



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2018

MUSIC: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

QUESTION 1





Listen to **Track 1: [Extract from *Bolero* – Maurice Ravel: Ravel *Bolero* and other orchestral works. Track 14; CSR Symphony Orchestra (Bratislava), Kenneth Jean; Naxos 8.550173 1988]**

- 1.1 Identify the repetitive compositional technique heard in the extract.

Ostinato (some may answer Riff).

(1)

- 1.2 Place a tick next to the rhythm of the compositional technique you have named above.

	
	✓
	
	

(1)

- 1.3 Listen to **Track 1a**. It is the main melody from **Track 1. [Set on Sibelius © by the examiner.]**

- 1.3.1 Place a tick next to the phrase that matches what you hear.

- 1.3.2 Add ties where necessary to match the rhythm that you hear.

	
 ANSWER: 0,5 per tie	✓
	

(1)

(1)

Continuous accuracy: if incorrect melody is chosen but ties are correctly placed, then the mark for ties will be credited. However, they will lose the mark for 1.3.1.

Listen to **Track 2**. [Waltz 2 from *Jazz Suite No. 2* – Dmitri Shostakovich: Shostakovich *The Jazz Album*, Track 13. Royal Concertgebouw Orchestra, Riccardo Chailly. The Decca Record Company Limited, London, 1993]

1.4 Place four (4) ticks to identify features **NOT** present in the music.

Compound time	✓	Quadruple metre	✓
Dissonant harmony	✓	Snare drum and cymbal	
Minor tonality		Monophonic texture	✓
Major tonality		Pizzicato	
Ritardando – a tempo		Polyphonic and homophonic texture	

(4)

Listen to **Track 3**. [Minuet from Piano Sonata H XVII/11 by Franz Joseph Haydn performed by Andrew Remillard: <<https://www.youtube.com/watch?v=msjjvRWncE>>. Accessed: 11 February 2018]

1.5 Printed below in random order are the eight bars from Track 3. On the stave provided below, re-write them in the correct order to form the 8-bar melody heard in Track 3. Include the time signature.

MARKING: 2 PHRASES × 1 MARK = 2 MARKS. No time signature: -0,5
Marking changed to 0.25 per bar X 8. Bars need to match bar numbers.

(2)

1.6 Listen again to **Track 3**, and identify the cadence in bar 8.

Imperfect

(1)

Listen to **Track 4**. It is the whole piece from Track 3.

1.7 Tick the structural pattern that you hear.

a b		a b b a		a a b a	✓
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(1)

Whilst listening to ClassicFM™, you hear this announcement, followed by the piece of music on **Track 5: [*Joyeuse Marche*: Emmanuel Chabrier Orchestra of the Royal Opera House, Covent Garden CD 2 Track 1 from the CDs accompanying *Fortissimo* for GCSE by Roy Bennett, Cambridge University Press, 1995]**

Announcer:

"And next up, we hear *The Sorrow of the Daughter* by the Classical composer, Mozart. The soloist is Susan Mitchell on cello."

1.8 With reference to Track 5, comment on the accuracy of the information given by the announcer. Motivate your response with reference to three different features of the music.

This announcement is not accurate for the following reasons: (no mark given for this statement)

The title given refers to "sorrow", which leads one to expect a slow piece, possibly in a minor key. It also indicates that it is a Classical work, and that there is a solo cellist. However, the piece that we hear is fast, in a major key, and features an orchestra with a large brass and percussion section, which is more likely to be Romantic because the brass only became an important section of the orchestra in the 19th century. There is also a noticeably large percussion section, which is also not typical of a Classical orchestra. A piece that refers to "sorrow" is also likely to be soft, whereas the dynamics of this work are loud. There is no solo cellist present in the recording – only a large orchestra.

Mozart, being a Classical composer is unlikely to have given a piece a title, as he wrote mainly absolute music – having a title indicates a programmatic element, which is more common in Romantic music. Other valid points will be credited.

Three different features must be referred to in order to achieve full marks.

(3)

[15]QUESTION 2

Listen to **Track 6 [*Leporello's Opening Aria* from *Don Giovanni* – Mozart. *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition: Disk 3 Track 60; McGraw-Hill Companies/Sony BMG Music 2006]**,

Track 7 ["Pick a Pocket or Two" from *Oliver!* by Lionel Bart; 1991; National Symphony Orchestra conducted by John Owen Edwards; TER Ltd CDTER1184] and Track 8 [*Erlkönig* – Schubert: Erlking's 2nd verse: Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. Courtesy of EMI Classics Ltd under licence from EMI Music Special Markets: *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition; CD 4 Track 52; McGraw-Hill Companies/Sony BMG]

2.1 Complete the table below. Take note of the mark allocation for each heading.

	Track 6	Track 7	Track 8
Name the character [1 mark per track × 3 = 3 marks]	Leporello	Fagin	Erlking/Erlkönig
State two facts about the way in which the character is depicted in the music [2 marks per track × 3 = 6 marks] Only 0,5 if no explanation is included.	Patter singing – comic element of the character. Melodic flourishes when he sings about wanting to be a gentleman. Sudden forte – his need to be heard because as a servant, he generally isn't. Anxious, pacing – V – I bass line	Shows his Jewish roots through the use of the Jewish Phrygian Dominant scale/ tambourine/ flexibility of tempo – reminiscent of Klezmer style. Oom-pah. Syllabic setting – simple character.	Erlking sings in the major key to show his enticing nature – as opposed to the other characters in the minor key. The piano accompaniment is arpeggiated, which is different from the repetitive triplet pattern that characterises the rest of the song. Lyrical melody middle register
State one fact about the work that indicates the stylistic period in which it was written. [1 mark per track × 3 = 3 marks]	Balanced phrases, orchestra with paired winds, homophonic texture. Any other valid point. Written by Mozart.	It is a musical which developed in the 20th century – sung in English. Orchestra has more brass and percussion. Any other valid point. Written by Bart.	It is a lied, which is a typical Romantic work. Supernatural elements. Chromatic, programmatic elements, e.g. the horse galloping. Any other valid point. Written by Schubert.

(12)

Listen to **Track 9. [End of the Introduction to *Don Giovanni*: the Commendatore's death – Mozart. *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition: Disk 3 Track 62; McGraw-Hill Companies/Sony BMG Music 2006].**

2.2 Identify the texture of the extract, and describe how it is created by the soloists.

Polyphonic: there are three characters (Leporello, Don Giovanni and the Commendatore) each singing their own melodic line because they are expressing their own feelings/ideas, at the same time.

(2)

- 2.3 What is happening at this point in the opera, and how does the composer convey the action in the music?

The Commendatore has been stabbed by Don Giovanni and is dying. Mozart uses a suspended/held/paused chord as the Commendatore is stabbed. Then the music changes tempo – slows down. Uses a descending chromatic scale to show that he has died.

Minor key, appoggiaturas. Diminished 7ths, short phrases, limited range

Other possible answers.

(3)

[17]

QUESTION 3

Listen to **Track 10. [Development section from Symphony No 40 in g minor by W A Mozart. *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition; Disk 3 Track 14; McGraw-Hill Companies/Sony BMG Music 2006]**

- 3.1 Identify the section of the work from which this extract is taken.

Development

(1)

- 3.2 Comment on Mozart's use of keys in this section.

The expectation in a Classical symphony is that the development will modulate to closely-related keys. However, in this symphony, Mozart modulates instead to the minor of the 7th degree (f# minor) and then passes through a number of other distantly-related keys. The harmony is more chromatic than one would expect in a Classical symphony. Works through the Cycle of 5ths which destabilises the tonic key. Restless atmosphere (0.5), tension (0.5)

(2)

Listen to **Track 11. [Bridge from Symphony No 40 in g minor by W A Mozart. *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition; Disk 3 Track 11; McGraw-Hill Companies/Sony BMG Music 2006]**

- 3.3 Name the theme heard in Track 11, and state its purpose in the exposition.

Bridge passage/Transition – to modulate from the Tonic to the relative major in preparation for the 2nd subject.

(2)

[5]

QUESTION 4

Listen to **Track 12**. ["Der stürmische Morgen" (The Stormy Morning) from *Winterreise* by Franz Schubert. Performed by Dietrich Fischer-Dieskau and Gerald Moore. <<https://www.youtube.com/watch?v=8l8l0HPDMOE>> Accessed: 10 February 2017]. The score [IMSLP60822-PMLP02203 Schubert_Werke_-_Breitkopf_Serie_XX_Band_9_F.S.878-904.pdf] and the lyrics, with an English translation, are printed as APPENDIX A in the Resource Booklet. [The LiederNet Archive: Text added to archive between May 1995 and September 2003. Last modified 22/11/2017 <http://www.lieder.net/lieder/get_text.html?TextId=11861>. Accessed: 10 February 2018]

4.1 Identify the key of the piece.

D minor (1)

4.2 What is the form (structure) of this Lied?

Through-composed (1)

4.3 Evaluate the musical setting of this Lied in comparison with your set work, *Der Erlkönig*. Refer to word painting and programmatic elements, texture and harmony. Give your opinion as to which Lied is more effective, giving a reason for your choice.

The answer must be written as a paragraph – the table is just for easy reference. Valid points not listed in the table will be credited.

6 marks for the comparison: 2 per element. All three listed elements must be discussed.

1 mark for reason for opinion – no mark for opinion

	"Der stürmische Morgen"	<i>Der Erlkönig</i>
Word Painting and Programmatic Elements	<p>Relatively little word painting. In fact, a number of opportunities for word painting are not used:</p> <p>"Torn apart" – is sung in unison with the piano, which indicates unity rather than being torn apart.</p> <p>Begins loudly – like a storm.</p> <p>"Shreds of cloud flit about" – the melody is disjunct reflecting clouds being blown in the sky.</p> <p>The triplets in the interlude after verse one could be reminiscent of "shreds of clouds flit about" in verse 1.</p> <p>Fortissimo on "fiery red flames" combined with dotted values creates the drama of a fire.</p> <p>Dynamics are softer on the words "my heart sees its own image ..."</p> <p>Use of accents</p> <p>Torn apart – staccato</p>	<p>A lot of word painting:</p> <p>Rising fear of the child: chromatic melody that rises each time he sings, reflecting his growing panic.</p> <p>Enticing nature of the Erlking: in a major key with a change of accompaniment pattern.</p> <p>Galloping of the horse depicted in the consistent triplet pattern in the accompaniment.</p> <p>The calming voice of the father in a lower register. Not chromatic like the son.</p> <p>Recitative at the very end – depicting death.</p>
Texture	<p>Monophonic in the introduction and verse 1.</p> <p>Homophonic in verse 2.</p> <p>Monophonic again at the beginning of verse 3 but becomes homophonic as the song reaches its climax.</p> <p>The texture alternates between monophonic and homophonic which creates interest for the listener and emphasises the wildness/changing patterns of the storm.</p>	<p>Homophonic throughout with melody in left hand against the repetitive triplets in the right hand. Very short recitative – monophonic – at the end. The sudden change from the homophonic texture that dominates the lied is a shock to the listener which emphasises the tragedy of the boy's death.</p>
Harmony	<p>Minor in Verse 1 and 3, Major in Verse 2: links to lyrics "This is to my liking"; use of chromaticism and diminished triads emphasise the destruction of the storm.</p>	<p>Minor tonality. Also chromatic and use of diminished chords to create tension and emphasise the fear.</p> <p>Changes to Major for Erlking. More harmonically complex</p>
Opinion	<p>Needs to be backed up with reference to one of the elements (doesn't have to be one mentioned in the body of the answer). Cannot just be "I like it better".</p>	

(7)
[9]

QUESTION 5

Listen to Track 13, [**Mozart 40th in G minor, arranged by Gordon Goodwin Played by Jazz Music Orchestra (Belgium) Clarinet: Arnaud Dupire 20 avril 2013 <www.jazzmusicorchestra.be>. Published on May 16, 2013 <<https://www.youtube.com/watch?v=QQciKBBXP8>>. Accessed: 15/12/2017**] which is an arrangement of one of your set works. Track 14 is the original version of the same work. [**Mozart Symphony No 40 in g minor from *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition; Disk 3 Track 10; McGraw-Hill Companies/Sony BMG Music 2006**]

Write an essay in which you compare Track 13 to the ORIGINAL work, heard in Track 14. Also include the following information in your discussion:

- The name of the work and the composer.
- A definition of, and brief background to, the genre.
- Comment on the jazz influences / styles in the arrangement heard in Track 13.

Offer your own opinion as to which track you prefer, and justify it with reference to the use of at least two elements of music. Ensure that the comparison forms the body of the essay, and that you discuss both similarities and differences.

Your essay will be marked using the following rubric:

RUBRIC FOR ESSAY	
20–16	Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful comparison of the works, with reference to both the general characteristics of the genres and the specific features of the two tracks. Own opinion of the works is offered with insight and specific reference to the use of the elements of music.
15,5–10,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the works, with some reference to both the general characteristics of the genres and the specific features of the tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music.
10–5,5	Meets all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the works is limited with only partial reference to either the general characteristics of the genre or the specific features of the tracks. Own opinion is limited with little or no reference to the use of the elements of music. There is an imbalance between the sections of the essay.
5–0,5	Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts. No comparison or opinion is offered. There is no balance within the essay.

**THE ANSWER TO THIS QUESTION MUST BE WRITTEN IN ESSAY FORM –
THE MEMO IS TABULATED FOR EASE OF REFERENCE.**

Title and Composer (2)	Mozart: 1st Movement – Symphony No 40	
Genre and Background (2) Background info offered may include other historical references	Symphony: multi-movement work for orchestra – usually 4 –movements contrasting each other in tempo, key and mood. Fast-Slow-Minuet and Trio-Fast. The 1st and 4th movements are usually in Sonata form. Developed from the single-movement Italian overture of the Baroque period. The three sections developed into three independent movements. "Standardised" in the Classical period by composers like Haydn, Stamitz (Mannheim School) and Mozart. Minuet and Trio added between the Slow and Fast movements. Influence of Baroque Suite.	
Comment on Jazz Style(s) (2)	Elements of Cool and Big Band jazz. Improvisatory sections – solo clarinet. Can hear audience clapping after solos, which is typical of jazz styles. The ensemble is essentially a big band but because at times only a solo clarinet and rhythm section are used, it sounds like a Cool combo. There are also elements of Bebop in the virtuosic clarinet solo.	
	Track 13 (Goodwin)	Track 14 (Original)
Tonality	Minor and Blues	Minor. 2nd subject is in the relative major. Development modulates to distantly related keys.
Metre	Quadruple/Duple	Quadruple/Duple
Tempo	Slower and with more tempo changes/greater flexibility of tempo especially between solo improvisation sections. Some really upbeat sections where the drum kit drives the rhythm and some laid-back sections.	Moderately fast – Allegro. Remains the same throughout the movements.
Melody	Call and response between saxes and trombones. And between solo clarinet and other winds. Elements of the original 1st subject appear throughout but there are extended improvisatory sections – generally by clarinet. Based mainly on 1st subject material. No Bridge/2nd subject material is used. Wider melodic range in improvisations. A lot of improvisation. Melody is ornamented	1st subject (Mannheim sigh) constructed from 3-note motive using compositional techniques like repetition, variation and sequence. Contrasting 2nd subject based on the chromatic scale. Bridge passage based on a Mannheim rocket. Limited range. No improvisation. No ornaments in melody
Rhythm	Swung and syncopated in a jazz style. Emphasised by the cymbals – as in cool jazz. Alteration of the original rhythm.	Straight – very few syncopations. Mainly a sense of the accent on the first beat of the bar.

Timbre	<p>Piano – not in original.</p> <p>Clarinet solo acc. by piano opens the work. Drum kit – light cymbals – typical of Cool jazz.</p> <p>Starts off like a Cool jazz ensemble – solo instrument(s) with rhythm section.</p> <p>Gradually a big band sound emerges with saxophones and muted brass (trombones). Multiple trumpets, trombones and saxophones. Double bass.</p> <p>Later returns to the Cool jazz combo sound and then just before the end, there is another "big band" moment. Ends with clarinet, light cymbals and piano.</p> <p>Reeds & Horns</p>	<p>Classical orchestra with strings, paired winds, 2 horns. No timpani or trumpets. Depending on version, no clarinet – only flute, oboes and bassoons.</p> <p>Woodwinds have a fair amount of melodic material.</p>
Texture	<p>Homophonic in early improvisatory sections and in some of the "big band" sections.</p> <p>Polyphonic later on when clarinet is improvising together with the rest of the ensemble.</p>	<p>Mainly homophonic although there are some imitative sections. There are also some places where the strings/woodwinds play countermelodies to the main melody.</p>
Phrases	<p>Some balanced phrases but some irregular phrases in the improvisatory sections.</p> <p>Indefinite ending.</p>	<p>Balanced, periodic – typical of Classical period. Clear cadences at the end of phrases.</p> <p>Very definite perfect cadence at the end of the movement leaving the audience in no doubt that it is finished.</p>
Dynamics	<p>Begins softly. Dynamic level increases as more instruments join the ensemble. Quite a lot of variation between piano/mezzo forte and forte.</p>	<p>Crescendi and diminuendos with some sudden forte and piano parts. Gradual dynamic changes are typical of the Classical period.</p>
Articulation	<p>Clarinetist makes use of a variety of articulation: slurs, tongued, long and short phrases. Little staccato – mainly legato</p>	<p>Two note slurred "Mannheim Sigh" dominates the movement. Mainly legato throughout.</p>
Structure	<p>Solo improvisatory sections alternating with ensemble sections. Improvisations are quite virtuosic.</p> <p>Arch-type form: Piano/Sax – Big Band/Swing – "bebop" – Big Band – piano/sax</p> <p>Improvisation is like a development section.</p> <p>Head</p> <p>Short introduction</p> <p>On repeat – a lot more improvisation</p> <p>Ending fades out.</p>	<p>Sonata form: Exposition, Development and Recapitulation with two clear themes/subjects in the exposition. Short development section.</p> <p>No introduction</p> <p>Definite ending</p>

[20]

QUESTION 6

Listen to **TRACK 15 [Imizamo Yam']** and **TRACK 16 [Kwela Celebration]**.

- 6.1 Place three ticks in Column A to identify unique features of **Track 15** and place three ticks in Column B to identify unique features of **Track 16**. Place 2 ticks in Column C to identify features common to both tracks.

Place ticks for common features only in Column C – do not tick in all three columns.

	COLUMN A Unique features of Track 15 3 ticks	COLUMN B Unique features of Track 16 3 ticks	COLUMN C Common features of Track 15 and Track 16 2 ticks
Call and response	✓		
Acoustic guitar		✓	
A capella	✓		
Cyclical			✓
4-bar introduction			
Walking bass		✓	
iib-Ic-V			
Multi-part male voices	✓		
I, IV and V			✓
8-bar introduction		✓	

(8 ÷ 2 = 4)

- 6.2 Identify the style of music represented by each track and name one other musical style that influenced each style.

Track 15: Isicathamiya/Mbube Influenced by Hymns/SATB singing and African American spirituals from missionaries / traditional African Music – call and response

Track 16: Kwela/Pennywhistle Jive: Influenced by Marabi/American Big Band Jazz

MARKING: Name of style = 0.5 and other musical style = 1: 1.5 × 2 = 3 (3)

- 6.3 Explain the role that the media played in the development, and spread, of South African Urban music in the 1950s under the apartheid government.

Growth of radio stations aimed at black listeners – this increased demand for recorded music that could be played on these stations.

Growth of the recording industry – a result of the need for music that could be played on the radio stations, and also because people wanted to buy recordings for themselves.

Publications like DRUM magazine brought news of fashion, styles and music from America, which in turn influenced the development of SA Urban music, e.g. the influence of Big Band jazz on Mbaqanga and Township Jazz.

Very little South African Urban music was spread via "white" radio stations, magazines or newspapers.

Black radio was segregated by culture/language. Spread SA Music worldwide. Exposed SA Urban music to the White population, Opened the world's eyes to the reality of Apartheid. Film

(3)

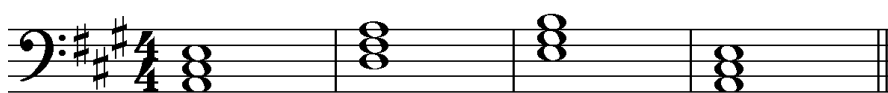
Listen to **Track 17. [*Meadowlands* – Dysfunctional Family Jazz Band]**

6.4 Name the composer of this work, and state the issue of protest in the song.

Strike Vilakazi – against the forced removals from Sophiatown to Meadowlands. Apartheid – not accepted.

(2)

6.5 On the staff below, write out the basic chord progression on which this song is constructed. State the key, and figure the chords.



[A:]

I

IV

V

I

MARKING: 0,5 per chord. Subtract 0,5 for no key and 1 for no figuring.

(2)

Listen to **Track 18. [*Meadowlands* performed by the Dysfunctional Family Jazz Band June 2009 <https://www.youtube.com/watch?v=O_o6e2ETLt0> Accessed: 18 February 2018.]**

6.6 With reference to the error in the statement made by the singer at the beginning of the track, comment on the lyrics of this song and state how they were interpreted by the authorities.

She says that the lyrics are in Zulu, whereas in fact the verse that she starts to sing is the Sesotho verse (1). Three languages are used in *Meadowlands*: isiZulu, Sesotho and Tsotsitaal. (1) The authorities interpreted the lyrics as being supportive of the removals to Meadowlands because they refer to "let's go to Meadowlands" and "Meadowlands, our beloved place". (1). However, this phrase is used sarcastically/ironically because in Verse 3, the reference to "our beloved place" clearly refers to Sophiatown because it says "staying here in our beloved place" (1) "Hell no, we won't go" – but the song does not state this as obviously/overtly/explicitly. It is more subtle.

(4)

[18]

QUESTION 7

Listen to **Track 19**. It is an extract from one of your set works. [**Koko – Charlie Parker from the album *The Genius of Charlie Parker*; 2005; Savoy Jazz**]

7.1 Identify the work.

Koko

(1)

7.2 Why is the recording of this piece considered so important in the history of jazz?

It is the first known recording of Bebop made in 1945. Bebop had begun to develop in the early 1940s but, because of the ban on all commercial recordings owing to issues of royalty payments, no recordings of the style's early development were made. It was Parker's first recording as a leader. The head was partly improvised in the recording – leading to it being called the "most famous recorded solo". Performed by some of the most important Bebop performers/artists.

(2)

7.3 Highlight or underline three characteristics from the list below that are unique to this style of jazz.

7.3.1 Collective improvisation

7.3.6 Swung quavers

7.3.2 Walking bass

7.3.7 **Bass drum "bombs"**

7.3.3 Unusual time signatures

7.3.8 Front line instruments:
saxophone, trumpet, trombone

7.3.4 **Motivic melodies**

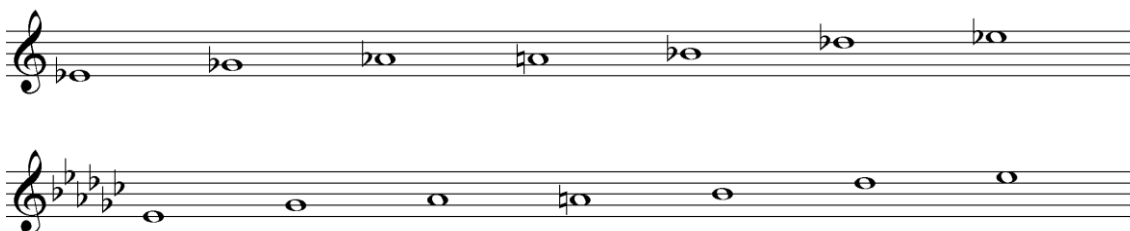
7.3.9 **Highly virtuosic, very fast
improvisation**

7.3.5 Syncopation

(3)

Listen to Track 20 [**Take 5 – Dave Brubeck Quartet/Paul Desmond original: <<https://www.youtube.com/watch?v=PHdU5sHigYQ>>. Published: 22 December 2010. Accessed: 15 February**] and Track 21. [**Take 5 – Dave Brubeck Quartet/Paul Desmond from *Time Out* Not Now Music Limited 2011**]

7.4 Write out the blues scale on which the melody of this work is based.



The scale will be accepted with or without a key signature. Blues on C also acceptable. Any other correct Blues scale 0,5

(1)

- 7.5 Use the headings in the table below to describe and compare the introduction and the improvisations on Track 20 and Track 21. Do not refer to the difference in tempo between the two versions.

	Track 20	Track 21 (Set work)
Introduction (2)	Shortened drum intro – doesn't seem to get into the groove immediately. Only 4-bar piano vamp. 8-bar intro Freer drum part “Hot” jazz	4-bar drum intro – very steady from beginning. Sets up the groove then joined by the piano for 8-bars (piano vamp) Tighter drum part “Cool” jazz
Improvisation 1 and Accompaniment (2)	Saxophone – different improvisation from set work. Much longer improvisation – approx. 96 bars. Distinctive groove is maintained by drum kit while piano plays chords. The piano isn't as obvious.	Saxophone – 28 bars over piano/drum kit/double bass vamp. Unlike the other version, the piano maintains the distinctive groove throughout.
Improvisation 2 and Accompaniment (2)	Piano improvisation – relatively short – ends with the piano picking up the vamp again to lead back into the head. Cymbals dominate accompaniment.	Drum Kit – 88 bars over piano/bass vamp. Begins with the drum kit playing the vamp and gradually moving into a virtuosic solo.

(6)

Refer to **APPENDIX B**, which is the lead sheet of *Cry me a River*, [Arthur Hamilton: Chappell & Co and Momentum Music 1953, 1955 from *The Definitive Jazz Collection*; 2nd Edition; Hal Leonard Corporation] and answer the questions that follow:

- 7.6 With reference to APPENDIX B, identify each section of the form using a letter (e.g. A) followed by the bar numbers of the section.

A: bar 1 to bar 8

A: bar 9 to bar 16

B: bar 17 to bar 24

A: bar 25 to bar 32

(8 ÷ 4 = 2)

- 7.7 Name the compositional technique in bars 23 and 24.

Repetition

(1)
[16]

Total: 100 marks