



MUSIC (PRINCIPAL)

9800/12

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

May/June 2019

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 International will not enter into discussions about these mark schemes.

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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.

DESCRIPTORS	MARKS
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.	16–18
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.	13–15
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.	10–12
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.	7–9
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.	4–6
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.	1–3
No attempt to answer the Question	0

Section C

Question	Answer	Marks
Topic C1:	The Madrigal in Italy and England (c.1530-c.1638 Prescribed Work: Monteverdi – <i>Madrigali guerrieri et amorosi</i> (8th Book of Madrigals)	
C1(a)	<p>Discuss Monteverdi’s use of instruments in the <i>Combattimento di Tancredi e Clorinda</i>. Illustrate your answer with detailed references to the score.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Monteverdi specifies a string complement of 4 viole da braccio (treble, alto, tenor and bass) and ‘contrabasso viola da gamba, which is to play the continuo with the cembalo.’ He also explains in the preface that the instruments ‘should be played in imitation of the emotions in the text.’</i> • <i>The instrumental group performs interludes (‘Sinfonias’ and ‘Passeggios’) to punctuate the action</i> • <i>Often the instruments are used for mimetic effect. Monteverdi writes:</i> • <i>a circular, repeating idea as Clorinda searches for the Jerusalem city gate</i> • <i>trotting, cantering, then galloping figures in imitation of horse hooves – the ‘Trotto del cavallo’ (given in some editions, incorrectly perhaps, as ‘Motto del cavallo’) – as Tancredi pursues Clorinda</i> • <i>repeating chords to suggest the clanging of his armour</i> • <i>pacing minims as the combatants circle each other</i> • <i>‘genere concitato’ effects (Monteverdi’s innovative tremolo writing) at the comparison with ‘two bulls hot for battle’</i> • <i>concitato semiquavers, fanfares, syncopations, rapid scales, reiterations of the same pitches to depict the clash of weapons in the battle scenes</i> • <i>repeating quaver figurations to suggest the hands ‘constantly in motion’</i> • <i>pizzicato chords to represent blows of shields and helmets</i> • <i>forte-piano effects for the sighs of the dying Clorinda</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C1(b)(i)	<p>Either</p> <p>How did Italian madrigals influence English composers of this period? Illustrate your answer with reference to <u>at least one</u> composer of each nationality.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Italian madrigals began to circulate in England from the 1530s</i> • <i>Alfonso Ferrabosco held a prominent place at court in England in the 1560s and 70s, publishing two books of 5-part madrigals in 1587</i> • <i>In 1590 Thomas Watson issued an anthology of Italian madrigals in translation, The First Sett of Italian Madrigalls Englished</i> • <i>From the 1580s and 90s a native style modelled on the Italian madrigal arioso took hold</i> • <i>The publication of Musica Transalpina (an anthology of 57 Italian madrigals) in 1588 triggered a craze for Italian music in England</i> • <i>In 1590 William Byrd published madrigals described as being composed ‘in the Italian vein’</i> • <i>English madrigals were composed largely for performance by amateur musicians and so imitated the lighter and less experimental pieces from the Italian repertoire</i> • <i>The guiding force of the English madrigal movement was Thomas Morley, who published a greater number of madrigals, canzonets and balletts than any other composer</i> • <i>Morley’s balletts were modelled on the Balletti of Gastoldi (two books, published in 1591 and 1594). Morley retained the characteristic fa, la, la refrain from the Gastoldi model</i> • <i>Morley was a devoted enthusiast of Italian music, working as an editor, translator, arranger and advocate of work by Italian composers. In the 1590s he edited anthologies of Italian madrigals by Ferretti, and Giovanelli, and produced a number of parody madrigals based on the work of Gastoldi, Anerio, Ferrabosco and Croce</i> • <i>The following generation, headed by Thomas Weelkes, John Ward and John Wilbye, looked for a model towards the earlier but more serious work of Marenzio</i> • <i>Detailed word painting techniques employed in the work of English madrigalists derive from their Italian models, and from Marenzio in particular who developed and employed an extensive musical/pictorial lexicon of word painting devices</i> • <i>The use of striking, expressive chromaticism encountered in the work of Morley and Vautour is also a feature derived from the Italian madrigal</i> • <i>The later decline and increasing conservatism of English madrigal in the 1620s can be linked to a departure from Italian techniques</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C1(b)(ii)	<p>Or</p> <p>What were the controversies surrounding secular vocal music in the late sixteenth and early seventeenth centuries? Illustrate your answer with reference to the music of <u>at least two</u> composers.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The second half of the 16th century was a period of musical experimentation, with composers increasingly interested in producing a new style of music that would express the meaning of the words to the fullest extent, even if that meant breaking with established technical conventions</i> • <i>Those conventions had been codified by theorists such as Gioseffo Zarlino in treatises such as his Istitutioni harmoniche (1558) which described the practice of Renaissance polyphony as employed by Palestrina and his contemporaries</i> • <i>Initially the new style originated in the work of composers based at Ferrara, such as Vicentino, De Rore, Luzzaschi, Agostini, Gesualdo</i> • <i>Their music employed ‘forbidden’ melodic intervals, the juxtaposition of unrelated chords, the use of unusual spacings, and greater freedom in the treatment of dissonance, all in the service of vivid text setting</i> • <i>The modernist movement had its own theoretical advocate in Vincenzo Galilei, whose Dialogo della musica antica et della moderna (1581) attacks the elaborate polyphonic style of the sixteenth century</i> • <i>The chief advocate of the old style (Prima Prattica) in the late sixteenth century was Giovanni Artusi</i> • <i>Artusi set out his conservative ideas in L’Artusi, ovvero delle Imperfettione della moderna musica (1600). In it, he attacks the ‘imperfections’ of Monteverdi’s music from a technical point of view, accusing him in two madrigals, Anima mia perdona and Cruda Amarilli, of violating ‘the good rules’ and producing instead ‘deformations of the nature and propriety of true harmony’</i> • <i>Monteverdi responded (in the preface to his Fifth Book of Madrigals) by describing a Seconda prattica (Second practice) which employed ‘another way of considering’ dissonance, ‘different from the established way’</i> • <i>This preface was substantially amplified in 1607 by Monteverdi’s brother, Giulio Cesare Monteverdi, as an appendix to Claudio’s Scherzi musicali a tre voci</i> • <i>The dispute between Artusi and Monteverdi distils the conflict of the period between musical conservatism and modernism</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
Topic C2: Choral Music in the Baroque Period (c.1660–c.1759) Prescribed Work: Bach – St John Passion, BWV245		
C2(a)	<p>The <i>St. John Passion</i> has been described as being ‘as close to an opera as Bach ever wrote.’ To what extent does Bach’s music dramatise the Passion story? Illustrate your answer with detailed references to the score.</p> <p><i>Candidates’ responses will differ according to which portions of the score they have chosen to study. They will, however, be expected to illustrate all or some of the following general points with accurately-chosen examples:</i></p> <ul style="list-style-type: none"> • <i>Bach establishes a musically differentiated ‘cast of characters’, which includes the evangelist, Jesus, Pilate, Peter, a servant, a maid, the crowd, the ‘voice-personas’ which articulate (in the arias) the poet’s meditation on events, and the congregation presence in the chorales</i> • <i>Three levels of narrative ‘voice’ operate throughout: the Biblical text, sung mostly in recitative by the (tenor) Evangelist; contemporary poetry sung as meditative points of dramatic stasis in the arias; strophes from chorales, voicing the collective response of the congregation</i> • <i>The technique of recitative/chorus writing being used to advance the story-telling, with arias interspersed to explore the emotional/psychological implication of events is derived from opera</i> • <i>Constant shifting between these different levels propels and restrains the narrative pace</i> • <i>These shifts bring a fast-paced variety of texture, tempo, tonality and timbre</i> • <i>A particularly good illustration of this may be found in the turba (mob, rabble) chorus sequences, where frequent chorus interjections accelerate the drama. Modulation in these sequences is used to increase the dramatic tension</i> • <i>The music abounds in a wide range of symbolic and pictorial effects, occurring not just in the arias, but also in the recitatives where Bach’s handling of syllabic/melismatic text setting is used to highly dramatic effect</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C2(b)(i)	<p>Either</p> <p>Describe the development of the English anthem between the Restoration (1660) and the death of Purcell (1695). Refer in your answer to the work of <u>at least two</u> composers.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The anthem in this period took one of two principal forms: the full anthem (in which the full choir sings throughout), and the verse anthem (in which verses for solo voices and instrumental accompaniment alternate with passages for full choir)</i> • <i>The newly-restored monarch, Charles II, provided the stimulus for the transformation of the earlier seventeenth-century verse anthem into a larger genre</i> • <i>Charles's taste had been shaped by his exile in France and favoured the French model of livelier vocal writing and church music incorporating instrumental accompaniment</i> • <i>In imitation of Louis XIV's Vingt-quatre Violons du Roi, the violin ensemble at court was expanded to 24 musicians and large-scale anthems with string accompaniment began to be popular</i> • <i>The Chapel Royal permitted the instrumental forces, soloists and chorus to be arrayed in different galleries, promoting the composition of music which exploited spatial/textural contrast</i> • <i>Composers such as Matthew Locke, Henry Cooke, Pelham Humfrey and John Blow developed the emergent new form</i> • <i>This was characterised by expanded dimensions, the occasional inclusion of instrumental 'symphonies' and ritornelli, vertically-conceived harmonic structures, extended solo and solo ensemble verses and occasional passages of vocal virtuosity</i> • <i>Purcell's verse anthems date mostly from the late 1670s and early 1680s</i> • <i>Purcell's verse sections take as their starting point his teacher John Blow's model of the polychoral anthem, often filled with surprising chromaticism and harmonic surprises</i> • <i>The Chapel Royal lost its string ensemble after the death of Charles II (1685), and the composition of large-scale anthems with instruments became limited to special occasions</i> 	18

Question	Answer	Marks
C2(b)(ii)	<p>Or</p> <p>Discuss the contribution of <u>any two</u> composers to the baroque oratorio.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>In the mid-17th century two forms of oratorio had developed: the oratorio latino (with Latin texts) and the oratorio volgare (with Italian texts). The oratorio latino was an exclusively Roman phenomenon. Musically, the two forms were virtually indistinguishable</i> • <i>In the latter part of the 17th century, the most prominent Italian composers of oratorios were Pasquini, Stradella, Caldara and Alessandro Scarlatti</i> • <i>Most of Scarlatti's oratorios were written for Rome. Six have Latin texts, of which one survives. All of his oratorios were written in a conservative stile antico</i> • <i>In Venice, Lotti, Gasparini and Vivaldi were the chief figures</i> • <i>Charpentier produced 35 dramatic motets (commonly known as oratorios). Most famous is Le reniement de St Pierre, which, with its quasi-operatic narrative structure, audacious harmonies and contrapuntal brilliance, drew much contemporary admiration. Charpentier often writes for double chorus, sometimes functioning as a narrator and also as a turba</i> • <i>Hamburg was the chief centre of German oratorios, with Keiser, Mattheson and Telemann the principal figures</i> • <i>Telemann's late oratorios rank among his most-praised compositions. Die Donnerode (1755) is notable for its more progressive Italianate style and prominent role for chorus</i> • <i>Handel and the English Oratorio remains perhaps the most successful successor to the Italian model. For Handel, 'oratorio' designated an entertainment that used a three-act dramatic text based on a sacred subject, with a prominent role for chorus and usually performed in a theatre. The exceptions are Israel in Egypt, Messiah, and the Occasional Oratorio (which have non-dramatic libretti)</i> • <i>The first Handel oratorio is Esther (1718), which was originally produced as a stage work, the performance of which was banned by the Bishop of London</i> • <i>There are seven secular oratorios by Handel</i> • <i>Oratorio functioned as an opera substitute for Handel, who staged them in theatres and engaged opera singers</i> • <i>He ultimately abandoned Italian opera for oratorio</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
Topic C3: Nationalism in the Twentieth Century (c. 1914–c. 1965) Prescribed Work: Copland – <i>Appalachian Spring</i> Suite for full orchestra		
C3(a)	<p>How does Copland create a sense of thematic unity in <i>Appalachian Spring</i>? Illustrate your answer with detailed references to the score.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The pitch centre A is established at the opening by its repetition (an anapaest) in the second violins and violas</i> • <i>Triadic shapes account for all of the fragmentary melodic materials in the first twelve bars, the anapaest rhythm accompanying nearly all occurrences</i> • <i>This texture (from figure 2) becomes an accompaniment to a melody for flute and solo violin which features the minor 2nd, perfect 4th and 5th as chief components</i> • <i>These features – the triad, the repeated A, the anapaest rhythm, the wider interval of 4th and 5th become the primary elements in the Allegro passage at figure 6</i> • <i>These materials appear in combination at the first full orchestral climax at figure 9 and continue to dominate the music until figure 16</i> • <i>Throughout this long passage Copland extends and develops the anapaest, and quartal and triadic melodic shapes, with an elaborate scheme of transpositions, sequences, 8ve displacements, rhythmic additions, compressions, augmentations, and irregular accents</i> • <i>Melodic 4ths and 8ve displacements feature in the slow passage between figure 16 and 23</i> • <i>The repeated pitch and the anapaest become again the primary materials in the music from figure 26, which receives further development at figure 30</i> • <i>Quartal and triadic melodic shapes dominate again at figure 40, with multiple levels of augmentation/diminution being used simultaneously</i> • <i>The violin solo at figure 51 privileges the melodic 4th as the music moves toward a reprise of the opening (Figure 53)</i> • <i>The treatment of ‘Simple Gifts’ (figure 55) gradually introduces the repeated note anapaest (three before 57) before working it as an accompanimental figure in combination with triadic gestures</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C3(b)(i)	<p>Either</p> <p>Discuss the role of the Soviet state authorities in shaping Russian musical culture. In your answer you should discuss the work of <u>at least two composers</u>.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>In 1923 two professional composers' organisations were established in the Soviet Union: the traditionally-oriented ASM, with Myaskovsky as its leading figure; and the avant-garde RAPM (Russian Association of Proletarian Musicians) which set out an anti-jazz, anti-folklore, anti-nationalist agenda, promoting instead revolutionary utilitarian music – 'mass songs' were the ideal, set to agitprop lyrics</i> • <i>In 1932 the two organisations were disbanded and a new organisation formed: the Union of Soviet Composers (USC)</i> • <i>Through the USC the Communist Party took control of the direction of new music through its commissioning and regulatory controls</i> • <i>Stalin's application of the principles of Socialist Realism to music was enacted through the USC. Composers were required to root their work in folklore, and to write easily comprehended music which celebrated the strength of the nation and its regime</i> • <i>Some composers were successful in making an accommodation with the demands of the USC. Khachaturian served from 1937 as deputy chairman of the Moscow branch and from 1939 as vice-president of the organizing committee</i> • <i>Khachaturian cemented a secure place in Soviet musical life with his patriotic cantata Pesnya Stalina ('Song of Stalin', 1937)</i> • <i>'Formalism' (describing music whose meaning is largely intellectual) became one of the most-feared terms of Stalinist abuse</i> • <i>Shostakovich was the Soviet Union's leading composer – educated, supported and developed under the Soviet regime</i> • <i>His opera The Lady Macbeth of the Mtsensk District (1934) was denounced in a Pravda editorial entitled 'Muddle Instead of Music,' and was banned until 1961. At the same time, the premiere of his Fourth Symphony was cancelled on the eve of its performance</i> • <i>Shostakovich's Fifth Symphony was premiered in 1937 at the height of Stalin's 'purges', and secured his rehabilitation</i> • <i>Shostakovich, Prokofiev, Myaskovsky and Khachaturian all wrote patriotic symphonies during the Second World War</i> • <i>Film music provided a solution for some composers to accommodate their creative desires to the requirements of the USC: Prokofiev (Ivan the Terrible, Alexander Nevsky); Shostakovich (The Gadfly, The Return of Maxim); Kabalevsky (Petersburg Nights, Frontier); Khrennikov (Struggle is Still On, Return With Victory)</i> • <i>Kabalevsky, a founder member of the USC, was particularly adroit at managing the political complexities of life in Soviet Russia. Through his connections in official circles he was able to have his name removed from a 1948 list of composers most guilty of formalism</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C3(b)(ii)	<p>Or</p> <p>Choose any <u>British or Hungarian</u> composer from this period whose music expressed their national identity. Describe in detail the ways in which your chosen composer's music may be considered nationalist.</p> <p><i>This question allows candidates to write about any British or Hungarian composer of their choice. It is anticipated that candidates will choose a composer named 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 overview of the composer's output.</i></p>	18

Question	Answer	Marks
Topic C4: George Gershwin and the Great American Songbook (c. 1918–c. 1965) Prescribed Work: Gershwin – <i>Rhapsody in Blue</i>		
C4(a)	<p>In a 1955 article, the composer Leonard Bernstein described <i>Rhapsody in Blue</i> as ‘not a composition at all’ but ‘a string of separate paragraphs stuck together’. How would you defend <i>Rhapsody in Blue</i> against this criticism? Illustrate your answer with detailed references to the score.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The use of the title Rhapsody aligns the piece with ‘free’ form compositions from the nineteenth century</i> • <i>Rhapsody in Blue is shaped in a tripartite structure, with an opening section, a central, slow section and a concluding stretta coda</i> • <i>The compression of the movements of a traditional concerto into a single span is a technique borrowed from Liszt and other nineteenth-century composers</i> • <i>There is an attempt at large-scale tonal organisation in the opening section (b. 1–38), which moves through a succession of keys related by descending 5ths (Bb, Eb, Ab, Db, Gb/F#, B, E, A)</i> • <i>The first entry of the piano prefigures two of its later themes (b. 24ff; b. 48)</i> • <i>The opening section (to b. 303) functions, loosely, as a modified sonata structure, in which the presentation of themes is followed by their development and restatement (172–302)</i> • <i>Development techniques employed in this section include sequence and fragmentation (154–157), reworking of motivic fragments as accompanimental gestures (118; 161)</i> • <i>Modulation through descending thirds is another technique borrowed from Liszt, as is the tritone relationship (Bb/E) between the governing tonality and the central ‘slow’ section</i> • <i>There is a degree of rhythmic interconnection between the themes, with the ‘ragtime’ syncopation  appearing in four of them</i> • <i>Five of the melodies (identified in the Cambridge Music Handbook as the ‘Ritornello’ theme, ‘Train’ theme, ‘Stride’ theme, ‘Shuffle’ theme, ‘Love’ theme) inflect the blues scale and share the ‘Man I Love’ melodic cell</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C4(b)(i)	<p>Either</p> <p>Describe the impact of Hollywood film on American popular song during the period. Refer in your answer to the work of <u>at least two</u> composers.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The first ‘talkie’ was the Warner Brothers’ The Jazz Singer (1927), featuring songs by, among others, Irving Berlin (Blue Skies)</i> • <i>Its success led to a proliferation of film musical comedies from the other Hollywood studios, with 70 musicals produced in 1930 alone, most featuring original music.</i> • <i>In the period 1927–1939, the majority of musicals produced were light-hearted entertainment vehicles for star performers, their tone and content operating as light relief from the effects of the decade-long Great Depression</i> • <i>The principal early musical figure was ‘Nacio’ Herb Brown (Singin’ in the Rain, Broadway Rhythm, Good Morning, Wedding of the Painted Doll) whose career was established by his work in Hollywood</i> • <i>Studios from the early 1930s until the late 1940s published and promoted the work of their songwriters, who were paid on a salaried (and not a royalty) basis</i> • <i>This drew composers to California from the late 1920s, with Richard Rodgers, Jerome Kern, George Gershwin, Harold Arlen and many others relocating to Los Angeles. By the mid-1930s Hollywood had taken over from Broadway as the chief commissioning agent for new popular songs</i> • <i>Composers in Hollywood found themselves part of a ‘production’ unit, with little artistic control over their material. The studio’s perception of cinema audiences was that they were less sophisticated than theatre audiences, and movie songs were often required to be simple, accessible and concise, with conservative melodic and harmonic content. Composers used mostly the 32 bar (AABA) Tin Pan Alley model</i> • <i>Many songs written for the movies went on to enjoy greater success than the vehicles for which they had been written (Jerome Kern’s The Way You Look Tonight for Swing Time; Cole Porter’s I’ve Got You Under My Skin for Born to Dance; Burton Lane’s On a Clear Day for Royal Wedding)</i> <p><i>Valid and relevant observations not listed above should be rewarded. These may include discussions of Hollywood versions of successful stage musicals in the 1950s and early 60s, as well as the work of Hollywood performer-composers such as Charlie Chaplin and Hoagy Carmichael.</i></p>	18

Question	Answer	Marks
C4(b)(ii)	<p>Or</p> <p>Compare and contrast the musical characteristics of <u>any three</u> songs from this repertoire, focussing your answer on melody, harmony and structure.</p> <p><i>Candidates are expected to base their answers to this Question on music by composers listed in the Syllabus and Teachers' Guide. The precise content of answers will thus depend on candidates' individual choices, but should make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The Great American Songbook represents a collection of commercial music, written to be performed by a non-expert consumer. Shared melodic characteristics of the repertoire include diatonicism (with some use of pentatonic scales), influences from jazz (including blue notes), a conservative vocal range, simple melodic shapes and much use of melodic repetition</i> • <i>The harmonic language incorporates the full spectrum of jazz chords: 7ths, 9ths, 11ths, 13ths (all with chromatic alterations), added 6ths, tritone substitutions, chord progressions based on the cycle of fifths, frequent modulations and enharmonic respellings</i> • <i>Often the 'B' section will begin in a remote key from the 'A' section, with tertiary relationships and enharmonic respellings both widely used</i> • <i>Structurally the standard form is a free verse followed by a 32-bar (AABA) chorus. Many composers treat this freely, with Irving Berlin frequently interpolating additional sections between his 'A' section and middle-8</i> <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.

DESCRIPTORS	MARKS
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.	21–24
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.	17–20
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.	13–16
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.	9–12
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.	5–8
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.	1–4
No attempt to answer the question	0

Section D

Question	Answer	Marks
D1	<p>Discuss the significance of the Mannheim court composers to the early development of the classical symphony.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>From 1748, the Elector Carl Theodor promoted an extravagant programme of court entertainment at Mannheim</i> • <i>He attracted many leading musicians to the court, the orchestra quickly gaining the reputation of being among the finest in Europe ('undeniably the best in Germany' according to Leopold Mozart)</i> • <i>The Kapelle grew from 52 performers in 1748 to 78 by 1778</i> • <i>Composers working there included in the first 'Mannheim School' Franz Richter, Johann Stamitz, Ignaz Holzbauer; and in the second 'Mannheim School' Franz Beck, Christian Cannabich, Carl Toeschi, Anton Filtz, Carl Stamitz and Anton Stamitz</i> • <i>Carl Theodor's willingness to allow his musicians to travel and study abroad created ideal conditions for experiment and development to flourish</i> • <i>Whilst it is going too far to credit Mannheim as the birthplace of the classical symphony, many effects developed at Mannheim (including the Mannheim Crescendo, the Skyrocket, the Steamroller, the Grand Pause, the Bebung, the Sigh, the Birdie), found their way into the work of other composers, as did other techniques, such as the independent – and virtuosic – treatment of wind instruments</i> • <i>Other leading composers visited Mannheim and were influenced by the music they heard there. Johann Christian Back visited in 1772 and 1774; Mozart in 1763, 1777 and 1778</i> • <i>Mozart was struck by the Mannheim composers' independent treatment of wind instruments</i> • <i>The Mannheim Rocket (an ascending arpeggio figure) features in the finale of Mozart's Symphony No.40</i> • <i>The Mannheim school played an important role in the development of sonata form</i> • <i>Mannheim composers also inserted a minuet before the finale, creating the four-movement form that became customary in later symphonies</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D2	<p>Nineteenth-century composers of orchestral music were often conscious of a debt to Beethoven. In what way is this evident in the music of <u>any two</u> composers?</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Beethoven's legacy cast a long shadow over the nineteenth-century symphony</i> • <i>The 'Eroica' Symphony (1803/4) set new standards in symphonic scale</i> • <i>The Fifth Symphony new levels of emotional/dramatic intensity and an expanded instrumentarium</i> • <i>The Sixth Symphony a new approach to programmatic/extra-musical considerations</i> • <i>The Ninth Symphony a further expansion of scale and the introduction of voices</i> • <i>The Fifth and Ninth Symphonies provide early examples of cyclic form, with material from earlier movements revisited in the finale of both.</i> • <i>Berlioz experimented further with ideas of cyclic form, expanded instrumental resources and extra-musical narratives in his Symphonie fantastique (1830). This was to have a high degree of influence on composers working in the French tradition, including Saint-Saëns and Franck</i> • <i>German composers found Beethoven's symphonic legacy hard to ignore: Brahms was famously overawed by it; Mahler paid homage in his Second Symphony (1888–94)</i> • <i>Nevertheless, the expanded scale (formally, emotionally, instrumentally) of later nineteenth-century symphonies by composers as diverse as Schumann, Dvořák, Bruckner, Mahler and Brahms can be traced in large part back to Beethoven</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D3	<p>To what extent did opera in the nineteenth century become a vehicle for political and/or philosophical ideas? Illustrate your answer with reference to music by <u>at least two</u> composers.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Nineteenth-century opera moved away from a context of courtly entertainment, to a bourgeois setting in which political and aesthetic issues could be examined</i> • <i>Beethoven's Fidelio addresses some key issues of the Napoleonic era (justice, freedom, political corruption)</i> • <i>Weber's operas grapple directly with matters of German national identity</i> • <i>Later composers use opera to explore political issues of nationhood and national identity. Verdi's support for Vittorio Emanuele and the Italian Risorgimento was voiced clearly in his early operas, particularly Nabucco, Simon Boccanegra, I vespri siciliani and I Lombardi. Wagner expressed nationalist sentiment in Die Meistersinger von Nurnberg and Der Ring des Nibelungen</i> • <i>Wagner's work was transformed by his reading of Schopenhauer's The World as Will and Representation. Schopenhauer's ideas, derived in part from Buddhism, of freeing the self from desires and attachment, led directly to Tristan und Isolde and Parsifal and to a musical language in those works which delays and defers strong points of harmonic closure</i> • <i>Wagner saw his work as the dramatic enactment of a philosophical system mapped out in his theoretical writings, particularly Opera and Drama (1851) and Music of the Future (1860)</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D4	<p>How important is tradition to musical performance? Refer in your answer to any performances of any music that you have heard.</p> <p><i>There is no correct answer to this Question. Candidates are expected to construct an argument based on their own views. They may make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>In many non-Western musical cultures, folk music and jazz, tradition is equivalent with notation as the means of preservation of musical ‘texts’</i> • <i>In early Western music, notation only conveyed some of the information necessary for performance, with tradition supplying the remainder</i> • <i>‘Tradition’ can manifest itself in many unquestioned ways. Universal vibrato in strings playing and singing is one example</i> • <i>Other traditions can relate to customs preserved in performance but not notated in the score, as performance traditions become attached to particular works</i> • <i>The ‘historically informed’ performance practice movement challenges such traditions as a starting point (itself now a ‘tradition’)</i> • <i>The format and etiquettes of concert performances is largely traditional</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D5	<p>‘A society which has become accustomed to expressing itself in 280 characters no longer has the time for pieces of music which last over an hour.’ Do you agree with this view? Illustrate your answer with any musical examples you consider relevant.</p> <p><i>There is no correct answer to this Question. Candidates are expected to construct an argument based on their own views. They may make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The statement refers to social media message length restrictions, and makes an implied connection between social media usage and declining attention spans</i> • <i>Technological/communication changes (and the implied cultural impact of new technologies) are by no means new</i> • <i>Other indices of cultural change might be more useful</i> • <i>Cinema and theatre are thriving, with running times often exceeding those for new music</i> • <i>In popular music, the consumption (and writing) of albums is in decline</i> • <i>Concert/opera attendances however have not altered considerably in recent decades</i> • <i>Many composers are finding ways of engaging with new media/technologies to expand their audience reach</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24