
1.

You will hear **two** extracts of music, both performed by jazz ensembles. You may wish to place a **tick** in the box each time you hear the extract.

EXTRACT 1	EXTRACT 1	EXTRACT 2	EXTRACT 2	5 MINS	EXTRACT 1	EXTRACT 2
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Answer questions (a-e) in relation to **extract 1 only**.

Question (f) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a 5 minute pause after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

| 20 |

First, You will hear an extract taken from ‘*Boplicity*’, recorded by Miles Davis and a group of musicians in 1949.

An outline of the structure of the extract is printed below.

Head				Solos
A section	A section	B section	A section	Section (based upon ‘AABA’ form)

- a. This extract is performed by an ensemble including trumpet, alto saxophone, trombone, piano, double bass and drum kit. Tick ✓ the boxes below to indicate which other three instruments you can hear in the extract.

[3] AO3

Instrument	TICK - ✓
Flute	
Oboe	
Clarinet	
Baritone Saxophone	✓
French horn	✓
Tuba	✓

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- b. Underline the name given to this type of ensemble from the list below [1] **AO3**

Sextet | Octet | Nonet | Big band

- c. Describe the texture and use of instruments in the 'Head' section of this extract. [3] **AO4**

- 'front line' instruments play homophonic in the 'A' section
- 'front line' instruments harmonised, Alto sax and trumpet melody in A section
- 'A' section moderately soft dynamic from front line instruments
- Articulation and slurring the same in front line instruments
- Piano does not play in the head
- Double bass plays walking pattern (crotchets), (walking bass), continuous crotchets
- Drum kit keeps 4/4 time 'plays time'
- 'B' section, texture changes to antiphonal/question and answer effect between brass and woodwind instruments

- d. Describe the use of rhythm in the extract. [2] **AO4**

- Much use of syncopation
- Triplets
- Swing rhythm

- e. State the overall tonality of the extract. [1] **AO3**

Major

f.

Next, you will hear an extract from ‘*Dig*’ recorded by Miles Davis and other musicians in 1951. Compare and contrast the stylistic features of this extract with those of extract 1. You may wish to discuss organisation of musical material, use of instrumentation/resources or any other features of interest relating to the style.

[10] AOS4

An outline of the structure of the extract is printed below.

Head				Solos
A 8 bars	B 8 bars	A 8 bars	C 8 bars	Using ABAC form 1st solo (twice) 2nd solo (once) 3rd solo (extract fades)

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts:

- Head lasts for 32 bars
- Major key
- Mainly diatonic harmonies
- improvisation
- both small ensembles (not jazz orchestra/big band)
- 4/4 time
- Syncopation
- 'blue' notes
- Be-bop influence
- Both have piano, bass & drums in the rhythm section
- Both have more than one instrument playing the 'head'

Differences in Extract 2:

- Different instrumentation: Trumpet, Alto Sax, Tenor Sax, Piano, bass & drums
- Bebop style not cool jazz
- Smaller ensemble: Sextet not a nonet
- Head is ABAC not AABA
- faster tempo
- fast chord changes
- 'Instrumental break is 'A' and 'B' section, so breaks 'AABA' format
- Harmonies based upon 7th chords
- Augmented 4th interval used in melody of head
- 'A' section has 8 quaver idea repeated in bar 3 & 7 at different pitches, but based upon minor 3rd's mainly
- Scalic runs in 'B' section
- 'B' section of the 'head' contains a four bar passage which is improvised
- Minor 3rd interval (fascinating rhythm motif) used in 'A' section
- Chord structure same as 'Sweet Georgia brown'
- 'C' section of head uses triplets
- 'C' section very syncopated
- Cycle of fifths used in some of chord sequence
- Solos follow the form of the 'head'
- First solo tenor sax plays twice through the form
- Alto sax and trumpet play once through the form
- Piano, bass and drums are the only accompaniment during solos
- Piano 'comping' during solos
- Drum parts swing rhythm, ride cymbal dominates

AO4

Use analytical and appraising skills to make evaluative and critical judgements about music

Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> A highly perceptive answer which presents a highly convincing comparison of the extracts. Material is structured effectively, including accurate use of appropriate musical vocabulary
4	7-8 marks <ul style="list-style-type: none"> A convincing answer which presents a comparison of the extracts. Material is structured effectively, including accurate use of appropriate musical vocabulary
3	5-6 marks <ul style="list-style-type: none"> A generally secure answer, which presents some comparison of the extracts. Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
2	3-4 marks <ul style="list-style-type: none"> An inconsistent answer, which presents a few comparisons of the extracts. Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
1	1-2 marks <ul style="list-style-type: none"> A limited answer which presents few or no accurate comparisons of the extracts. Material is not always well structured, and there is little or no use of appropriate musical vocabulary
0	0 marks <ul style="list-style-type: none"> Response not worthy of credit