



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2015**

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**Music**

**Assessment Unit A2 2: Part 2**

*assessing*

**Written Examination**

**[AU222]**

**TUESDAY 2 JUNE, 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 Bars 1–82

- |     |   |     |
|-----|---|-----|
| (a) | (Theme and) variation   | [1] |
| (b) | gavotte   | [1] |
| (c) | Neoclassical  | [1] |
| (d) | Bar 13–14 G (major)/subdominant                                     | [1] |
|     | Bar 17–18 A (major)/dominant  | [1] |
| (e) | suspension pedal  | [2] |
| (f) | Bar 20 <sup>2</sup> F# minor [1] first inversion [1]                | [2] |
|     | Bar 22 <sup>2</sup> E minor [1] first inversion [1]                 | [2] |
|     | Bar 25 <sup>1</sup> G (major) [1] root position [1]                 | [2] |
| (g) | (i) turn  | [1] |
|     | (ii) bassoon  | [1] |
| (h) | descending sequence   | [1] |
| (i) | up to five marks available as follows:                              |     |
|     | • 6/8 metre   |     |
|     | • style of a gigue (no credit for jig)                              |     |
|     | • decorates/ornaments (the melody) with arpeggios/broken chords     |     |
|     | • auxiliary note  |     |
|     | • absence of the turn   |     |
|     | • horn countermelody  | [5] |
| (j) | (i) unprepared dissonance   | [1] |
|     | (ii) instrumental features: up to three marks available as follows: |     |
|     | • unusual combination of instruments                                |     |
|     | • prominence given to horn  |     |
|     | • chamber-like scoring  |     |
|     | • high register of the bassoon/bassoon in tenor clef                | [3] |

**(k) (i)** melodic features: up to three marks available as follows:

- use of sequence
- ornamentation/trills
- use of repetition
- use of the gigue style/gavotte

[3]

**(ii)** harmonic features: up to two marks available as follows:

- circle of fifths
- perfect cadences
- suspensions
- modulations to closely related keys
- dominant pedal

[2]

**Section A**

**AVAILABLE  
MARKS**

30

**30**

## Section B

AVAILABLE  
MARKS

- 2 (a) Comment on the importance of Thomas Weelkes in the development of English Secular Vocal Music 1580 to 1620. Refer to specific works to illustrate your answer.

Answers should refer to the following:

- Weelkes's originality and remarkable success in the fields he explored as a pioneer
- His fondness for light madrigals and balletts which reveal how he was indebted to Morley; his more serious output and style is indebted to the Italian composer Marenzio
- Bold and original use of harmony as, like Dowland, he used harmonies which were not used again for many generations; in *Thule, the period of cosmography/The Andalusian merchant*
  - C minor of the passage 'sulphurous fire' is especially effective after the predominant E♭ and B♭ major tonality of the music up to this point
  - at the words 'these things seem wondrous' Weelkes writes an impressive harmonic progression through D♭, A♭, C minor, G, B♭ minor, F and B♭ with strong falling fourths in the bass
- He was one of the first to use chromatic chords freely and an example of his expressive use of chromaticism is in *Cease sorrowes now* on the words 'I'll sing my faint farewell'; in part II of *Thule, the period of cosmography/The Andalusian merchant* he uses chromaticism at the words 'how strangely Fogo burns' and chromaticism and unrelated triads are a metaphor for the 'strangeness of the volcano'; also harmonic treatment, use of diminished triads and chromaticism in *O care, thou wilt despatch me/Hence care, thou art too cruel*
- His wealth of imagination and expression of his ideas, especially with texts of contrasting feelings and images, e.g. *O care thou wilt despatch* and *Thule the period of cosmography*
- He used a range of textural and repetitive devices to articulate the structure including an element of ritornello; at times he inserted triple-rhythm sections into some duple-time madrigals to clarify the structural divisions, e.g. *On the plains, fairy trains* uses triple metre on the words 'now they dance, now they prance' and for the whole of the second 'fa-la-la' refrain; use of triple metre in *Thule, the period of cosmography* for the volcano Aetna. Trinacrian – Sicilian – triple metre
- Ability to write strong passages using the simplest and purest harmony when appropriate, e.g. his broad diatonic style is seen in his *Like two proud armies* and *Mars in a fury*; and at the words 'thus sang the shepherds' in *As Vesta was*
- Developed a contrapuntal style in some of his madrigals, e.g. *To shorten winter's sadness*, which features a contrapuntal 'fa-la-la' with strong rhythmic contrasts after a chordal verse; his madrigals for five/six voices reveal further development of his contrapuntal style, e.g. the concluding section of *As Vesta was* with its elongated augmentation of the refrain in the bass line
- Element of humour, e.g. *Three virgin nymphs* and *The Nightingale*
- Supreme writer of balletts, e.g. *Sing we at Pleasure* as he, in some cases, developed Morley's ballett style and in others, seems less Italianate and more intricate; Weelkes brought to the ballett sharper contrasts, a concentration of themes and a wider expressive range, e.g. *Hark all ye lovely Saints*

- In his madrigals for five and six parts he was able to exploit the richness of a six-part texture for long stretches of a madrigal, e.g.
  - *Like two proud armies* opens with over twenty bars of six-part tutti
  - he exploits the unusual SSATBB scoring to produce divided-choir effects between SAB and STB, closely overlapping so as to conjure up a battlefield encounter
  - the five-part madrigal *Cold winter's ice* shows how Weelkes explored more intimate groupings of voices and contrast between upper and lower voices, e.g. the opening SAT answered by the ATB
- Some of his most graphic word painting and depiction of the text is in five/six-part tutti passages:
  - multiple melismas and intertwining scales in thirds portray 'a thundering fight' in the madrigal *Like two proud armies* and
  - 'the sulphurous fire' of the volcano Hecla in *Thule the period of cosmography*, a setting of a text whose catalogue of wonders reported from the newly discovered parts of the world allows Weelkes to compose a succession of musical images.
- He contributed the well known *As Vesta was from Latmos Hill descending* to the *Triumphes of Oriana* anthology collection edited by Morley
- His volume of madrigals for five/six voices reveals Weelkes' recognition of the strongly instrumental idiom of his counterpoint, as on the title page he wrote 'apt for viols and voices'
- his ayres for three voices are characterized by:
  - little counterpoint and often two of the three voices move in thirds or sixths
  - the melodic interest lies in the top voice
  - use of extended sequences based on very short melodic fragments
  - being short and many are in simple binary structures
  - revealing the influence of the Italian madrigal, e.g. *Aye me Alas* and a strong English flavour

Specific examples may be drawn from the following:

|      |  |      |
|------|--|------|
| 1597 | First collection: Madrigals for three, four, five and six voices |      |
| 1598 | Second collection: Balletts and Madrigals for five voices        |      |
| 1600 | Madrigals of five and six parts                                  |      |
| 1608 | Ayres for three voices   | [24] |

Structure and presentation of ideas [3]

Quality of written communication [3]

30

Or

- (b) Comment on the variety of vocal textures in English Secular Vocal Music composed 1580 to 1620. Refer to specific examples to illustrate your answer.

Answers should refer to the following variety and range of vocal textures:

- Homophonic writing
  - Homophonic passages for all five/six voices in Bennet's *All Creatures Now*, for 'see where she comes with flowery garlands crowned' and in *As Vesta was* for 'then sang the shepherds and nymphs of Diana'
- Antiphonal writing
  - In *All Creatures Now* an SAB trio is answered by SAT trio for 'the nymphs are fa-la-la-ing'
- Imitative writing
  - e.g. in *All Creatures Now*, imitative entries beginning in the Alto and passing through all six voices for the final refrain 'Long live fair Oriana'
  - similar setting in the refrain of *As Vesta was* except the imitative entries begin in the second tenor part and the bass part features the motif in augmentation to create a pedal-like effect
  - 'and sings a dirge' is set to a triple metre, bell-like motif imitated between the five voices in *Sweet Suffolk Owl* by Vautor
- Use of reduced number of voices, often at the opening of the piece or to depict the words
  - Quartet writing, e.g. the first 22 bars of *As Vesta was* are scored for SSAT with the entry of the second tenor part to mark the homophonic setting of 'attended on by all' and the entry of the bass voice another six bars later for the repeat of this text
  - The opening of *Draw on, sweet night* by Wilbye is scored for a trio and then quartet of voices
  - Reduction of voices to a trio, e.g. *Draw on, sweet night* for the minor homophonic setting of 'My life so ill'; *O Care, thou wilt despatch me* opening setting is scored for lower voices, ATB building up to full five voices within six bars
  - Pairing of voices, e.g. *As Vesta was* 'came running down amain' is set to a descending quaver scale sung by AT then SS and then AB
  - Use of a solo voice, e.g. in *As Vesta was* when the first soprano sings two bars on her own for the text 'all alone'
  - Use of a solo soprano voice singing the word 'sweet' answered by a homophonic quartet of voices at the opening of *Sweet Suffolk Owl*
- Build-up of texture
  - *As Vesta was*, 'first two by two' is sung by SA then repeated by ST, 'then three by three' is sung by STB repeated by SAT before all six voices sing the word 'together' homophonically
- Use of lower/higher range voices only to depict the text
  - In '*Draw on, sweet night*' Wilbye reduces the vocal resources from six voices to an ATB trio to express the words 'to shades and darkness, find some ease from paining'
  - '*Yet, sweet, take heed*' includes over 40 bars scored for three voices only, SST trio alternating with TTB trio in which two of the voices often move in thirds, imitated by the third voice in the setting of 'for if one flaming dart come from her eye, was never dart so sharp, ah then you die'. [24]

Structure and presentation [3]

Quality of written communication [3]

AVAILABLE  
MARKS

30

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

AVAILABLE  
MARKS

Answers should refer to the following contributions:

- French composer, professor of composition and conductor who contributed to the development of twelve-note technique and total serialism.
  - His Second Piano Sonata (1948) is in four movements, melodic content is almost completely dissolved; demonstrates the predetermined use of rhythm, dynamics and attack and extremely virtuosic piano playing; a large number of dynamic markings and types of attack; pulse is difficult to recognise in places.
- He developed the compositional technique of total serialism (elements of this had already been developed by Messiaen), carefully controlling all facets of his composition such as timbre, duration, pitch and intensity of sound, e.g.
  - *Structures* composed for Two Pianos (1952) reflects the major influence of Messiaen's work '*Mode de valeurs et d'intensités*' (Mode of Values and Intensities) and is his first attempt at total serialism being based on 12 pitches, 12 different types of attack, and 12 different durations.
  - use of retrograde, inversion, transposition of the pitch series up a semitone.
  - the second section of *Structures 1* employs the use of four rows, two in each piano and features a pointillistic effect, chaotic texture, pitch repetition (E♭/D# appears no less than four times once in each row)
- His acclaimed work *Le Marteau sans maître* (1952–54) is a cantata set to words by the French surrealist poet René Char and is significant for its instrumentation which lacked any kind of bass instrument, and it drew some influence from the sound of "non-European" instruments. The xyloimba recalls the African balafon; the vibraphone, the Balinese gamelan; and the guitar, the Japanese koto. The vocal writing is challenging for the singer, containing wide leaps, glissandi, humming (notated *bouche fermée* in the score) and even *Sprechstimme*. The three cycles each use different serial techniques, the full group never plays together and each movement presents a different combination of instruments
- By the mid-50s Boulez was instrumental in using chance music and indeterminate elements of composition. The introduction of elements of chance are illustrated in his works *Third Piano Sonata*, *Domaines* and *Pli selon pli*.

*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, Mvt. 1 is called *Antiphony*.
- 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'.

AVAILABLE  
MARKS

*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 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
- Boulez had a prominent role in the establishment of IRCAM, an institute in Paris devoted to making technological advances in electronic music. Boulez composed two electronic pieces of music in Paris using the resources of the studio for *Musique Concrète: Étude 1 sur Un Son* and *Étude 11 sur Sept Sons* (1951–2) both lasting three minutes and based on just sounds of the piano.
- *Répons* (1981–84) was the first significant work to come out of Boulez's endeavours at IRCAM, and it has been celebrated for its integration of the electronic and the acoustic. It is a composition for a large chamber orchestra with six soloists and live electronics. It uses a wide variety of modern compositional resources, including electronic manipulation, spatial acoustics, innovative colouring, and even a quasi-minimalist use of repetition. The piece's title, *Répons*, is derived from the fact that the composition is built from a number of responses. The contrast between acoustic sounds and electronic responses to them, and also the medieval idea of responsorial mirroring between players and speakers in different parts of the concert hall, both play important roles in the piece. [24]

Structure and presentation of ideas [3]

Quality of written communication [3]

30

Or

- (b) Comment on the variety of percussion instruments and their use in music of the following composers. Refer to specific works to illustrate your answer.

Boulez      Stockhausen      Reich

Answers should refer to:

- The increased interest in and use of percussion instruments due to the
  - Emphatic preoccupation with rhythm
  - Emancipation of both dissonance and noise
- Scoring compositions for percussion alone, e.g.
  - Stockhausen *Zyklus* (Cycle) (1959) which consisted of sixteen pages of symbols for the percussionist and the element of chance in that the percussionist can start at any page but must then follow them through in the given order as he stands surrounded by a circle of percussion.
  - Stockhausen, *Refrain for three players*, (1959). The three players each perform on more than one instrument – piano and wood blocks, celesta and antique cymbals, vibraphone, cowbells and the glockenspiel. The piece is quiet and the gentle flow of sounds is interrupted six times by a short refrain. Indeterminate elements are used, for example, the placing of the refrains is decided by the performers.
- The use of assorted percussion and a wider meaning of the term ‘percussion’ to include anything which produces sound through some sort of striking action by the fingers, hands, sticks or striking mechanism, for example, use of the piano
- Greater awareness and use of non-western percussion instruments from Africa, India, China, Java and Indonesia, e.g.
  - Reich, *Drumming* (1970) is the last of his works to use phasing extensively and is divided into four large parts played without interruption. The first part of *Drumming* is scored for four pairs of bongos, the second part for three marimbas, the third for three glockenspiels and piccolo and the fourth for all the resources. The textless vocal parts are blended with the timbres they most resemble.
  - Reich *Music for 18 Musicians* (1976) includes four pianos, three marimbas, two xylophones and a metallophone in the scoring and features cueing in a gamelan-like manner by the metallophone. The steady rhythmic pulse is clearly stated at the beginning of the work on pianos and marimba.
  - Reich, *Tehillim* shows the influence of Gamelan with clapping accompaniment and use of marimba and vibraphone
- Use of new instruments such as:
  - The vibraphone which gained its popularity from its use in dance and jazz bands and is similar to the marimba but made with metal propellers under each metal bar which make the sound vibrate, e.g. Stockhausen’s *Refrain*
- Use of percussion instruments and electronic music, e.g.
  - Stockhausen *Kontakte* (1959–60) in which the electronic sounds are relayed through loudspeakers placed at each of the four corners of the hall and contrasted and merged with the sounds from the percussion instruments, e.g. the first high tremolando electronic sound merges into a trill on the antique cymbals and a ‘beach waves breaking’ sound, similar to the timbre of the bamboos. Gentle rolls and trills on the side-drum with snares add to the hissing effect. The pianist has to play the tam tam and gong

AVAILABLE  
MARKS

but also a collection of percussion round the piano, some of which duplicate the instruments played by the percussionist. Stockhausen uses some of these duplicated sounds as a feature of the work.

- Stockhausen *Microphonie I* (1964) in which some of the performers make a gong vibrate by using various beaters, others pass microphones to and fro over the surface of the gong to pick up the vibrations and other performers process the sounds using filters.

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

Boulez *Le Marteau sans Maître* (1954)

- A chamber work scored for alto flute in G, viola, guitar, solo contralto and assorted percussion
- The piece uses a great many untuned percussion instruments despite it only needing one player, and includes a side-drum, two pairs of bongos (of Cuban origin), pair of maracas, claves (of Latin American origin), bells, triangle, a high and a low tam tam, large suspended cymbal and two pairs of small cymbals
- The piece also uses the vibraphone and xylorimba (three and a half octave marimba) chosen because it has more lower notes and matches the lower range of the contralto voice
- The second movement is in three sections marked by changes in instrumentation.
  - The side drum features in the first and last sections and the bongos in the third section. In the first section the percussion provide a continual hushed patter in the background to accompany flute arabesques. During the pauses between each flute phrase the percussion ensemble emerges briefly with melodic interest in the xylorimba.
  - In the second section the percussion instruments come into their own especially the xylorimba which is now played with hard-headed sticks instead of soft ones. [24]

Structure and presentation [3]

Quality of written communication [3]

30

- 4 (a) Comment on the contribution of Miles Davis to jazz during the period up to 1960. Illustrate your answer by referring to specific tracks.

AVAILABLE  
MARKS

Answers may refer to:

Davis was a progressively innovative leader who was at the forefront of a number of important jazz styles:

- Began his career as a bebop trumpet player (recorded with Charlie Parker from 1945; played effective solos on *Now's the Time* and *Billie's Bounce*)
- Nonet sessions (1949–50) inspired the cool jazz movement
  - Album *Birth of the Cool* (1950) launched the cool sound:
    - Harmonic and melodic style drawn from bop;
    - Precise ensemble playing derived from big-band swing;
    - Solo improvisation integrated with ensemble passages, rather than accompanied only by the rhythm section or ensemble riffs.
  - *Boplicity*, a track from this album, exemplifies these qualities
    - Cool, understated style
    - Virtuosity is a secondary consideration
    - Uses French horn and tuba
  - *Moon Dreams*: an arrangement by Gil Evans of a romantic ballad by Chummy MacGregor, recorded 1949–50 by the Miles Davis Nonet
    - Line-up of Davis on trumpet, with trombone, alto and baritone sax, French horn, tuba, piano, bass and drums
    - Structured, unusually, in two sections: a chorus based on the original 40-bar ABA<sup>1</sup>CC<sup>1</sup> song structure, followed by a substantial, newly composed coda
    - Interesting musical features include the use of additional “orchestral” brass instruments
    - Contrapuntal melodic lines are often added, such as the one for tuba in the A<sup>1</sup> section of the first chorus
- Took a modal approach in the late 50s
  - *So What* (1959), based on only two different harmonies/chords, a semitone apart; the repetition of the motif (B section is a semitone higher)
  - *Flamenco Sketches* (1959), in five sections, using contrasting modes
    - Line-up of Davis on trumpet, John Coltrane on tenor sax, Cannonball Adderley on alto sax, Paul Chambers on bass, Jimmy Cobb on drums and Bill Evans on piano
    - Each chorus is based on a series of five different sections, each based on a different fundamental harmony for the accompanists, with a matching melodic mode for the improvising soloist
    - The track has a very slow harmonic rhythm: each mode served as a harmonic guide for improvisation for as long as a soloist wanted to use it
    - A very influential piece of modal jazz, based on the following underlying harmonies and melodic modes:
      - Mode 1: Cmaj9; Ionian mode on C (major key)
      - Mode 2: A flat maj7; Dorian mode on E flat
      - Mode 3: B flat maj7: Ionian mode on B flat (major key)
      - Mode 4: D7#9; a Flamenco-like scale, with distinctive semitone movement between the first and second notes
      - Mode 5: Gm9; Dorian mode on G
- Composed a number of important original pieces, including *Donna Lee* (1947), *Half Nelson* (1956), *Nardis* (1958).

An important and influential performer

- Trumpeter; also flugelhorn player (influenced other trumpeters to take up the flugelhorn by demonstrating its potential) and band leader
- Light, soft tone quality with little vibrato
- Distinctive use of pitch bending (e.g. in *Fishermen, Strawberry and Devil Crab* (1959), where he places pitch bends in the middle of the note to imitate a street vendor)
- Frequent use of a Harmon mute without its stem (e.g. *Flamenco Sketches*), creating a delicate, intimate sound
- Created relaxed, tuneful, mid-register melodies (e.g. his lyrical solo in the third chorus of *So What*) with significant use of silence
- Less interested than some contemporaries in virtuosic performance
- Improvisations draw on small collection of melodic formulae
- Harmonically conservative: he tended to play in close accord with his accompanists (e.g. his solo in *So What*, much of which is based on the three notes of the accompanying triad)
  - *Moon Dreams*;
    - the harmonies throughout are intricate, and are often played as block chords
    - The coda features chromatic movement and is often dissonant and harmonically unstable
    - The track concludes in a new key
- Subtle sense of rhythm: much of his improvisation gives the impression of freedom both from strict tempo and even from swing
- Concerned with creating smooth, effective textures: for example, on his album *Kind of Blue* (1959) his own solos include many sustained notes accompanied by uncluttered, carefully voiced chords from the rest of his band
- Personalised, intimate style;
- Davis's own improvisational style is smooth, uncluttered and tuneful

Content [24]

Structure and presentation [3]

Quality of written communication [3]

AVAILABLE  
MARKS

30

Or

AVAILABLE  
MARKS

- (b) Identify the main musical characteristics of jazz during the swing era. Illustrate your answer by referring to specific tracks.

Answers may refer to:

#### General characteristics

- Swing style became popular, especially with dancers, in the early 1930s.
- Its distinctive rhythmic style was based on swung quavers.
- Big bands were key swing ensembles, though smaller groups also played in swing style.
- Use of 32 bar popular song from AABA
- Solo improvisation became popular

#### Line-ups

- Big bands
- Sizes varied, ranging from a dozen players upwards.
- Instruments were grouped in sections: trumpet (usually three or four, sometimes using different types of mute), trombone (often three or four), saxophone which became more prominent (two altos, two tenors and a baritone eventually became the standard line-up), and rhythm (piano, guitar, double bass, drums). Sometimes vocalists were also included.
  - e.g. Duke Ellington's big band for *Ko-Ko* (1940): cornet and two trumpets; three trombones; four saxes (two altos, one tenor, one baritone); piano, guitar, bass and drums.
- Swing was also played by small groups, often quartets, quintets or sextets, with varying combinations of instruments (sometimes "bands-within-the-band", such as those led by Benny Goodman, Cab Calloway, Artie Shaw, Tommy Dorsey etc.)
  - e.g. Benny Goodman's quartet for *Dinah* (1936): clarinet, vibraphone, piano, drums.
- Greater scope for solos, improvisation and demonstration of technical skills existed within small groups.

#### Rhythm section

- The rhythm section was particularly important in establishing and maintaining a steady, four-beat, danceable groove:
- The piano played in stride style or used simple chords, with occasional melodic lines (e.g. Count Basie's stride and octave patterns in the first two choruses of *One O'Clock Jump*, recorded by Count Basie and his Orchestra in 1937)
- The guitar supplied a percussive strum.
- The double bass was played with a pizzicato "slap", played either on the first and third beats (two-beat style), or on each beat (walking bass) (e.g. the major scale walking bass in the first chorus of *T'ain't What You Do...*, recorded by Jimmie Lunceford and his band in 1939).
- Drummers usually stated the main beats on bass drum and added timekeeping patterns on snare (often with wire brushes) or hi-hat (closed, with sticks). They sometimes played back beats (with sticks on the snare), and occasionally embellished the beat or played kicks. (e.g. in *One O'Clock Jump*, Jo Jones plays a hi-hat cymbal pulse in the fourth chorus, a back beat at the end of the fifth and adds snare drum accents in the sixth.)

### Harmony

- Chord progressions included 12 bar blues and the use of existing chord structures, e.g. *I Got Rhythm* by Benny Goodman

### Arrangements

- Written arrangements were created by musicians such as Fletcher Henderson and Don Redman (e.g. *Blue Lou*, arranged from Edgar Sampson's original tune by Fletcher Henderson for his band and recorded in 1936)
- Riff-based head arrangements
- Unwritten arrangements were created by experienced band performers from initial improvised riffs (e.g. *One O'Clock Jump*, by the Basie orchestra)
- Use of paraphrase

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

- Light homophonic texture
- Tutti choruses: melodies played by the entire band in unison or harmony
- Solo choruses: one section played the melody, accompanied by the rhythm section
- Shout choruses: "shouts", short rhythmic ideas were played by one section to accompany or converse with another section playing the melody
- Call-and-response: longer phrases passed antiphonally between sections, e.g. saxophones pitted against brass (Fletcher Henderson)
- Riffs: short phrases used as the basis of a section or piece

Examples may include tracks such as the following:

#### *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

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
- Prominent improvised solos include:
  - 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

#### *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
- 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

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

**Section B**

**30**

**Total**

**60**

**AVAILABLE  
MARKS**