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**MUSIC****9800/12**

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

**May/June 2018**

MARK SCHEME

Maximum Mark: 60

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**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.

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This document consists of **22** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**MARK SCHEME****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:</b>	<b>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>How did Victoria create a sense of structure, unity and contrast in setting the long text of the Credo in the Mass <i>O quam gloriosum</i>? Illustrate your answer with detailed 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 Credo falls into three sections, with the central Et incarnatus providing a metrical and textural contrast; this was the conventional structure at the time</i></li> <li>• <i>The outer sections are predominantly polyphonic, while the Et incarnatus is homophonic</i></li> <li>• <i>In the polyphonic sections, contrast of texture is achieved mainly through varying the number of voices in use at any given moment</i></li> <li>• <i>This kaleidoscopic effect was again a conventional procedure at the time</i></li> <li>• <i>Unity is provided by the use of repeated motifs (e.g. the point of imitation at Lumen de lumine is derived from Patrem omnipotentem; Qui propter nos homines is an inversion of the same fragment; Sub Pontio Pilato/passus et sepultus est and Et unam sanctam derive from the nota cambiata of Filium Dei/Et ex Patre natum; In remissionem derives from Patrem omnipotentem – there are several other examples</i></li> <li>• <i>The Credo relates to other movements of the Mass through sections reworked from the Motet, as outlined in the preface to the score, p. VI</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. Candidates should give precise references to the score to illustrate the points they make.</i></p>	<b>18</b>

Question	Answer	Marks
C1(b)(i)	<p><b>Either</b></p> <p><b>Many composers during this period wrote settings of texts other than the Ordinary of the Mass. Describe any two works which are settings of such texts, <u>excluding</u> the Prescribed Work.</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>Among the other texts that were frequently set to music are the 'Propers' of the Mass, Psalms, Canticles (especially the Magnificat) and Hymns from the Office, Sequences (especially Stabat Mater) and parts of the liturgy for Holy Week (especially Lamentations, Responsories, Passions)</i></li> <li>• <i>Mass Propers and other relatively short texts (e.g. psalm verses) were often set as Motets</i></li> <li>• <i>The number of renaissance Motets runs into the thousands and there are examples by all composers</i></li> <li>• <i>Longer texts often gave rise to very substantial works (e.g. Palestrina's famous Stabat Mater)</i></li> <li>• <i>Famous psalm settings include Allegri's famous Miserere (Ps. 50)</i></li> </ul> <p><i>Several composers wrote complete (or nearly complete) settings of texts from the Holy Week liturgy (e.g. Victoria's Responsories for Tenebrae, Gesualdo's Officium Hebdomadae Sanctae, Victoria's &amp; Lassus's Lamentations, etc.)</i></p>	<b>18</b>

Question	Answer	Marks
C1(b)(ii)	<p><b>Or</b></p> <p><b>What was the distinctive contribution of the Venetian School to Latin Church Music during this period? Illustrate your answer with references 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 Venetian School consists primarily of composers associated with St Mark’s Cathedral</i></li> <li>• <i>The distinctive style of music cultivated there derived from the design of the building, with its internal galleries and organs on either side of the choir</i></li> <li>• <i>Music for Cori spezzati thus became the hallmark of Venetian composers</i></li> <li>• <i>Instruments were often used in addition to voices</i></li> <li>• <i>Solo voices were used in contrast to full choirs</i></li> <li>• <i>Spatial effects were exploited</i></li> <li>• <i>The pace of harmonic change is often quite slow, to allow for co-ordination across wide spaces in a resonant acoustic</i></li> <li>• <i>Textures are often homophonic, again to assist co-ordination</i></li> <li>• <i>The principal composers include Adrian Willaert, Andrea Gabrieli, Giovanni Gabrieli, Claudio Monteverdi and (by association through his studies with G Gabrieli) Heinrich Schütz</i></li> <li>• <i>Other composers include Cipriano de Rore, Gioseffo Zarlino (also noted as a theorist), Baldassare Donato, Costanzo Porta, Claudio Merulo, Giovanni Croce, Giovanni Bassano and Alessandro Grandi</i></li> <li>• <i>Almost by accident the stylistic characteristics outlined above meant that Venetian church music fulfilled many of the requirements of the Council of Trent</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

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>What evidence can be found in Handel’s <i>Concerto in Alexander’s Feast</i> and Bach’s <i>Brandenburg Concerto No. 2</i> that they were influenced by Corelli and Vivaldi respectively?</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 Concerto in Alexander’s Feast has four movements (fast, slow, fast, slow) in the manner of a Corellian Concerto da camera</i></li> <li>• <i>The Second Brandenburg Concerto has three movements (fast, slow, fast) in the manner of a Vivaldian solo concerto</i></li> <li>• <i>Both concertos begin with a substantial movement in ritornello form (derived from Vivaldi rather than Corelli)</i></li> <li>• <i>Both of these movements are more complex than ritornello movements by Vivaldi, substantially so in the case of Bach</i></li> <li>• <i>In the second movement of the Handel there is an emphasis on dialogue between the violins (and in some passages the cello) of the Concertino; the tutti is used to punctuate the music and to underline the main cadence points</i></li> <li>• <i>In the second movement of the Bach the tutti is not used at all; the trumpet is omitted from the Concertino (as Vivaldi also did in his concertos involving the trumpet)</i></li> <li>• <i>Both second movements are in the relative minor key (common practice for both Corelli and Vivaldi)</i></li> <li>• <i>The third movements of both concertos are fugal at the beginning, combining fugal technique with ritornello form; as expected, Bach’s form is more complex than Handel’s, but both are more developed than the norm for either Corelli or Vivaldi</i></li> <li>• <i>Handel’s fourth movement is a dance movement (a gavotte) with variations; dance movements were common in Corellian Concerti da camera.</i></li> <li>• <i>Handel’s instrumentation, calling for oboes in addition to strings, is different from the strings-only orchestration of Corelli’s Concerti grossi</i></li> <li>• <i>Bach’s instrumentation, mixing string and wind instruments in the concertino, is not unlike some of Vivaldi’s concertos for mixed ensembles</i></li> <li>• <i>Although neither of these concertos is exactly like the models, there are enough points of similarity to show the primary influences</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C2(b)(i)	<p><b>Either</b></p> <p><b>The concerto genre originated in Italy but gradually spread to countries north of the Alps, Germany and England in particular. Describe the contribution of any two composers from <u>either</u> of these countries to the composition of concertos during the baroque period.</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>In Germany, as well as Bach, composers included Pisendel, Graupner, Stölzel, Zelenka, Graun and Telemann</i></li> <li>• <i>The extensive use of wind and brass instruments was a distinctively German characteristic</i></li> <li>• <i>Concertos often followed the Vivaldian three-movement model, but there were many attempts to forge a fusion between the French and Italian styles (e.g. by the incorporation of movements in French Overture style into an otherwise Italianate concerto)</i></li> <li>• <i>In England, apart from Handel, composers included Geminiani, Avison, Stanley, Capel Bond, Mudge, Festing, de Fesch and Hellendaal</i></li> <li>• <i>There was no native English composer of the stature of a Handel</i></li> <li>• <i>English taste was more conservative and far less adventurous than continental taste; this partly accounts for the fact that Corelli's concertos were admired in England above those of Vivaldi, and why most concertos written in England follow the model of Corelli</i></li> <li>• <i>The most characteristic English innovation was the Organ concerto, developed because concert rooms in England (unlike those on the continent) usually possessed a small chamber organ which was used, more commonly than on the continent, as a continuo instrument</i></li> <li>• <i>The concerto continued to be composed in England longer than in other countries; English composers were still writing concertos when the emphasis on the continent had turned to the symphony</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>In what ways did composers of Baroque concertos differ in their approach to Ritornello Form? Refer in your answer to <u>at least two</u> concertos <u>other than</u> the Prescribed 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>Ritornello Form can be found in the fast movements of most concertos by Vivaldi and his contemporaries (though it was not widely used by Corelli)</i></li> <li>• <i>At its simplest, Ritornello Form consists of a main theme (the Ritornello) which alternates with contrasting Episodes.</i></li> <li>• <i>The Ritornello, while it does not normally modulate, was often transposed into keys related to the tonic of the movement</i></li> <li>• <i>It was very common for an appearance of the Ritornello to mark a main modulation to the dominant at a point approximately in the middle of the movement.</i></li> <li>• <i>The Ritornello does not always appear in its entirety, except at the beginning and end of a movement, but is often shortened</i></li> <li>• <i>Ritornello Form, based on the Vivaldian model, can be found in many concertos by other composers, notably in those by Bach and Handel (despite the fact that in most respects Handel's concertos followed the model of Corelli's).</i></li> <li>• <i>In Bach's concertos the Ritornello theme is often fragmented and used to punctuate the Episodes.</i></li> <li>• <i>It can also give rise to motifs that are used for systematic development.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. References to repertoire must avoid the Second Brandenburg Concerto and the Concerto in Alexander's Feast.</i></p>	18

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>How did Bartók seek to create a sense of thematic unity in his Music for Strings, Percussion and Celesta? Refer in your answer to passages from any of the four movements.</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>Bartók uses the main theme of the 1st movement as a central unifying element</i></li> <li>• <i>The 1st theme of movement 2 is a derivation of the fugue subject from movt. 1</i></li> <li>• <i>The development of movt. 2 also quotes from the fugue subject (b199)</i></li> <li>• <i>In movt. 3 the fugue subject is used to form links between the 5 sections of the Rondo</i></li> <li>• <i>In movt. 4 the fugue subject reappears in a ‘diatonicised’ form in section G (b203)</i></li> <li>• <i>Another thematic reference occurs in movt. 2, where the development includes a scalic theme related to the main theme of movt. 4 (b242)</i></li> <li>• <i>Other aspects of the thematic organisation within the work refer to the two tritonal axes that govern the tonality (A–E flat and C–F sharp).</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	<b>18</b>

Question	Answer	Marks
C3(b)(i)	<p><b>Either</b></p> <p><b>Trace the development of Bartók’s style from <i>Kossuth</i> (1903) to the outbreak of the Second World War (1939). Refer in your answer to <u>at least three works</u>.</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>Kossuth was the first work in which Bartók explored a specifically nationalist subject and it was his first major work. Its musical style grew out of his early influences, including those of Liszt, Wagner, Mahler &amp; Richard Strauss.</i></li> <li>• <i>In 1904 he noted down his first genuine Hungarian folk song and in 1906 he began a systematic collection of folk melodies, working with Kodály</i></li> <li>• <i>Between 1903 and 1909 much of his music consisted of folk-song arrangements; other works from this period included the Suites for orchestra, Vn Concerto No. 1, String Quartet No. 1, in which the first influences of Hungarian folk music can be traced.</i></li> <li>• <i>Elements Bartók incorporated into his style from folk music included pentatonic and modal scale forms, angular intervals (especially 4ths) and irregular rhythms. Works in which these elements were incorporated, to a greater or lesser extent, included Duke Bluebeard’s Castle (1911), Allegro barbaro for piano (1911), Romanian Dances (1915), The Wooden Prince (1914–17) and String Quartet No. 2 (1915–17). In other respects, works from this period show the influence of Debussy and French Impressionism.</i></li> <li>• <i>Bartók’s style reached maturity in the years between the two World Wars. Works from this period include The Miraculous Mandarin (1918–24), Vn Sonatas 1 &amp; 2, Dance Suite (1923), Mikrokosmos (1926–39), String Quartets 3, 4 &amp; 5 (1927, 1928 &amp; 1934), Music for Strings, Percussion &amp; Celesta (1936), Sonata for 2 Pianos and Percussion (1937), Vn Concerto No. 2 (1937–8), String Quartet No. 6 (1939). This music makes use of a variety of modernist techniques, including bitonality, atonality, modality and polymodality, octatonicism, chromaticism, tonal axes, forms derived from the Golden Section, arch forms. Especially in movements described as Night Music, such techniques permitted him to develop a unique sound world.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded. Candidates should demonstrate a knowledge of Bartók’s life and music that goes beyond the Prescribed Work.</i></p>	

Question	Answer	Marks
C3(b)(ii)	<p><b>Or</b></p> <p><b>Choose any one composer from this period, <u>other than</u> Schoenberg, Stravinsky or Bartók, whose music was innovative and/or exploratory. Describe in detail, with reference to <u>at least three</u> works, the ways in which your chosen composer's music should be seen as significant in this context.</b></p> <p><i>This Question allows candidates to write about any composer of their choice except for the three named composers. It is anticipated that candidates will choose a composer from one of the Additional Areas of Study listed in the Syllabus and Teachers' Guide. The content of answers to this Question will therefore depend on the chosen composer; but candidates are expected to provide evidence of their knowledge and understanding as well as an evaluation of the composer's output.</i></p>	<b>18</b>

Question	Answer	Marks
<b>Topic C4:</b>	<b>Jazz (c.1920–c.1960)</b> <b>Prescribed Work: Miles Davis – <i>Birth of the Cool</i></b>	
C4(a)	<p><b>For the first public performances of his experimental nonet in September 1948, Miles Davis insisted that the names of the composers and arrangers involved should be given prominent billing. What features of the ensemble writing in <i>Birth of the Cool</i> led him to take this unusual step? Illustrate your answer with detailed references to the published transcriptions.</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 Miles Davis nonet sessions emerged as a result of discussions held at Gil Evans’s New York apartment between a group of composers and arrangers, including Gerry Mulligan, John Carisi, and John Lewis.</i></li> <li>• <i>The purpose of the sessions was to give changing post-war approaches to improvisation a new context in an experimentally assembled ensemble conceived as a ‘workshop’ for the composers/arrangers involved.</i></li> <li>• <i>The musical selections for the album are mostly original compositions and not re-workings of pre-existent jazz ‘standards’. Many of them are based upon non-standard harmonic ‘changes’ (Deception, Jeru, Rouge, Godchild).</i></li> <li>• <i>All the arrangers and composers involved had an interest in the techniques of twentieth-century classical music.</i></li> <li>• <i>Composed elements in <i>Birth of the Cool</i> (unusual for jazz at the time) include:</i> <ul style="list-style-type: none"> <li>○ <i>Polyphonic/contrapuntal passages (Moon Dreams, Israel, Budo)</i></li> <li>○ <i>Blended homophonic textures, creating a novel, ‘unified’ sound in large part springing from Gil Evans and Gerry Mulligan’s ‘linear’ conception of part-writing (Jeru, Rock Salt, Boplicity, Venus de Milo, Budo)</i></li> <li>○ <i>The unusual incorporation of non-standard jazz instruments (tuba and French horn), both given a non-improvising role</i></li> <li>○ <i>Scoring is for treble/bass pairs of instruments (alto/baritone; trumpet/trombone; French horn/tuba) and much of the writing exploits paired instruments</i></li> <li>○ <i>Metric complexity (changing time signatures in Godchild, Rouge, Jeru)</i></li> <li>○ <i>Dynamics effects (Rock Salt, Israel, Godchild, Moon Dreams)</i></li> <li>○ <i>Complex, notated rhythms, including ensemble quintuplets and sextuplets (Moon Dreams) [according to Gunther Schuller, Moon Dreams presented so great an ensemble challenge in the subsequent recording sessions as to require a conductor]</i></li> <li>○ <i>Harmonic innovations, including ‘atonal’ and highly dissonant passages (the coda to Moon Dreams, the coda to Israel); quartal harmonies (Rock Salt, Israel); non-functional parallel harmonies (Moon Dreams)</i></li> <li>○ <i>‘Extended’ instrumental techniques (tremolos for tuba in Boplicity; glissandi for horn and tuba in Rock Salt)</i></li> </ul> </li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C4(b)(i)	<p><b>Either</b></p> <p><b>Discuss the increasing prominence of the saxophone in jazz during this period. Refer to the work of <u>at least two</u> saxophonists <u>other than</u> Lee Konitz and Gerry Mulligan.</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 saxophone was an infrequent visitor to early jazz ensembles. Larry Shields, from 1919 onwards, occasionally swapped his clarinet for alto sax during his time with the Original Dixieland Jazz Band.</i></li> <li>• <i>In the 1920s the saxophone was used more as an ensemble than as a solo instrument, featuring regularly in the dance bands of the era (e.g. Paul Whiteman), usually alongside the clarinet as a doubling instrument.</i></li> <li>• <i>Soprano saxophonist Sidney Bechet (who collaborated in the early 1920s with Louis Armstrong) and tenor player Coleman Hawkins (who rose to prominence as a member of the Fletcher Henderson Orchestra) are widely recognized as the first important solo jazz saxophonists.</i></li> <li>• <i>As the big bands emerged in the 1930s the four-, then five-saxophone section became standard instrumentation in the Ellington, Basie, Goodman orchestras.</i></li> <li>• <i>Inspired by Hawkins, a generation of tenor players emerged in the 1930s, including Ben Webster, Lester Young, Herschel Evans, and Flip Phillips. Hawkins's 1939 recording of Body and Soul is a jazz landmark, widely credited with inaugurating a new approach to improvisation.</i></li> <li>• <i>The leading pre-war alto player was Johnny Hodges (lead alto in the Ellington orchestra), together with his protégé, Benny Carter.</i></li> <li>• <i>The advent of Charlie Parker in the 1940s signalled a watershed in jazz. Initially indebted to Lester Young and Coleman Hawkins, Parker evolved a new approach to improvisation mingling blues allusions, cool sound, melodic orientation, harmonic sophistication and fast-paced virtuosity.</i></li> <li>• <i>The influence of Parker bred a new generation of saxophonists including Sonny Stitt, Phil Woods, Cannonball Adderley, Dexter Gordon, and Eddie 'Lockjaw' Davis.</i></li> <li>• <i>Lester Young's influence continued to hold sway in the 1940s and 50s, most prominently in Woody Herman's Four Brothers Band, featuring Stan Getz.</i></li> <li>• <i>In the 1950s a fresh generation, led by John Coltrane and Sonny Rollins, shifted the jazz current towards hard-bop.</i></li> <li>• <i>Ornette Coleman's 1959 album The Shape of Jazz to Come concludes the period with free improvisation, microtones and first hint of the dawning avant-garde era.</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>How did the music of the Bebop era (c.1940–1955) differ from the music of the Swing era? Illustrate your answer with reference to the work of <u>at least two</u> jazz musicians</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>Bebop was:</i> <ul style="list-style-type: none"> <li>○ <i>non-commercial, non-mainstream ‘art’ music;</i></li> <li>○ <i>not conceived for dancing or as entertainment;</i></li> <li>○ <i>its typical performance spaces were small clubs and bars.</i></li> </ul> </li> <li>• <i>Music from the ‘Swing Era’ was:</i> <ul style="list-style-type: none"> <li>○ <i>commercially successful;</i></li> <li>○ <i>widely heard in radio broadcasts and the mainstream commercial media, at its peak yielding high volumes of record sales;</i></li> <li>○ <i>typically performed in dance halls and large performance spaces.</i></li> </ul> </li> <li>• <i>Bebop was entirely of black origin and was centred in New York City.</i></li> <li>• <i>Swing was a nationwide phenomenon in North America and beyond.</i></li> <li>• <i>Bebop was small-group music (one or two front line instruments with rhythm section). Its most important figures were Dizzy Gillespie, Charlie Parker, Thelonius Monk, Charlie Christian, Milt Jackson, and Bud Powell.</i></li> <li>• <i>The Swing era was dominated by the 16/17-piece big bands of Count Basie, Duke Ellington, Glenn Miller, Tommy Dorsey, etc.</i></li> <li>• <i>Bebop was instrumentally based, foregrounding:</i> <ul style="list-style-type: none"> <li>○ <i>rhythmic complexity;</i></li> <li>○ <i>fast tempos;</i></li> <li>○ <i>technical virtuosity;</i></li> <li>○ <i>melodic angularity;</i></li> <li>○ <i>chromatic inflections;</i></li> <li>○ <i>extended harmony featuring chord substitutions and alterations.</i></li> </ul> </li> <li>• <i>Swing favoured:</i> <ul style="list-style-type: none"> <li>○ <i>predominantly homophonic writing, pitting instrumental sections against each other;</i></li> <li>○ <i>riffs;</i></li> <li>○ <i>limited improvisation opportunities;</i></li> <li>○ <i>improvisation based on a ‘chordal’ approach;</i></li> <li>○ <i>shout choruses.</i></li> </ul> </li> <li>• <i>Bebop’s starting materials were chiefly twelve-bar blues and thirty-two bar pop songs disguised with newly written original melodies (‘heads’).</i></li> <li>• <i>Swing’s materials were largely arranged charts based on contemporary popular songs (often with vocalists).</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>It is often said that early Classical symphonies are less profound than later ones. What factors may help to account for this?</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>Until the time of social change brought about by the French Revolution, the natural home of the symphony was in the courts of royal or noble patrons</i></li> <li>• <i>There was a constant demand for music to accompany court ceremonies and to entertain the nobleman, his family and their guests</i></li> <li>• <i>A significant factor that affected the nature of symphonic music, especially in the 1740s, 1750s and into the 1760s, was the type of occasion on which they were performed.</i></li> <li>• <i>At Mannheim the usual context was an ‘academy’, an evening entertainment which the courtiers attended in order to see and to be seen; they would drink tea, play cards and talk to one another, as well as listening to the music.</i></li> <li>• <i>But the music was not meant for close, concentrated listening. It was not exactly background music, but it had to take its place as just one part of the entertainment on offer, so it was not intended to be emotionally involving, but colourful and diverting.</i></li> <li>• <i>This may be why the special effects cultivated by the Mannheim composers were so particularly appropriate and so greatly enjoyed.</i></li> <li>• <i>The so-called Sturm und Drang movement in Austro-German music and literature injected a more serious note into symphonic music in the late 1760s and early 1770s (notably in some of Haydn’s works from this period)</i></li> <li>• <i>The use of counterpoint, including fugal techniques, became an important aspect of the style of such symphonies.</i></li> <li>• <i>Formal complexity gradually increased, as did harmonic complexity, including the use of chromatic chords and modulations to distant keys.</i></li> <li>• <i>The popularity of Shakespeare in Germany, especially following the first translation of one of his plays (Julius Caesar) into German in 1741, contributed to the development of a taste for serious art, including music.</i></li> <li>• <i>The French Revolution (1789 onwards) resulted in major social change that spread across all of Europe; the nobility, scared of suffering the same fate as their French counterparts, became less ostentatious in their court establishments.</i></li> <li>• <i>With a reduced demand for symphonies as court entertainment, composers might write symphonies for their own artistic reasons (e.g. Mozart 39, 40, 41) or for a paying public, or (especially in Vienna) for an elite of cognoscenti.</i></li> <li>• <i>Composers tended to write fewer but more serious symphonies (Haydn 104, Mozart 41, Beethoven 9)</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D2	<p><b>In what ways did Wagner’s Music Dramas achieve his aim of the <i>Gesamtkunstwerk</i> (Complete Work of Art)?</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>Wagner’s theory of opera was formed through a series of polemical volumes written between 1849 and 1852, at the start of his exile from Germany, which explored ideas concerned with society, politics and art. He dreamed of future in which opera should be seen as a Gesamtkunstwerk, unifying poetry, music, song, dance, the visual arts and stagecraft into an indivisible whole that would regain its rightful, pre-eminent place in society, bringing about the utopian revolution and thus transforming society.</i></li> <li>• <i>He attacked the way in which the operas of Rossini and Meyerbeer had, in his view, corrupted the ideal of music drama and described the techniques through which he would achieve the unification of the arts. Music Drama would be continuous, not broken up into separate ‘numbers’, thus imitating the continuity of real life; Its subject matter would be drawn from mythology and legend – archetypal human drama, universally valid regardless of time or place;</i></li> <li>• <i>The musical argument would be symphonic in nature (based on the techniques of Beethoven, whom Wagner idolised), with a series of Grundthemen (nowadays normally called Leitmotifs) to unify the musical argument and to represent characters, objects, ideas or states of mind that were important to the drama; every aspect of the music would be governed by the requirements of the drama, not only the thematic content, but also the modulatory scheme, orchestration and structure, revealing subconscious thought as well as conscious action;</i></li> <li>• <i>The drama would focus primarily on the inner thoughts and emotions of the characters, rather than on the events of the story (except in so far as these events affect a character’s reactions to them).</i></li> <li>• <i>Having created his new theory of Music Drama, Wagner set out to put it into practice in the Ring of the Nibelung, writing the poems for four dramas between 1851 and the end of 1852; composition of the music followed.</i></li> </ul>	24

Question	Answer	Marks
D2	<ul style="list-style-type: none"> <li>• <i>The music in the early parts of the Ring cycle (Das Rheingold, Die Walküre and the first two acts of Siegfried) is often somewhat terse in vocal lines and in the use of leitmotifs, with relatively few passages where it is allowed to expand into more lyrical writing; in this way the music could be seen to be no more important than other aspects of the drama.</i></li> <li>• <i>In 1857, when Act II of Siegfried was complete, Wagner set aside work on the Ring to compose Tristan und Isolde; he came to regard this work, above all, as the embodiment of his theory of the Gesamtkunstwerk. The poem is brief and the drama more fully internalised than in Wagner's other music dramas; it reflects the pessimistic philosophy of Schopenhauer, which Wagner had recently discovered.</i></li> <li>• <i>A tendency for the music to take precedence over the other contributory art forms is evident in Tristan and is consistent with Schopenhauer's view of music as superior (because more abstract) among the arts.</i></li> <li>• <i>This tendency was continued in Die Meistersinger and in the remaining parts of the Ring, on which Wagner resumed work in 1869. Here, and in his last music drama, Parsifal, Wagner allowed his music to be the dominant force in the drama, but without abandoning all his earlier beliefs in the nature of the Music Drama.</i></li> <li>• <i>The changes in Wagner's philosophical outlook between 1852 and the mid-1860s affected his interpretation of the nature of the Gesamtkunstwerk, but not its fundamental aims.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	<b>24</b>

Question	Answer	Marks
D3	<p><b>The beauty and power of Nature inspired several composers in the nineteenth century. How did they represent the natural world in their music? Illustrate your answer with reference to music by at least two 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 literature and painting of the late 18th century (associated originally with the Sturm und Drang movement) often depicted subjects such as storms and shipwrecks, chosen to show the terrifying and irrationally destructive power of nature</i></li> <li>• <i>Nature became one of the most important themes of early Romanticism</i></li> <li>• <i>The Pastoral Symphony of Beethoven was a major influence on Romantic composers</i></li> <li>• <i>It contained a movement depicting a storm, but also portrayed more benign aspects of the natural world, including birdsong</i></li> <li>• <i>It was imitated by Berlioz in the Symphonie fantastique, especially in the Scène aux champs (in which the storm is represented as distant thunder)</i></li> <li>• <i>The natural world is also depicted in works as diverse as Berlioz's Harold en Italie, Mendelssohn's Scottish and Italian Symphonies, Smetana's Ma Vlast, Dvořák's Water Goblin, Mussorgsky's St John's Night on the Bare Mountain, or Borodin's In the Steppes of Central Asia</i></li> <li>• <i>There are many other examples throughout the 19th century.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	<b>24</b>

Question	Answer	Marks
D4	<p><b>‘Composers are born, not made.’ Can composing be taught, or do the qualities required have to be inborn? Refer in your answer to <u>at least two</u> composers of the present or the past.</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>The idea of a composer as a special kind of artist (and thus a special kind of person) dates from the early Romantic period</i></li> <li>• <i>At that time it was felt that ‘The Artist’ could bring a sense of the sublime into the humdrum world, which set such people apart from others</i></li> <li>• <i>This idea has been remarkably persistent</i></li> <li>• <i>But nowadays we tend to take a more down-to-earth view of such matters</i></li> <li>• <i>The inclusion of Composing as an educational activity for all has influenced the way composing and composers are viewed</i></li> <li>• <i>Instead of being an activity for an elite, composing has become an activity open to everyone</i></li> <li>• <i>Such egalitarian views were typical of the late 20th century and remain open to challenge.</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D5	<p><b>‘All performers should be able to improvise. It’s the only way they can understand the music they play from a composer’s standpoint.’ Do you agree with this opinion? Illustrate your answer with any musical examples you consider relevant.</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>In the past it was common for composers to be performers and vice-versa</i></li> <li>• <i>This has become less and less true as time has passed</i></li> <li>• <i>Performing and composing are often viewed as specialist activities that are interdependent but to some extent mutually exclusive</i></li> <li>• <i>Relatively few modern musicians are equally skilled or successful as both performers and composers</i></li> <li>• <i>In the field of popular music or jazz, however, the reverse is often true</i></li> <li>• <i>Classically trained musicians, except in certain specialised contexts (e.g. French organists) do not often study the art of improvisation in a systematic way</i></li> <li>• <i>But the kind of instant composition that improvisation involves can provide insights that are extremely valuable in understanding the processes involved in the composition of repertoire pieces, besides sharpening all kinds of musical reactions</i></li> </ul> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24