sounds
- the second type of material was electronically generated sine tones and the third type electronically generated pulses (clicks).
- The work is based on the idea of 'speech continuum', sung groups of words which become speech symbols.
- the boy's voice was recorded and electronically manipulated by

'splicing' and superimposed upon itself to form ensemble effects e.g. the murmuring and shouting of a crowd, canonic forms spoken /song, tone clusters

- the piece was originally recorded in five-channel sound which was later reduced to just four channels
- Stockhausen controlled all aspects of all the sounds as he controlled pitch, volume and duration in the manner of total serialism
- several series were used to organise pitch; six types of scales are used by Stockhausen – harmonic, subharmonic, chromatic and three other scales that were a mixture of these.
- The piece is also noted for its early use of spatiality as the direction from which the sounds come is an integral part of the work.
- Five loud speakers are placed around the audience and in this way the sound travels from one sound source to another..

Aleatoric *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 ;
 - o what to play, perhaps selecting four out of five scraps of music provided or even deciding the exact pitch of some notes
 - o when and how to play notes, e.g. each string player plays five notes staccato at any time during a unit of ten seconds
 - o 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).

Spatial work *Gruppen* 1955-7

- Scored for a large orchestra of 109 players divided into three orchestras placed in different parts of the auditorium, each with its own conductor.
- The work is constructed in 174 units or what Stockhausen called 'groups' that is, grouping of notes unified through one or more common characteristics such as dynamics, instrumental colour, register etc.

- The groups play simultaneously in different tempos.
- The importance of individual notes is relatively low, so that sonority, density, speed, dynamics, and direction of movement become the main features for the listener.
- A traditional twelve-tone row is used as the basis of the composition in which the first half consists of the intervals of a descending major third, rising perfect fourth, descending minor third, descending minor second, and ascending major second.
- The second half consists of the retrograde of the first half, transposed by a tritone.
- Stockhausen does not exploit the specific twelve-tone compositional applications of such a row.
- At the climax of the work a brass chord is swung around the hall from one orchestra to another.

(Up to a maximum of eight marks available for each work chosen for comment) [24]

Structure and Presentation [3]

Quality of Written Communication [3]

**AVAILABLE
MARKS**

30

- 4 (a) Comment on the contribution of John Coltrane as a jazz performer and composer up to 1960. Exemplify your answer by referring to specific recordings.

AVAILABLE
MARKS

Answers may refer to:

Performer

- Saxophone player
- Main instrument was tenor saxophone, but he also introduced the soprano sax to jazz and made frequent use of it
- Rough-textured, dark, biting tone; intense, vigorous sound
- Full tone from the lowest to the highest register
- Played with great speed, agility and virtuosity
- On both tenor and soprano sax was able to move quickly between high and low registers, creating the impression of dialogue between two voices (e.g. *My Favorite Things* (1960))
- His improvisation, influenced by Charlie Parker, included fast, hard-driving flurries of sound (e.g. *Cousin Mary* (1959))
- Often used melodic formulae in his early performances
- From the late 1950s, used techniques of motivic development within his improvisation
 - e.g. his development of an initial five-note motif in his solo on Miles Davis' *So What* (1959)
- He also performed slow, ballad-style tunes with elegance, full tone and carefully timed ornamentation – in this repertoire he was influenced by Johnny Hodges
- Collaboration with Miles Davis and Thelonius Monk

Composer

- Explored and pioneered a number of compositional techniques, often relating to harmony
- Enjoyed adding extra chords to an existing progression and working with them in challenging ways
 - e.g. in *Countdown* (1959) he added new chords to Eddie Vinson's original piece, stacking distantly related chords over each other and improvising in a way which acknowledged all the resulting melodic possibilities
- Experimented with rapidly changing chords
 - e.g. *Giant Steps* (1959), in which the chords change at the same pace as the opening melody notes, and the task of improvising is made very difficult by the unexpected intervals separating the roots of the chords
- He pioneered the use of pedal notes in jazz
 - e.g. in *Naima* (1959) there is a repeating bass pedal note (E flat) underneath the melody for the first eight bars, creating a drone-like effect and building suspense; in the second eight bars a new pedal note (B flat) is used
- He also explored the modal techniques first made popular by Miles Davis in the late 1950s
 - e.g. *My Favorite Things* (1960), which contrasts a Dorian mode on E and an Ionian mode on E, with improvisations based on notes drawn from these modes

Tracks such as:

Giant Steps (1959)

- Style: progressive jazz/hard bop
- Line-up: tenor saxophone, piano, bass, drums
- Structure: 21 choruses of a 32-bar popular song
- Opens with a rhythmically simple melody over a very complex chord sequence: the key changes 10 times during the first 13-second chorus
- Coltrane takes an 11-chorus solo of great energy and intensity, which includes recurring melodic patterns and successively rising highest notes
- Tommy Flanagan's four-chorus piano solo struggles to keep pace with the fast rate of harmonic change: Coltrane only gave the piece to his band on the day of the recording session

My Favorite Things (1960)

- Style: modal
- Line-up: soprano sax, piano, bass, drums
- Structure: based on the song from Rodgers and Hammerstein's current Broadway musical, *The Sound of Music*: eleven statements of the song's A section, linked with bridges and interludes, with the B section used to start the coda; 15 minutes in total
- Uses two contrasting modes: E Ionian and E Dorian
- Pianist Tyner's introductory vamp immediately communicates the track's modal and polyrhythmic qualities
- Use of a two-chord repeated pattern
- Coltrane's improvisation draws from a single scale: harmonically, this track is a huge contrast to *Giant Steps* [24]

Structure and Presentation [3]

Quality of Written Communication [3]

30

Or

- (b) Choose and comment on **one** jazz recording by each of the following musicians:

Billie Holiday

Thelonious Monk

Ornette Coleman

Answers may refer to tracks such as:

Billie Holiday

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

Also *Billie's Blues* (1936), *This Year's Kisses* (1937), *Big Stuff* (1945), *Strange Fruit* (1939) and *He's Funny that Way* (1937)

Thelonious Monk

Rhythm-a-Ning (Thelonious Monk quartet, 1957/1962)

- Style: Monk-style small combo bebop
- Line-up: tenor sax (Charlie Rouse), piano (Monk), bass (John Ore) and drums (Frankie Dunlop)
- Structure: six choruses of a 32-bar AABA tune with intro and coda
- Some harmonic content taken from the Gershwins' *I Got Rhythm*
- Melodic content composed by Monk, using connected quotations from Duke Ellington's *Ducky Wucky* and Mary Lou Williams's *Walkin' and Swingin'* and a bridge of more complex harmonies
- A good example of Monk's ability to use collected musical fragments within his own work
- Monk takes the leading role in performance
- Monk's statement of the opening riff includes some semitone clashes: some of these reflect the underlying harmonies, while others are typical of his unusual playing technique
- Monk adds unexpected dissonant chords in a number of places, such as in the B section of the first chorus
- Monk accompanies the other soloists with chordal comping, often quite spare, and sometimes falls silent
- His own solo, in choruses four and five, includes a typical bebop harmonic sequence, dissonant whole-tone fragments, semitone dissonances, a repeated tritone motif and effective use of the upper and lower registers of the piano
- In the coda, Monk adds a jarring minor ninth to his last, sustained piano chord
- Rouse, on sax, improvises variations on the original theme in the second and third choruses and also creates typical bop-style melodic lines
- Dunlop, on drums, responds to the rhythmic ideas of the other players: for example, in the fourth chorus his offbeat emphases highlight elements of Monk's solo

Also *Blue Monk* (1959) and *Straight No Chaser* (1958)

Ornette Coleman

Lonely Woman (Ornette Coleman quartet, 1959)

- Style: progressive/avant-garde
- Line-up: alto saxophone (Coleman), cornet (Don Cherry), bass (Charlie Haden), drums (Billy Higgins)
- Structure: three choruses of a loose AABA form, with intro and coda
- Composed by Coleman, inspired by a painting he saw in a gallery
- The track's strong melodic qualities may have contributed to its popularity
- Melodic statements are frequently doubled by Coleman and Cherry, either in octaves or in other parallel intervals
- Coleman improvises replies to his own melody which serve as transitional passages between its statements
- His second chorus solo begins with simple, bluesy phrases, becoming rougher in tone and rhythmically more hard-swinging
- The metre is ambiguous throughout
- Higgins, on drums, accompanies with complex and sensitive patterns
- The track is harmonically progressive: there is no preset chord sequence
- Haden, on bass, implies changes of chord and of tonality at various points
- His playing includes double stopping, a pedal note and chromatic movement; he doubles or anticipates some of Coleman's phrases [24]

Structure and Presentation [3]

Quality of Written Communication [3]

Section B

Total

**AVAILABLE
MARKS**

30

30

60