



**Cambridge International Examinations**  
Cambridge Pre-U Certificate

---

**MUSIC (PRINCIPAL)**

**9800/12**

Paper 1 Listening, Analysis and Historical Study Sections C and D

**May/June 2017**

MARK SCHEME

Maximum Mark: 60

---

**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2017 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

© IGCSE is a registered trademark.

This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

---

This document consists of **23** printed pages.

**Section C (36 Marks)**

Candidates must choose **one** of the following Topics and answer Question (a) and **either** Question (b) (i) **or** Question (b) (ii). They may use an **unmarked** copy of the score of any of the Prescribed Works in this Section (and a CD in the case of Topic C4) and should refer to them in their answers to the (a) Questions.

Marks must be awarded according to the following descriptors and mark bands, on the basis of the notes provided after each Question.

<b>DESCRIPTORS</b>	<b>MARKS</b>
Thorough and detailed knowledge of the Topic and Prescribed Work, supported by excellent analytic skills, close familiarity with a wide range of relevant music and an extensive understanding of context. Answers give a clear demonstration of the ability to apply this knowledge and understanding to address the specific question.	<b>16–18</b>
Thorough knowledge of the Topic and Prescribed Work, supported by very good analytic skills, close familiarity with a range of relevant music and a good understanding of context. Answers provide evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>13–15</b>
Good knowledge of the Topic and Prescribed Work, supported by good analytic skills, some familiarity with a range of relevant music, not entirely precise in detail, and a general understanding of context. Answers provide limited evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>10–12</b>
Some knowledge of the Topic and Prescribed Work, supported by a moderately good analytic skills, general familiarity with some relevant music and some understanding of context. Answers provide partial evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>7–9</b>
Some superficial knowledge of the Topic and Prescribed Work, partly supported by moderate analytic skills, a familiarity with some music and an incomplete understanding of context. Answers provide limited evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>4–6</b>
A little knowledge of the Topic and Prescribed Work, inconsistently supported by weak analytic skills, an imprecise familiarity with music and a restricted understanding of context. Answers provide a small amount of evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>1–3</b>
No attempt to answer the Question	<b>0</b>

Question	Answer	Marks
<b>Topic C1: Latin Church Music in continental Europe during the Late Renaissance (c.1530–c.1630)</b> <b>Prescribed Works: Victoria – Motet and Mass <i>O quam gloriosum est regnum</i></b>		
C1(a)	<p><b>Describe in detail the Sanctus and Benedictus from Victoria's Mass <i>O quam gloriosum</i>, drawing attention to interesting or unusual features of the polyphony and the relationship between the voice parts. Illustrate your answer with precise references to the score.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The Sanctus begins with a point of imitation made up of an ascending phrase in the Altus and a descending one in the Cantus (neither exactly an inversion nor exactly in contrary motion). These entries are imitated by Bassus and Tenor respectively, then (b6<sup>4</sup>) by Cantus/Altus simultaneously, then (b8<sup>4</sup>) Bassus ascending and a bar later Tenor descending, finally Cantus/Altus simultaneously again</i></li> <li>• <i>Although the music is modal (mixolydian) the presence of several sharpened Fs often seems to imply an incipient sense of G major</i></li> <li>• <i>A second point of imitation occurs at Dominus Deus Sabaoth, introduced by Altus, imitated by Bassus a beat later (with the rhythm altered), while the Cantus is in free counterpoint. Another set of entries comes in b16 (Tenor followed by Cantus then Bassus). Further entries come in bb 19 (Altus), 20 (Bassus, Cantus) and 21 (Tenor). These entries develop the music further</i></li> <li>• <i>A third point of imitation occurs at the words Pleni sunt caeli, taking up the three repeated crotchets from the Cantus entry at b13<sup>4</sup>. The descending and ascending scales on the word terra are interesting (word painting), especially in view of the extremely low range of the Altus part</i></li> <li>• <i>A further point of imitation occurs at Gloria tua, leading to the cadence at b41. Stretto is used extensively in this passage. This and the ensuing triple-time Hosanna are derived from a passage in the Motet (bb 48–50). There is rather unconventional part-writing in bb 50–51 with consecutive 5ths (albeit in contrary motion) between Cantus and Tenor</i></li> <li>• <i>The Benedictus is a trio for Cantus, Altus and Bassus, built on an initial 4-note descending phrase treated imitatively. An ascending phrase (qui venit) is also imitated, and extended into a long melisma in quavers. Extensive use of B flat and C sharp suggest a tonal move towards D minor or (with sharpened Fs in b11) towards D major (NB the ambiguity at b11 regarding F or F sharp). The Altus part again goes extremely low and the spacing between Cantus and Altus in bb 15–16 is unusually wide</i></li> <li>• <i>The Hosanna is repeated as before</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	<b>18</b>

Question	Answer	Marks
C1(b)(i)	<p><b>either</b></p> <p><b>To what extent did composers of this period make use of word painting in their Mass settings? Refer in your answer to relevant passages from Masses by <u>at least two</u> composers.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>Word painting was a technique that was first employed systematically in secular music, especially in the Italian Madrigal</i></li> <li>• <i>Some composers found it a useful technique for ensuring that their music expressed the meaning of the words of the liturgy as closely as possible</i></li> <li>• <i>'Madrigalisms' thus found their way into Mass settings, despite the fact that such secular techniques might have been met with disapproval in the years of the Council of Trent</i></li> <li>• <i>There are nevertheless several phrases in the texts of the Mass which lend themselves to word painting</i></li> <li>• <i>These include Et in terra pax (implying a peaceful mood); Laudamus te and the phrases following (implying a joyful, celebratory mood); Et incarnatus est (implying an intimate mood perhaps redolent of Christmas); Passus et sepultus est (implying descending melodic movement); Et resurrexit and Et ascendit in caelum (implying ascending melodic movement); Non erit finis and et vitam venturi saeculi (implying extended cadences); Pleni sunt caeli (implying a full texture)</i></li> <li>• <i>The extent to which composers took advantage of such opportunities varied, depending on the nature of their style; generally the more austere the style the less such madrigalisms are found</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. Candidates should support the points they make with references to named Masses. The detail of their points will depend on the examples they choose.</i></p>	<b>18</b>

Question	Answer	Marks
C1(b)(ii)	<p><b>or</b></p> <p><b>How did Latin church music in this period reflect the aims of the Council of Trent? Refer in your answer to music by <u>at least two</u> composers.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The Council of Trent met between 1545 and 1563</i></li> <li>• <i>In the face of the challenges presented to the Catholic Church by the rise of Protestantism, the Council sought to strengthen the church's position by clearly restating its fundamental beliefs and by dealing with various abuses, some of which involved music.</i></li> <li>• <i>The musical practices that were seen as abuses included the use of instruments other than the organ; the use of complex polyphony which prevented the words from being heard; and in particular the use of secular melodies in parody masses.</i></li> <li>• <i>A canon of 1562 stated that the aim of church music should be to promote a sense of worship in the congregation; consequently no secular material should be introduced, and the musical style should permit the words to be clearly heard.</i></li> <li>• <i>At the twenty-fourth session of the Council, on 11 November 1563, two cardinals attempted to restrict music at mass to monophony (i.e. plainsong).</i></li> <li>• <i>This prompted the intervention of the Emperor Ferdinand I, who wrote to the Council in defence of polyphonic music.</i></li> <li>• <i>As a result of this and other similar interventions, a Commission of Cardinals was set up to consider polyphonic masses composed in the light of the Council's discussions and submitted to them at Rome. The settings they received included works by Kerle, Palestrina, Animuccia and Lassus; there was also extensive correspondence between one of the cardinals and Duke Albrecht V of Bavaria, who maintained a large choir with Lassus as its Kapellmeister.</i></li> <li>• <i>The musical recommendations of the Council were left to Provincial Synods (local church authorities) to implement, so there was some variation in their interpretation.</i></li> <li>• <i>They were put into practice most fully in Italy and Spain; in Germany they were largely ignored; in France and the Netherlands, where the composition of masses had declined by 1562, they were scarcely needed.</i></li> <li>• <i>In general terms, however, the church music of the late sixteenth century shows an increasing concern for inducing a suitable frame of mind among worshippers. There was a greater use of homophony, with a corresponding increase in the prominence of the uppermost part, and parodies of secular models declined rapidly.</i></li> </ul>	18

Question	Answer	Marks
C1(b)(ii)	<ul style="list-style-type: none"> <li data-bbox="395 248 1297 555">• <i>The issue of allowing the words to be clearly heard reflected a wider concern that was common to all vocal music during the so-called Age of Humanism. In the Italian madrigal of the late Renaissance this can be seen in the extensive use of word painting (especially in the madrigals of Marenzio), in an effort to make the music express the meaning of the text in the most literal way possible. Some of these techniques found their way into church music as well, especially in motets, where such ‘madrigalisms’ became a prominent feature</i></li> </ul> <p data-bbox="336 589 1259 685"><i>Valid and relevant observations not listed above should be rewarded. References to music should be checked carefully for their relevance to the points being made.</i></p>	

Question	Answer	Marks
<b>Topic C2:</b>	<b>The Baroque Concerto (c.1680–c.1750)</b> <b>Prescribed Works: Handel – Concerto in Alexander’s Feast, HWV318</b> <b>Bach – Brandenburg Concerto No. 2, BWV1047</b>	
C2(a)	<p><b>Describe in detail the structure of the second movement of Bach’s Brandenburg Concerto No. 2. Illustrate your answer with precise references to the score.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The movement is very economical in its thematic content and it follows a logical (quasi-palindromic) modulatory scheme</i></li> <li>• <i>The main thematic material is introduced by the violin, consisting of a main theme (bb 1<sup>3</sup>–3<sup>2</sup>) and a subsidiary theme (bb 3<sup>3</sup>–7<sup>1</sup>), characterised by a suspension, with an upward resolution in b7. The main theme is imitated at the unison by the oboe and at the octave by the flute, with the subsidiary theme in counterpoint. A variant of the main theme occurs in the flute at b 7<sup>3</sup>.</i></li> <li>• <i>This is underpinned by an arpeggiated bass part in constant quavers, initially outlining chords I and V in alternate bars.</i></li> <li>• <i>A first modulation is prepared by the chord of E major in b8; thereafter the bass moves sequentially through bb 10–12, reaching a perfect cadence in A minor (the dominant) at b 14/15. Attention is drawn to the cadence by a change to crotchet movement in the bass; the same happens at each of the main modulations throughout the movement, otherwise the bass moves consistently in quavers – the only other exception being the cadence at the end of the movement, which is extended by a hemiola in the bass.</i></li> <li>• <i>A second paragraph begins at b15. The variant of the main theme occurs in the oboe, with further entries in the violin and flute; each one is accompanied by the subsidiary theme. The harmony passes through F major (17–19) and D minor (20–21) before leading to a perfect cadence in C major (relative major of the dominant) at 22–23.</i></li> <li>• <i>The third paragraph is based on an extended version of the main theme (violin, 24–25) and flute (26–27), both accompanied by the subsidiary theme; the oboe plays the main theme in its original form (28–29). A further variant of the main theme is heard in the violin (30–31). The harmony moves from C major, through G minor (cadential tonicisation at 26/27) and D minor (cadential tonicisation at 28/29) before settling into B flat major (relative major of the subdominant) at 32–33.</i></li> <li>• <i>The fourth paragraph is based on the subsidiary theme, sometimes with the addition of an extra first note, treated imitatively. The main theme returns in the flute (38) and oboe (40). The harmony moves towards G minor (the subdominant) from bb 35 and 36, moving sequentially in 38–40 as at 10–12; the cadence in G minor occurs at 42/43.</i></li> </ul>	18

Question	Answer	Marks
C2(a)	<ul style="list-style-type: none"> <li>• <i>The fifth and final paragraph begins with the first variant of the main theme (oboe, b44), but most of this section is taken up with further development of the subsidiary theme, which occurs in single parts, in different pairings in 3rds or 6ths and in imitation from 49 onwards. The upward resolution becomes increasingly prominent. The main theme returns in (almost) its original form at 58 (violin) and 60 (oboe); another appearance at 62 (flute) has the intervals adjusted. The harmony begins to move back towards D minor from b44, with an alternation of chords I and V in bb 45–50. From b51 the bass moves through the circle of 5ths (G, C, F, B flat, E, A and D) and there is further sequential movement in the bass in 58–60. The final cadence is extended with an interrupted cadence at 62/63 (NB diminished 7th on B flat at 63<sup>1</sup>, moving to another on B natural at 63<sup>3</sup>) before the concluding cadential 6/4 with Tierce de Picardie.</i></li> <li>• <i>The main modulations go first from tonic to dominant to relative major of dominant; then this process is reversed to go from relative major of subdominant to subdominant to tonic. Whether or not this was deliberately planned by Bach, it gives the movement a remarkable symmetry and an unusually even balance of modulations between the sharp side and the flat side of the tonic.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C2(b)(i)	<p><b>either</b></p> <p><b>What are the differences between a <i>Concerto da Chiesa</i> and a <i>Concerto da Camera</i>? Illustrate your answer with reference to concertos by <u>at least two</u> composers.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The original meanings of these terms were ‘Church Concerto’ and ‘Chamber Concerto’ (Chamber in the sense of a room)</i></li> <li>• <i>These terms were borrowed from the Sonata da Chiesa and Sonata da Camera respectively</i></li> <li>• <i>The distinction between the two types applies to Concerti Grossi rather than to solo concertos of the Venetian school</i></li> <li>• <i>The original implication, that the titles indicated where such works were meant to be performed, was effectively abandoned in favour of an indication of the style of music to be found in each type of work</i></li> <li>• <i>A Concerto da Chiesa normally (but not quite invariably) began with a slow movement; fast movements were often fugal</i></li> <li>• <i>A Concerto da Camera usually began with a movement entitled Prelude, followed by movements in dance styles (whether or not they bore the titles of the dances)</i></li> <li>• <i>The Concerto da Camera therefore has features in common with the dance Suite</i></li> <li>• <i>Of Corelli’s Op. 6 Concerti Grossi the first 8 are of the da Chiesa type and the last 4 are of the da Camera type</i></li> <li>• <i>The contrast between the types is deliberately played down in these works</i></li> <li>• <i>In Handel’s Op. 6 Concerti Grossi the blurring of the contrast is even more pronounced: most of the concertos have a fugue, some draw on the French Suite tradition, while others have the ‘standard’ four-movement pattern (slow-fast-slow-fast) of the traditional Concerto da Chiesa</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	<b>18</b>

Question	Answer	Marks
C2(b)(ii)	<p><b>or</b></p> <p><b>Vivaldi as a composer was described as possessing ‘...a certain brilliance ... in which he excelled all who went before him’ [William Hayes (1708–1777), Professor of Music at Oxford]. What evidence for this brilliance can be found in Vivaldi’s solo concertos? Illustrate your answer with examples from <u>at least two</u> concertos.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>Vivaldi was one of the most prolific composers of solo concertos of his generation</i></li> <li>• <i>He was a virtuoso performer on the violin and many of his concertos demand very advanced technique</i></li> <li>• <i>He wrote concertos for a wide variety of instruments (often presumed to have been composed for his pupils at the Ospedale della Pietà)</i></li> <li>• <i>Several of them have descriptive titles (e.g. La Temesta di Mare, Il Gardinello, The Four Seasons)</i></li> <li>• <i>The special effects in such works are often highly inventive and clearly justify the description of ‘brilliance of invention’</i></li> <li>• <i>Vivaldi was ahead of his time in his programmatic and descriptive concertos</i></li> <li>• <i>His treatment of ritornello form is often highly inventive; these movements are seldom formulaic (as was once thought)</i></li> <li>• <i>His modulation schemes are sometimes adventurous for the period</i></li> <li>• <i>He was widely imitated, though few of his contemporaries could match his inventiveness</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	<b>18</b>

Question	Answer	Marks
<b>Topic C3: Innovation and Exploration in Twentieth-Century Music (c.1899–c.1953)</b> <b>Prescribed Work: Bartók – Music for Strings, Percussion and Celesta</b>		
C3(a)	<p><b>Describe in detail the form of the first movement of <i>Bartók’s Music for Strings, Percussion and Celesta</i>, giving precise references to the score.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>This movement is a combination of fugue and arch form</i></li> <li>• <i>Fugal entries are strictly arranged: the initial viola entry begins on A; the second entry is a 5th higher (on E); the third is a 5th lower (on D).</i></li> <li>• <i>This pattern continues, with alternate entries a 5th higher than the previous one (on B, F sharp, C sharp, G sharp, E flat) or a 5th lower (on G, C, F, B flat), until the climax is reached at the furthest point (E flat) from the starting pitch of A.</i></li> <li>• <i>Entries are not necessarily at regular distances apart, nor are they all complete.</i></li> <li>• <i>The climax is marked by repeated E flat octaves in violins and violas.</i></li> <li>• <i>Thereafter the theme (now mainly in fragments and in inversion) reverses this process until it gets back to A.</i></li> <li>• <i>This point is marked by the theme appearing simultaneously the right way up and in inversion, accompanied by tremolando E flats in the violins and an arpeggiated pattern in the celesta.</i></li> <li>• <i>The final bars present a microcosm of the movement, with the violins playing contrary motion scale-like patterns based on the theme, going from A to E flat and back.</i></li> <li>• <i>Some significant features of the movement appear to occur in places where the bar number coincides with numbers in the Fibonacci sequence, or sometimes in adjacent bars (e.g. entries of the fugue subject at the upbeats to bars 1, 5, 9, 13; removal of string mutes from bar 34; climax at bar 56).</i></li> <li>• <i>The importance of such golden section implications is not universally agreed, however.</i></li> <li>• <i>The fact that the time signatures change so frequently (and therefore the bars are not of equal length) tends to compromise the neatness of this observation.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. Candidates should give examples of the use of techniques and effects, alone or in combination, with close reference to the score.</i></p>	18

Question	Answer	Marks
C3(b)(i)	<p><b>either</b></p> <p><b>Describe the stages through which Schoenberg's style developed before he left Germany in 1933. Refer briefly to specific works that illustrate these stages.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>Schoenberg, like most composers of his generation, felt something of a crisis in attempting to follow on from Wagner</i></li> <li>• <i>He began to compose in a post-Wagnerian, late Romantic style, including such works as Verklärte Nacht, Gurrelieder, or Pelleas und Melisande. This stage lasted until the First Chamber Symphony of 1906.</i></li> <li>• <i>The second stage is usually described as Free Atonality, where the remaining links with tonality are abandoned. Schoenberg himself disliked the term 'atonal', preferring to refer to the works of this stage as 'pantonal'. They have also been described as 'Expressionist', in view of his association with contemporary painters such as Kandinsky and Kokoschka. The works included in this stage run from String Quartet No. 2 (1907–8) to Pierrot Lunaire (1912)</i></li> <li>• <i>The third stage followed a period from 1912 to 1920 during which Schoenberg produced very little music. He developed his theory of the 'Note Row' and the development of this twelve-note method of composing gave Schoenberg a new lease of creative life, resulting in a stream of new works. Included in this stage are works from the Five Piano Pieces, Op. 23 (1920–23) to Moses und Aron (1930–32)</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. Candidates must refer to specific works from each stage of Schoenberg's development.</i></p>	<b>18</b>

Question	Answer	Marks
C3(b)(ii)	<p><b>or</b></p> <p><b>To what extent did the expression of national identity contribute to the innovations made by twentieth-century composers? Refer in your answer to music by composers of <u>at least two nationalities, excluding Stravinsky, Schoenberg and Bartók.</u></b></p> <p><i>Candidates are expected to base their answers to this Question on the list of additional areas of study given in the Syllabus. The precise content of answers will thus depend on candidates' individual choices. Even though the quest for a national voice was most apparent in music from the America, Eastern Europe and England, national characteristics were demonstrated, to a greater or lesser extent, in all of them. A special case may be the USSR, where conformity to the political views of the regime acted as a kind of substitute for more innocent national sentiments (much the same might be said of Karl Orff in relation to the Third Reich in Germany, or of the many composers of so-called entartete Musik).</i></p> <p><i>Valid and relevant observations not mentioned above should be rewarded.</i></p>	18

Question	Answer	Marks
<b>Topic C4: Jazz (c.1920–c.1960)</b> <b>Prescribed Work: Miles Davis – <i>The Birth of the Cool</i></b>		
C4(a)	<p><b>Gunther Schuller, writing in 2011, described the music of the <i>Birth of the Cool</i> session as ‘just too far ahead of its time.’ What aspects of these recordings might have led him to this judgement? Make specific reference in your answer to the published transcriptions.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <p><i>It is mostly in matters of texture and harmony that Birth of the Cool departs from late 1940s jazz conventions:</i></p> <ul style="list-style-type: none"> <li>• <i>Texture/timbre</i></li> <li>• <i>The unusual incorporation of non-standard jazz instruments (tuba, French horn), the omission of tenor saxophone, the inclusion of Gerry Mulligan’s baritone sax as a featured solo voice</i></li> <li>• <i>Composed, polyphonic/contrapuntal textures, creating a complex aural field (Moon Dreams, Israel)</i></li> <li>• <i>Blended homophonic textures creating a novel, ‘unified’ sound, quite unlike the big band ensembles of the preceding decade. This was in large part due to Gil Evans’s and Gerry Mulligan’s linear concept of part writing (Jeru, Rock Salt, Boplicity, Venus de Milo)</i></li> <li>• <i>The large ensemble is voiced to produce a light texture; the tuba is given a fully melodic role</i></li>   <li>• <i>Harmony</i></li> <li>• <i>There are some ‘atonal’ passages (the coda to Moon Dreams)</i></li> <li>• <i>Many of the chordal textures are dissonant (the coda to Israel)</i></li> <li>• <i>The (mostly original) materials are based on non-standard harmonic ‘changes’ (Deception, Jeru, Rouge, Godchild)</i></li> <li>• <i>The ensemble harmony is frequently derived from part writing rather than from chordal shapes (Jeru)</i></li> <li>• <i>Quartal harmonies are prevalent (Rock Salt, Israel)</i></li>   <p><i>There is some experimentation along other lines:</i></p> <ul style="list-style-type: none"> <li>• <i>Metre and rhythm</i></li> <li>• <i>There are changing time signatures (Godchild, Rouge, Jeru)</i></li> <li>• <i>Complex, notated rhythms abound, including ensemble quintuplets (Moon Dreams)</i></li> <li>• <i>Much use is made of rhythmic displacement (Venus de Milo, Jeru)</i></li> </ul> </ul>	18

Question	Answer	Marks
C4(a)	<ul style="list-style-type: none"> <li>• <i>Melody</i></li> <li>• <i>Angular melodic shapes (Israel, Venus de Milo)</i></li> <li>• <i>Davis is developing his 'antivirtuosic' style at this time</i></li> <li>• <i>Form</i></li> <li>• <i>The tracks on Birth of the Cool mostly adhere to conventional structures</i></li> <li>• <i>Mostly standard AABA form (Move, Budo, Boplicity, Rouge) but with modifications (Jeru, Godchild, Venus de Milo) and some more complex structures (Deception, Moon Dreams)</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C4(b)(i)	<p><b>either</b></p> <p><b>Discuss the development of the big band between 1920 and 1960</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The big band in its true sense did not emerge until the 1930s. Its origins are, however, visible in some of the expanded ‘jazz orchestras’ of the 1920s, including those led by Paul Whiteman, Fletcher Henderson and Chick Webb.</i></li> <li>• <i>Harlem was the New York focus for jazz clubs, the most famous of which was the Cotton Club, which became the regular gig for Duke Ellington’s band.</i></li> <li>• <i>The big band era is usually described as having begun with the performance of Benny Goodman’s band at the Palomar Basllroom in Los Angeles in August 1935</i></li> <li>• <i>Goodman’s immense popularity, related to the growth of radio in N America (23m sets by 1935), earned him the ‘King of Swing’ epithet</i></li> <li>• <i>Goodman’s performance at Carnegie Hall in January 1938 marks the establishment of jazz as a mainstream genre</i></li> <li>• <i>The personnel starts to crystallise towards an ensemble of five reeds, four trumpets, four trombones and rhythm section of piano, bass, guitar and drums, although there is some variation from band to band</i></li> <li>• <i>During this period big bands are touring the ballrooms of N America, playing to enormous audiences; chief among them are the bands of Tommy Dorsey, Duke Ellington, Count Basie, Earl Hines, Cab Calloway, Benny Carter, Bob Crosbie, Artie Shaw, Harry James, Stan Kenton, Charlie Barnet, Woody Herman</i></li> <li>• <i>By the end of the decade big band music is the most commercially successful genre in N America, the high point of its success coming with the Glen Miller band</i></li> <li>• <i>Miller outstripped all other bands in record sales, Tuxedo Junction selling 115,000 in its first week</i></li> <li>• <i>After WWII Dizzy Gillespie and Lionel Hampton led bands built around the emergent bebop style</i></li> <li>• <i>Economic pressures led to the decline of the big band in the 1950s (Basie disbanded his ensemble in 1948, before re-forming it in 1951)</i></li> <li>• <i>The growth of television in the 1950s and the emergence of rock ‘n’ roll further diminished audiences for big bands, which had historically centred on large suburban or country dance halls</i></li> <li>• <i>Notable big bands n the 1950s included those of Charles Mingus and Stan Kenton</i></li> <li>• <i>By 1960 only Ellington, Herman, Basie, Kenton and Harry James were still able to employ musicians on full-time schedules, although bands run by Billy May, Nelson Riddle and others made ends meet by fulfilling studio contracts on the West Coast</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C4(b)(ii)	<p><b>or</b></p> <p><b>Outline the changing nature of piano playing in jazz between 1920 and 1960, referring to the work of at least two pianists.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The early pianists were ‘stride’ players, the style often called ‘Harlem stride’; the key early figure was James P. Johnson, although his fame was outstripped by his protégé and pupil, Thomas ‘Fats’ Waller</i></li> <li>• <i>At the same time the ‘country’ style of ‘boogie-woogie’ (a sub-genre of Blues) was emerging; the key figure here being Jimmy Yancey from Chicago</i></li> <li>• <i>Pianists who combined both styles to develop a ‘swing’ style in the later 1920s and early 1930s were Count Basie, Benny Moten and Mary Lou Williams; the most important transitional figure was Earl ‘Fatha’ Hines, who played with Louis Armstrong in the 1920s. Hines’s RH style was called the ‘trumpet’ RH, with a direct and simple melodic line featuring octaves and tremolos</i></li> <li>• <i>Teddy Wilson was the most important ‘swing’ figure of the 1930s, his work characterised by a refined and controlled technique and a LH style featuring 10ths that created a tenor line counterpoint to his RH melodic work</i></li> <li>• <i>The key figure of the later 1930s and 1940s was Art Tatum, whose virtuosity brought jazz piano playing to a new height. His extensive, chromatic harmonic language and dazzling technique set new standards, not just for pianists (musicians across the whole jazz spectrum owe him a debt)</i></li> <li>• <i>As bebop emerged in the late 1940s the most important pianist was Bud Powell; he developed a LH style which reduced chords to two or three pitches</i></li> <li>• <i>Nat King Cole was an important contributor, who relaxed, swinging rhythmic style and trio with guitar and bass became the model for many piano-led ensembles in the 1950s</i></li> <li>• <i>Four other mainstream pianists became household names in the 1950s, each with a uniquely different style: Errol Garner, George Shearing, Dave Brubeck and Oscar Peterson</i></li> <li>• <i>In the later 1950s the emergence of Bill Evans, Hank Jones, Wynton Kelly and Red Garland established a modern jazz school, developed upon the chordal voicing innovations of Bud Powell</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

**Section D (24 marks)**

Candidates must answer one of the following Questions. The clarity of their arguments and the quality of the language they use will be taken into account in this Section.

Marks must be awarded according to the following descriptors and mark bands, on the basis of the notes provided after each Question.

<b>DESCRIPTORS</b>	<b>MARKS</b>
A thorough and detailed knowledge and understanding of a wide range of relevant repertoire, with a well-developed sense of historical perspective and extensive ability to make connections, successfully applied in direct answer to the specific question and well supported by appropriate references to music. Clear and coherent arguments, expressed in language of high quality.	<b>21–24</b>
A thorough knowledge and understanding of a range of relevant repertoire, with a sense of historical perspective and an ability to make connections, successfully applied in answer to the specific question and supported by appropriate references to music. Clear and mainly coherent arguments, expressed in language of a good quality.	<b>17–20</b>
Good knowledge and understanding of repertoire, with some sense of historical perspective and some ability to make connections, applied with moderate success in answer to the question and supported by some references to music. Moderately clear arguments, expressed in language of a reasonable quality.	<b>13–16</b>
Some knowledge and understanding of repertoire with glimpses of a sense of historical perspective and a sensible attempt to make connections, applied with partial success in answer to the question and supported by a few references to music. Somewhat confused arguments, expressed in language of a moderate quality.	<b>9–12</b>
A restricted knowledge and understanding of repertoire with a small sense of historical perspective and some attempt to make connections, applied with partial reference to the question and supported by examples of questionable relevance. Confused arguments, expressed in language of a poor quality.	<b>5–8</b>
A little knowledge and understanding of repertoire with a weak sense of historical perspective and little attempt to make connections, applied with sporadic reference to the question and supported by few examples. Little attempt to link points into an argument, weakly expressed in language of a poor quality.	<b>1–4</b>
No attempt to answer the question	<b>0</b>

Question	Answer	Marks
D1	<p><b>To what extent were late nineteenth-century operas influenced by developments earlier in the century? Refer in your answer to specific operas by <u>at least two</u> composers.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The early part of the 19th century was a time of innovation in opera throughout Europe, except in Italy, where the characteristics of 18th-century Opera Seria were maintained</i></li> <li>• <i>Even in Italy the influence of the Romantic Movement can be seen in the use of literature as a source for libretti, and in the increasingly sensual style of the Bel canto</i></li> <li>• <i>In Germany the Singspiel developed into the primary vehicle for Romantic Opera, often involving the supernatural (e.g. Weber's Der Freischütz, Marschner's Hans Heiling).</i></li> <li>• <i>In France the Rescue Operas of Cherubini, Spontini and Auber paved the way for the lavish spectacle of the Grand Operas of Meyerbeer and Halévy</i></li> <li>• <i>The tradition on German Romantic Opera fed directly into the Music Dramas of Wagner; the influence of Meyerbeer is also clear (especially in terms of harmonic and orchestral colour, as well as in the demands made on stagecraft)</i></li> <li>• <i>Meyerbeer's Grand Operas also influenced Verdi, in works including Les Vêpres Siciliennes, Don Carlos or Aida, in which Verdi sought a synthesis between French and Italian approaches</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. Essays should be illustrated by specific references to operas by a minimum of two composers.</i></p>	24

Question	Answer	Marks
D2	<p><b>How important was literature as a source of inspiration for nineteenth-century composers of orchestral music? Illustrate your answer with precise references to <u>at least two</u> works.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>The origins of Romanticism in music go back to the Sturm und Drang movement which had its expression in both literature and music</i></li> <li>• <i>Literature provided the stimulus for a great deal of programme music in the 19th century</i></li> <li>• <i>Relatively early examples include Berlioz's Overtures Waverley (Scott), Rob Roy (Scott) and Le Roi Lear (Shakespeare)</i></li> <li>• <i>Other authors whose work provided sources for composers included Byron (Berlioz's Harold en Italie, Liszt's Tasso), Shakespeare (Mendelssohn's A Midsummer Night's Dream, Berlioz's Roméo et Juliette, Liszt's Hamlet, Tchaikovsky's Romeo and Juliet), Goethe (Beethoven's Egmont, Liszt's Eine Faust-Symphonie), Schiller (Liszt's Die Ideale) and Nietzsche (Strauss's Also sprach Zarathustra).</i></li> <li>• <i>For Nationalist composers, the history, literature and folklore of their own countries provided a potent stimulus (Smetana's Ma Vlast, Dvořák's Water Goblin and Noonday Witch, Mussorgsky's St John's Night on the Bare Mountain, or Borodin's In the Steppes of Central Asia). Exotic subjects were popular in Russia, and although they were more often found in operatic settings they occasionally gave rise to colourful concert works (Rimsky-Korsakov's Scheherazade)</i></li> <li>• <i>Literature was therefore one of the most important and significant sources of inspiration for composers during the 19th century.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. Answers must refer to at least two pieces of music.</i></p>	24

Question	Answer	Marks
D3	<p><b>‘Sonata Form was the greatest single achievement of the Classical symphony.’ Discuss this statement in relation to symphonies by <u>any two</u> composers.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>This issue relates to Paper 11 Topic A and is addressed at length in the Teachers’ Guide</i></li> <li>• <i>The theory of Sonata Form, as we understand it today, was unknown during the period covered by Topic A, having been developed during the nineteenth century especially by Anton Reicha (1824)</i></li> <li>• <i>The principles followed by Classical composers, particularly in symphonic first movements, were therefore instinctive rather than formulaic</i></li> <li>• <i>This helps to account for the wide variety of approaches to the form found, for example, in the symphonies of Haydn</i></li> <li>• <i>Nevertheless the principles of exposition (with modulation to dominant or relative major), development and recapitulation (including tonicisation of music first introduced in the subsidiary key) were well established by Classical composers</i></li> <li>• <i>This structure was initially derived from binary form, only later acquiring the ternary implications of a formal recapitulation</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D4	<p><b>Composition is sometimes said to be ‘10% inspiration and 90% perspiration’. Do you think this is a fair comment, and which aspects of composing might be seen as hard work?</b></p> <p><i>There is no correct answer to this Question. Candidates are expected to construct an argument based on their own views and supported by their own experience. They may make some or all of the following points:</i></p> <ul style="list-style-type: none"> <li>• <i>Composing is an example of very abstract problem-solving; the abstract nature of the process contributes to its difficulties</i></li> <li>• <i>For most composers, having the initial ideas from which a piece grows is a rather mysterious part of the process, but an essential one</i></li> <li>• <i>No piece of music can come into existence without those first ideas</i></li> <li>• <i>Working out how the piece then develops from the initial ideas takes much longer and is usually much harder work</i></li> <li>• <i>The structure and overall coherence of the piece have to be considered</i></li> <li>• <i>Harmonies, counterpoints, etc., need to be worked out</i></li> <li>• <i>Contrasting materials need to be devised</i></li> <li>• <i>Few composers manage to get every detail of a piece correct at the first attempt</i></li> <li>• <i>Revision and refinement is another essential part of the process for most</i></li> <li>• <i>Again, this takes time and effort</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D5	<p><b>If the performer’s job is to present a composer’s music as faithfully as possible, what difficulties might this entail? Support your argument with examples drawn from <u>any two</u> styles or periods.</b></p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <p><i>This Question addresses issues of performance practice, but without being restricted to the baroque or classical periods. Candidates are also at liberty to challenge the premise of the Question and may wish to put forward the view that performing entails personal interpretation as well as (or instead of) merely reproducing what the composer wrote. Nevertheless it is generally considered important to respect the composer’s wishes (and in some cases this involves trying to understand what those wishes might have been), while not excluding adding a personal interpretation to the performance.</i></p> <p><i>Candidates are free to take whatever approach they wish to this subject, but all are expected to construct an argument based on their own views and the specific examples they select.</i></p>	24