



Cambridge Pre-U

MUSIC (PRINCIPAL)

9800/12

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

May/June 2022

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.

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

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>Describe in detail the various approaches to text setting in Monteverdi's <i>Non havea Febo ancora</i> (1a parte), <i>Amor, dicea</i> (<i>Lamento della ninfa</i>) (2a parte) and <i>Sì tra sdegnosi pianti</i> (3a parte). Illustrate your answer with precise 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 madrigal is described by the composer as being in genere rappresentativo (i.e. composed to be acted as well as sung)</i> • <i>To emphasize the dramatic content, Monteverdi splits Rinuccini's strophic text into three discrete sections. All are sung to basso continuo accompaniment</i> • <i>The first (Non havea Febo ancora), is set for three solo male voices (two tenors and one bass) and establishes the narrative context (the betrayed nymph, distracted, emerging from her home before daybreak); the second (Lamento della ninfa), for solo soprano, voices the anguish of the nymph with accompanimental interjections from the same three male voices; the final section (Sì tra sdegnosi pianti) is set, as is the first, for three solo male voices and summarises the emotional content of the previous material</i> • <i>The text setting throughout Non havea Febo ancora is entirely syllabic. It opens in three-part homophony and the harmonic language for the first 16 bars avoids chromatic complexity. Monteverdi employs some word painting effects: rests and dynamic contrasts for un gran sospir (a great sigh); three-part counterpoint in close imitation, text repetitions and an expanded harmonic palette for sì calpestando fiori, errava hor qua hor là (treading on flowers, she wandered to and fro)</i> • <i>The Lamento della ninfa unfolds over 34 repetitions of an unchanging two-bar descending Phrygian tetrachord instrumental ground bass</i> • <i>In the vocal parts above it, Monteverdi exploits the dramatic possibilities of the form by employing suspensions, syncopations and phrase overlaps. There are many striking uses of unprepared dissonance in the solo soprano line (e.g. on fa che ritorni, tutt' orgoglioso sta and che si se 'l fuggo)</i> • <i>Monteverdi uses the three male vocal parts to comment on and amplify the emotional condition of the nymph. To begin, they interject as a homophonic three-part choir, but after the third instance individual voices imitate and sing in two, three and four-part counterpoint with the solo soprano. The Lamento is sung softly throughout, with one phrase only (no non vo più che i sospiri) marked forte. As with Non havea Febo ancora, the text setting in the Lamento is syllabic throughout</i> • <i>The final section, Sì tra sdegnosi pianti, mirrors the opening in being set for three solo male voices singing mostly in syllabic homophony. There is limited use of melismatic word-painting on voci (voices) and fiamma (flames), and the harmonic language mostly employs root-position diatonic triads</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C1(b)	Either	
C1(b)(i)	<p>Explain the terms ‘Prima prattica’ and ‘Seconda prattica’. 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 terms Prima prattica and Seconda prattica (‘first’ and ‘second practice’) arose during the controversy which played out in theoretical publications by Monteverdi and G.M. Artusi in the early years of the 17th century</i> • <i>The dispute concerned the new style of composition and, in particular, its handling of dissonance</i> • <i>Prima prattica (First Practice) was a term used to describe a style of composing associated with church music (e.g. by Palestrina) and sanctioned by the theories of Zarlino</i> • <i>Seconda prattica (Second Practice) allowed greater compositional freedom in the service of expressing to the fullest possible degree the meaning of vocal texts</i> • <i>Initially this new style originated in the work of composers based at Ferrara, such as Vicentino, and Luzzaschi and continued in the work of composers such as Rore, 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) attacked the elaborate polyphonic style of the sixteenth century</i> • <i>In 1600, Artusi, the leading voice of musical conservatism at the time, published a pamphlet entitled L’Artusi, ovvero delle Imperfettione della moderna musica (Artusi on the Imperfections of Modern Music). The document criticized aspects of Monteverdi’s harmonic and melodic procedures, specifically in the madrigals Anima mia perdona and Cruda Amarilli, as departing from the good precepts of musical practice established by (Artusi’s teacher) Gioseffo Zarlino who, in his treatise Istitutioni harmoniche (1558) had described the practice of Renaissance polyphony as employed by Palestrina and his contemporaries</i> • <i>Monteverdi’s publication, in the fourth book of madrigals, of Anima mia perdona, led to Artusi’s publishing a second treatise in 1603</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>G.C.Monteverdi identified Cipriano De Rore’s later compositional style, with its greater use of transparent, homophonic textures, as the forerunner of the Seconda prattica</i> 	18

Question	Answer	Marks
C1(b)(i)	<ul style="list-style-type: none"> • <i>But, as an example of the complicated involutions of the controversy, Artusi also cited Rore's work, identifying his contrapuntal skill as an example of the superiority of the Prima prattica</i> • <i>The dispute between Artusi and Monteverdi, and the use of the terms Prima prattica and Seconda prattica distils the conflict seen throughout this period between musical conservatism and modernism</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	
	Or	
C1(b)(ii)	<p>Discuss the contribution to the Italian madrigal of this period of <u>any one</u> composer <u>other than</u> Monteverdi.</p> <p><i>This question allows candidates to write about any composer of Italian madrigals 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 in the context of the genre of the Italian madrigal.</i></p>	18

Question	Answer	Marks
C2: Choral Music in the Baroque Period (c.1660–c.1759) Prescribed Work: Bach – St John Passion, BWV245		
C2(a)	<p>What role do the chorale settings play in the <i>St John Passion</i>? Illustrate your answer with detailed references to <u>at least three</u> chorales.</p> <p><i>The Syllabus requires candidates to choose and study five of the 11 chorales occurring in the St John Passion. The precise content of answers will depend on the chorales chosen, but candidates should make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>The chorales function as one of three distinct levels of narrative ‘voice’ operating throughout the St John Passion. (The other two comprise the Biblical text, mostly set in recitative by the (tenor) Evangelist but also with active interpolations from a wider cast of characters and the turba chorus; and contemporary poetry sung as meditative points of dramatic stasis in the arias)</i> • <i>The chorales, with their pre-existing familiar melodies, voice the collective response of the congregation/audience at key moments in the drama</i> • <i>The use of familiar melodic materials refocuses the events of the Biblical narrative in the experienced present of the congregation/audience</i> • <i>It has not been conclusively established whether the composer’s intention was that the chorales should be sung in performance by the congregation/audience</i> • <i>Chorales are also used to articulate points of structural significance</i> • <i>A chorale is used to conclude both Parts One and Two (No.14, Petrus, der nicht denkt zurück and No. 40, Ach Herr, laß dein lieb Engelein)</i> • <i>A chorale (No. 15, Christus, der uns selig macht) begins Part Two</i> • <i>Another (No. 22, Durch dein gefängnis) lies at the structural centre point of the work</i> • <i>Chiastic structures permeate the St John Passion, with chorales articulating those symmetries. Two chorales (No. 28 Er Nahm alles wohl in acht and No. 32 Jesu, der du warest tot) frame the recitatives surrounding the emotional climax of the work (the aria No. 30 Es ist vollbracht)</i> • <i>No. 28 anticipates the impending death of Christ (with some intense chromaticism in the concluding lines (Stirb darauf ohn alles Leid, Und dich nicht betrübe!))</i> • <i>No. 32 meditates on the continuing significance of the death of Christ</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C2(b)	Either	
C2(b)(i)	<p>How did continental European music influence English choral music of the Restoration period? 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>Charles II spent much of his period of exile (1651-1660) in France</i> • <i>After his Restoration (1660) the ‘violin band’ at court was enlarged to 24 players in imitation of the French court’s Vingt-quatre violons du Roi (‘The King’s 24 violins’)</i> • <i>English composers were encouraged to write for the new ensemble, which in the early 1660s began playing for services in the Chapel Royal</i> • <i>According to Thomas Tudway, Charles “ordered the composers of his chapel to add symphonies etc. with instruments to their anthems”</i> • <i>The earliest surviving example of a composer responding to this is Henry Cooke’s music for the coronation, including his anthems Behold, O God our defender and The king shall rejoice</i> • <i>More influential was Cooke’s contemporary, Matthew Locke</i> • <i>Locke’s O be joyful in the Lord is scored for three solo voices, four-part choir and four-part string orchestra. It opens with an introductory ‘symphony’ for strings</i> • <i>All the composers associated with the Chapel Royal composed Verse Anthems, in many cases with strings employed. Chief among the composers of this repertoire were Humfrey, Blow and Purcell</i> • <i>Purcell composed nearly 70 Verse Anthems, 27 of which employ string instruments</i> • <i>The culture of writing church music with string accompaniment survived the reign of James II but came to an end in 1689 when William and Mary banned instruments other than the organ from Chapel Royal services</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
	Or	
C2(b)(ii)	<p>Describe the development of the cantata in Germany during the period. 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 genesis and development of the German cantata is complex</i> • <i>Partly its origins derive from the early 17th-century chorale motet</i> • <i>Equally, the Italian repertoire of cantatas and oratorios based on biblical texts is significant</i> • <i>In the Lutheran tradition, biblical texts required exegesis. The incorporation of newly-written religious poetry addressed this need, with the settings often adopting Italianate aria forms</i> • <i>Between 1695 and 1742 the theologian Erdmann Neumeister [given as Umeister in the Teacher Guide] published nine cycles of cantata texts for every Sunday of the church year</i> • <i>These initially mixed biblical verses with original poetry; a second cycle consisted only of poetry, divided into sections for recitative and aria setting. A combination of the two approaches established the model for the standard 18th-century cantata text</i> • <i>A significant sub-genre is the chorale cantata, which took the text and melody of a Lutheran chorale as the basis for an entire composition, often using the melodic materials of the chorale tune as a motivic basis for much of the music</i> • <i>Among the earliest composers of German cantatas was Sebastian Knüpfer, whose cantatas based on chorales established the tradition in which Bach worked</i> • <i>Johann Schelle, a predecessor of Bach's at the St Thomas Church in Leipzig, also made an important contribution to the development of the chorale-based cantata</i> • <i>Schelle's successor at St Thomas's, Johann Kuhnau, composed more than 70 cantatas</i> • <i>Georg Böhm, organist of the Johanneskirche in Lüneburg, composed cantatas based on chorales</i> • <i>Friedrich Zachow, organist of the Marienkirche in Halle, composed many cantatas (30 survive) employing soloists, choir and instruments</i> • <i>The sacred concertos of Dietrich Buxtehude with their German texts, multi-movement forms, aria-like solos, settings of devotional poetry and use of chorales are related to cantatas but, crucially, were never designated as such</i> • <i>Johann Philipp Krieger composed approximately 2000 cantatas based on the Neumeister model, of which 74 survive</i> • <i>Johann Heinichen composed sacred and secular cantatas for the Electoral court at Dresden</i> • <i>Christoph Graupner composed more than 1400 cantatas, mostly for the court chapel in Darmstadt</i> • <i>Johann Fasch composed 12 complete cantata cycles; Gottfried Stölzel composed cantatas for the court chapel at Saxe-Gotha</i> 	18

Question	Answer	Marks
C2(b)(ii)	<ul style="list-style-type: none">• <i>Telemann composed four complete cantata cycles, most of them for solo voice, solo instrument and continuo</i>• <i>JS Bach composed both secular and sacred cantatas, including three complete cycles for the Thomaskirche in Leipzig</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C3: Nationalism in the Twentieth Century (c. 1914–c. 1965) Prescribed Work: Copland – <i>Appalachian Spring</i> Suite for full orchestra		
C3(a)	<p>What variation techniques does Copland use in his treatment of the Shaker melody ‘Simple Gifts’ in <i>Appalachian Spring</i>?</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Copland subjects the melody (fig. 55) to a series of variations in which the following techniques are employed:</i> <ul style="list-style-type: none"> – <i>Transposition</i> – <i>Contrapuntal elaboration (including canon)</i> – <i>Tempo changes</i> – <i>Reharmonization</i> – <i>Changes of instrumental timbre</i> • <i>Variation 1 (fig. 57) increases the tempo and moves the melody to a solo oboe, now heard in Gb major. Muted trumpets take up the root/fifth accompaniment and the melody is harmonized in parallel 10ths by a bassoon playing in its high register. The full wind section and two horns are introduced for the second half of the melody (fig. 58)</i> • <i>For Variation 2 (fig. 59), Copland states the melody with doubled time values on solo trombone doubled by viola. All of the accompanying materials are placed above the melody in register and feature an ostinato figure in the harp which uses the anapaest rhythm of the theme at its original tempo</i> • <i>At fig. 60 this melody is worked in canon at the 8ve (horns and first violins entering one bar later). There is the suggestion of a third part to the canon when, two bars later, the celli and basses enter with a fragment of the opening of the melody in what is heard as rhythmic augmentation. With the introduction of the canon, the anapaest ostinato is taken up also by flutes, clarinets and piano</i> • <i>Another short (six-bar) coda follows this (again, deriving from the materials of the melody). The music shifts key again for the third variation (fig.62) which is in C major</i> • <i>This restores the tempo of the first variation and presents the theme as a quasi-fanfare on unison trumpets, with a simple accompaniment (mostly in shared rhythm) on unison trombones. This is punctuated by rapid, contrary motion scale figurations played by first violins and violas. As in the first variation, Copland thickens the orchestration for the second half of the melody; here, it is by the use of horns, clarinets and oboe. The melody is also simplified for its final eight bars</i> • <i>This is followed by a 16-bar coda in which the opening of the melody is used as a counterpoint to its second half. This is stated by the wind instruments, now with new, slow-moving harmony (derived from descending triadic shapes) in the celli and basses</i> • <i>The final (fourth) variation (fig. 65) is a statement for full orchestra in halved time values of the opening half of the melody. This combines the ‘fanfare’ harmonisation with the slow-moving triadic bass of the preceding 16-bars, with timpani playing the bass line along with the lower strings, trombones and bassoons</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
C3(b)	Either	
C3(b)(i)	<p>Discuss the twentieth-century British operatic revival. 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>In the early years of the twentieth century, opera did not feature significantly in the work of the leading British composers, and few works from the period have entered the repertoire</i> • <i>Elgar, who composed little for the stage, began work in 1932 for an opera (The Spanish Lady) which never got beyond the sketching stage. Delius composed four operas which achieved very limited success in Britain. Ethyl Smyth is remembered for The Wreckers (1906) which premiered in Leipzig but secured only a handful of London performances. Rutland Boughton, between 1909 and 1945, composed five music dramas based on Arthurian legends and attempted to establish an ‘English Bayreuth’ at Glastonbury</i> • <i>Holst composed four one-act and chamber operas (At the Boar’s Head, The Perfect Fool, Savitri and The Wandering Scholar). Vaughan Williams composed five (Hugh the Drover, The Pilgrim’s Progress, The Poisoned Kiss, Riders to the Sea and Sir John in Love), but for neither men was opera central to their output</i> • <i>The situation changed dramatically in 1945 with the first performance in Sadler’s Wells theatre of Benjamin Britten’s Peter Grimes which achieved unprecedented critical and popular success. Peter Grimes launched Britten’s career as the most successful British operatic composer of the twentieth century. It has since been established internationally as a staple of the operatic repertoire</i> • <i>Britten composed two further full-scale operas (Billy Budd and Gloriana) and 13 chamber operas, many of which were composed for the English Opera Group which Britten founded in 1947 and which, from 1948, was based at the Aldeburgh Festival</i> • <i>Lennox Berkeley’s one-act comic opera A Dinner Engagement was composed for the English Opera Group and premiered in Aldeburgh</i> • <i>Michael Tippett composed a ballad opera in 1934 (Robin Hood) which he later withdrew. The Midsummer Marriage (1946-52), to a libretto by the composer, with its imaginative world drawing upon The Magic Flute, T.S. Eliot’s The Wasteland and the psychoanalytic ideas of Carl Jung, established a distinct voice in post-war British opera. The music of his next opera, King Priam (1958-61), reflected a stylistic shift towards a more gritty, non-diatonic idiom</i> • <i>William Walton’s Troilus and Cressida (premiered in Covent Garden in 1954) achieved only limited success, part of its failure being attributed by its composer to a conservative, ‘Pucciniesque’ idiom out of keeping with the tastes of the time</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
	Or	
C3(b)(ii)	<p>Discuss the emergence of a distinct school of twentieth-century American modernism. Illustrate your answer with reference to the music of at least <u>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 father-figure of American modernism is Charles Ives, to whom musicians working in the decades following his retirement as a composer owe a significant debt</i> • <i>Charles Ruggles was a friend of Ives and of Edgard Varèse. Ruggles adopted an uncompromisingly atonal idiom and experimented with twelve-tone techniques. He left a catalogue of only ten pieces, of which the best known is the orchestral work Sun-Treader (1926-31)</i> • <i>Edgard Varèse was French but spent most of his working life in the USA. His approach to rhythm, use of electronic sounds, incorporation of urban and industrial sounds, attempts to find musical analogues for scientific principles and experimental approaches to timbre and instrumentation made a significant impact on much experimental American music of the period. His major works include Hyperprism (1923), Octandre (1924), Intégrales (1925), Amériques (1926), Arcana (1927) Ionisation (1933) and Ecuatorial (1934)</i> • <i>Aaron Copland's dissonant early music inclined towards modernism. After the change in his idiom ushered in by El Salon Mexico (1937) he can not be considered a member of this school of composition</i> • <i>Roger Sessions moved from writing neo-classical music influenced by Stravinsky to a more dissonant later idiom, characterized towards the end of his career with experiments with serial techniques. Sessions was an influential teacher whose students include Milton Babbitt and Conlon Nancarrow</i> • <i>Henry Cowell's early music placed him at the vanguard of American ultra-modernism with its use of polytonality, tone clusters (in his piano music sometimes directed to be played with the forearm), atonality, 'dissonant counterpoint' and unusual instrumental effects. He established the New Music Quarterly to publish and promote his own music and that of other modernists. Cowell composed extensively for the piano, as well as writing 21 symphonies</i> • <i>George Antheil travelled, studied and composed in Berlin and Paris, where his provocative music and performance style gained him a high degree of notoriety. His Ballet mécanique (1924) for eight pianos, player piano, four xylophones, electric bells, propellers, tam-tam, four bass drums and siren caused a scandal at its first performance in Paris in 1926</i> • <i>Harry Partch experimented with microtones (devising a scale which divided the octave into 43 steps) and sought to align his work with non-Western philosophies</i> • <i>Elliot Carter's later style (from the mid-40s on) explored complex polyrhythms and pitch relationships. His work in the 1950s explored various solutions to problems of structure, technique and the relationship between instruments</i> 	18

Question	Answer	Marks
C3(b)(ii)	<ul style="list-style-type: none"> • <i>John Cage, a pupil of Henry Cowell and Arnold Schoenberg, under Varèse's influence turned increasingly toward writing for percussion or for prepared piano. His incorporation of aleatoric processes derived in part from his studies of oriental philosophy. Cage's notoriety as a not-wholly-serious innovator brought him much notoriety from the mid-60 onwards</i> • <i>Milton Babbitt, a Sessions pupil, took Schoenberg's 12-tone system to the logical next step of total serialism, with rhythm, timbre and dynamic choices also subject to pre-determined processes. From the late 50s, he experimented with electronically generated sounds, producing, in Composition for Synthesiser (1961), the first piece of completely synthesised music</i> • <i>Morton Feldman, like Cage, used aleatoric elements and experimental notations (including graphic scores) in his music</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C4: George Gershwin and the Great American Songbook (c.1918–c.1965) Prescribed Work: Gershwin – <i>Rhapsody in Blue</i>		
C4(a)	<p>Describe in detail the orchestration of <i>Rhapsody in Blue</i>. Illustrate your answer with precise 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 orchestration of Rhapsody in Blue was scored by Ferde Grofé, who also arranged the music for its original version for the Paul Whiteman jazz band. Grofé retained many of the features of the original instrumentation in his version for symphony orchestra</i> • <i>Much of the writing for instruments retains the jazz colour of the work's origins</i> • <i>This is also reflected in the incorporation of a number of 'jazz' instruments (three saxophones, drum kit doubling orchestral percussion, banjo) into what is otherwise a 'standard' symphony orchestra: double wind (plus bass clarinet), standard brass (but with three horns not the usual four), timps plus strings</i> • <i>The opening clarinet trill/glissando is a gesture so original and so characteristic as to have become one of the most quintessentially 'American' moments in all twentieth-century American music</i> • <i>Grofé takes pains to colour repeating figures with a changing instrumental palette. This is seen in examples such as:</i> <ul style="list-style-type: none"> – <i>b.5-10, where the rising triadic accompanimental figure is scored slightly differently for each of the three iterations</i> – <i>b.11ff where trombone 1 is added to double the melody a bar after all the other doubling instruments</i> – <i>b.23 where, in an otherwise full texture, the tuba is withheld until the final cadence</i> – <i>b.236 with the addition of bassoon 2</i> – <i>b.429 tuba added to horn 2/ trombone 1 melody after four bars</i> • <i>There are some subtle orchestration details, such as:</i> <ul style="list-style-type: none"> – <i>b.6/8/10 where a muted trumpet punctuates the upper (accented) note of the clarinet trill</i> – <i>second clarinet used alone amongst the winds to blend with soft-voiced brass chording (b.18/19)</i> – <i>second violins used alone (b.41ff)</i> – <i>b.72 where horn 3 is given the melodic line, horns 1 & 2 being employed in an accompanimental role</i> – <i>b.72 where trumpets 2 & 3 are voiced above trumpet 1</i> – <i>solo desks of first violins specified (b.158ff)</i> • <i>Some unusual instrumental techniques are employed, such as:</i> <ul style="list-style-type: none"> – <i>the opening clarinet glissando, as well as later glissandi (bb.94, 98)</i> – <i>flutter tonguing in the trumpets (b.89ff)</i> – <i>flutter tonguing in the horns (b.459/60)</i> – <i>'slap tongue' for oboe/alto sax (b.99)</i> – <i>slap pizz. in the lower strings (b.91ff)</i> – <i>wha wha mutes for trumpet (b.16ff) and trombone (b.132-135)</i> – <i>drummer directed to play 'on shell' (b.138ff)</i> 	18

Question	Answer	Marks
C4(a)	<ul style="list-style-type: none"> • <i>Grofé also is careful throughout to foreground the solo piano part by controlling dynamic level/texture in the orchestration (e.g. subito pp b.161, removing brass b.498ff)</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	
C4(b)	Either	
C4(b)(i)	<p>Discuss the impact of the recording industry on American popular song during the period. Refer in your answer to 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"> • The advent of sound recording in the early part of the twentieth century was initially perceived as a threat to ‘Tin Pan Alley’ and its sales of printed sheet music of popular songs • Phonograph recordings and the commercial activities of the record companies transformed the composition, distribution and consumption of American popular music • The maximum duration of a single side of a 10” 78rpm record came to determine the length of a song • In the 1930s sales of sound recordings overtook sales of printed music • Some composers were quick to recognise the potential of the new medium • Hoagy Carmichael was among the first to exploit commercial recordings as a composer-performer • The adaptation and arrangement of popular songs by commercial singers and jazz musicians was closely linked to the activities of the record companies, and did much to grow the popularity of the repertoire • The establishment of a ‘canon’ of Great American Songs was helped immeasurably by the Verve record label which, between 1956 and 1964 produced a series of ‘songbook’ albums, arranged by leading arrangers (including Nelson Riddle, Duke Ellington, Billy May), of Ella Fitzgerald singing the works of many of the principal composers of the genre, including: <ul style="list-style-type: none"> – Cole Porter (1956) – Rogers & Hart (1956) – Duke Ellington (1957) – Irving Berlin (1958) – George and Ira Gershwin (1959) – Harold Arlen (1961) – Jerome Kern (1963) – Johnny Mercer (1964) <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	18

Question	Answer	Marks
	Or	
C4(b)(ii)	<p>Discuss the working relationships between composers and lyricists during the era of the Great American Songbook. 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"> • In the early years of Tin Pan Alley, composers and lyricists were employed as staff members at publishing houses, which typically operated something akin to a factory process • Many composer/lyricist partnerships were born out of early experiences on Tin Pan Alley and then cemented due to the needs of Broadway theatre, for which all the numbers in a musical production would be penned by the same writing team • The standard Tin Pan Alley working practice was for composers to write the melodies first, the lyricist setting words to the completed music • This was the manner in which the Gershwins worked, George composing the melodies first (he once told the conductor André Kostelanetz “I write 13 songs a day to get the bad ones out of my system”) and Ira working up the lyrics to fit the tune • Some lyricists (e.g. Johnny Mercer) also worked occasionally as composers • Some composers adapted their working practice to suit the preferences of their lyricists • Richard Rogers composed melodies first for Lorenz Hart (who spoke of then looking for “a euphonic set of words to fit it”), but Oscar Hammerstein, working with the same composer, wrote lyrics first, often to the scansion of a ‘dummy’ melody • The Rogers and Hart partnership ended due to the declining emotional and psychological state of Lorenz Hart, a condition widely held to be reflected in some of his lyrics • Often the lyrics would be subjected to multiple revisions and adaptations once completed. “Blue Moon” was the fourth set of lyrics Lorenz Hart wrote for Rogers’s melody • Some composers wrote their own lyrics. The leading musicians working in this manner were Cole Porter and Irving Berlin • Cole Porter would begin with the song title, always chosen to fit the plot situation of the show he was working on. Next came the melody and later the words. He would often begin with the last line and work backwards, always with a small reference library and rhyming dictionary to hand <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

Question	Answer	Marks
D1	<p>What role did composers working in Milan play in 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>Lombardy was renowned throughout Europe in the mid-eighteenth century as a centre of musical, and particularly instrumental musical excellence</i> • <i>The contemporary musical scene in Milan was closely linked with that of Vienna, largely due to the presence of Giovanni Battista Sammartini, whose music was admired and patronised by much of the leading Viennese nobility</i> • <i>Sammartini was maestro di cappella in several Milanese churches and took a leading role in the city's musical life</i> • <i>The culture of performing opera overtures as stand-alone concert works probably began in Milan</i> • <i>Movements of two Sammartini symphonies appear as 'Introduzioni' to Acts 2 and 3 of his opera Memet, the overture of which began to be performed as an independent 'symphony'</i> • <i>Sammartini's instrumental music began to develop harmonic and thematic relationships which clearly indicate the incipient classical style</i> • <i>Antonio Brioschi also produced instrumental music which served similar dual purposes, writing 'symphonies' which were performed both independently and as overtures to larger-scale choral and orchestral works</i> • <i>Niccolò Jommelli was another influential Milanese composer, whose opera sinfonia of the 1740s were known and performed throughout Europe</i> • <i>Sammartini was first identified as a probable influence on Haydn in the early 1780s, with musicians noting affinities between the two composers in matters of structure, rhythm and even musical humour</i> • <i>Johann Christian Bach was in Milan from 1757 to 1762. His style was influenced by Sammartini and the Milanese symphonists, and this in turn had some influence on Mozart's style</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	21

Question	Answer	Marks
D2	<p>In what ways did nineteenth-century composers use orchestral music to express nationalist sentiments? 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>Nineteenth-century nationalism in Germany and Italy chiefly concerned itself with the question of unification, a complex historico-political agenda often articulated through the medium of opera</i> • <i>Robert Schumann’s Third Symphony, known as the Rhenish, was inspired by a trip to the Rhineland in Germany, and incorporates, in its second movement, a traditional German folkdance idiom</i> • <i>For many smaller nations subject to occupation or cultural repression, nationalism was a matter of the assertion of a distinct cultural identity</i> • <i>This was also the case in Russia, which throughout the nineteenth century sought to assert a cultural identity independent from Western (and principally French) influence</i> • <i>Nationalism was a movement of common people against elites, one which favoured vernacular languages over the languages of a dominant foreign power</i> • <i>Composers looked for inspiration to the musical culture of ordinary people, incorporating traditional songs, dances and rhythms into their music to express nationalist sentiment.</i> • <i>In Czech music, the foundation of the nationalist movement was established by Smetana, whose symphonic cycle <i>Má vlast</i> (‘My Homeland’) incorporates folk idioms to portray the landscape, legends and history of his country</i> • <i>A generation later, Antonin Dvořák’s music (particularly in the Slavonic Dances, but also in many of the symphonies) employed many of the rhythms of traditional Moravian and Bohemian folk dances</i> • <i>Some of Janáček’s early music falls within the period, including his Lachian Dances (1888)</i> • <i>In Russia, Mikhail Glinka is the founding-father of the nationalist school. Following his lead, ‘The Mighty Five’ (Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin) all composed music which drew upon Russian history, myths and legends, and sought out musical influences and materials from across the full expanse of the Russian empire</i> • <i>In Scandinavia, both Grieg (in Norway) and Sibelius (in Finland) advanced the nationalist cause immeasurably through their music. Sibelius’s <i>Finlandia</i> (1899) became an important focal-point in his nation’s struggle towards political independence from Russia</i> • <i>Some of the early works of Alfvén and Stenhammer, both Swedish nationalist composers, fall within the period</i> • <i>Other important figures are the Danish Niels Gade and the Norway’s Johan Svendsen, whose four Norwegian Rhapsodies (1876-7) are based upon traditional melodies</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D3	<p>Wagner believed that in his music dramas he had created a new art form. What factors may have led him to this view?</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Between 1849 and 1852 Wagner articulated in his theoretical/polemical writings his vision of the future of opera</i> • <i>He envisaged a Gesamtkunstwerk (total work of art) in which poetry, music, song, dance, the visual arts and stagecraft would be unified</i> • <i>This new form, in his view, would regain its rightful, pre-eminent place in society and by so doing, transform it</i> • <i>Opera of the future, in Wagner's view:</i> <ul style="list-style-type: none"> – <i>would be through-composed, imitating the continuity of real life</i> – <i>would employ settings from myths and legends, chosen as universal archetypes</i> – <i>would be symphonic, Beethovenian, and would employ Grundthemen (or Leitmotifs) to represent places, people, objects, concepts, states of mind, natural forces</i> – <i>would have its music serve the drama to unfold as articulately as possible the psychological motivations of the characters</i> • <i>Through force of personality and the help of an admiring wealthy patron in Ludwig II of Bavaria, Wagner largely realised these ambitions in the first part of the Ring Cycle</i> • <i>In his later music dramas under the influence of Schopenhauer he moved towards a belief in the pre-eminence of music over the other art forms</i> • <i>His music, libretti, and festival opera house and company in Bayreuth were all put at the service of his earlier-stated theory of opera</i> • <i>Wagner's influence upon wider European culture was incalculable</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D4	<p>‘An understanding of Western staff notation is no longer as important for musicians as it once was.’ Do you agree with this view?</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>Knowledge of Western notation is required to engage with the musical texts of the past and, for many, constitutes a fundamental component of musical literacy</i> • <i>The majority of new music composed for live performance is fully notated, and the system has proved itself very adaptable to the needs and requirements of contemporary composers and performers</i> • <i>However, a growing number of commercial and film music composers work (and have worked) successfully with no knowledge of notation (the list includes Danny Elfman, Hans Zimmer, Irving Berlin, Lionel Bart and Jerry Herman)</i> • <i>Although in all those cases the composers worked with assistants who were able to transcribe their ideas</i> • <i>Some composers have devised their own notation systems to free themselves from the constraints of staff notation</i> • <i>Technology (e.g. MIDI) is creating a different kind of musical literacy</i> • <i>In improvised and non-classical contexts, it is common for very successful musicians to have no working knowledge of notation</i> • <i>Some would argue that the Western emphasis on learning to ‘decode’ the texts of the past works as an impediment to improvisational freedom</i> • <i>The questions of how, when and if to introduce notation are much debated in music education circles, with some examination boards making it possible to attain the highest grades in music examinations with no knowledge of notation</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	24

Question	Answer	Marks
D5	<p>How far is it true to say that the music industry has a diversity issue? Illustrate your answer with reference to any music you have experienced during the course.</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>For many minority ethnic communities, music, is a powerful expression of cultural identity</i> • <i>In the worlds of jazz, popular and commercial music this is particularly the case, at least at the level of the performers and originators of the music</i> • <i>The industry though is still owned and managed by large corporate interests in which full representation of those minority identities is absent</i> • <i>In the classical music world, issues of diversity have been thrown into perspective by new approaches to gender equality, with institutions such as the BBC Proms committing to 50/50 gender balance in all new commissions</i> • <i>In terms of equality for black and minority ethnic classical musicians, things are moving more slowly, with lack of diversity in the classical music world being a much-discussed issue</i> • <i>The ‘decolonise the curriculum’ movement in higher education has chiefly turned its attention to broadening reading lists and humanities curricula</i> • <i>The argument for dismantling structural racism in cultural institutions and the need to increase diversity across all branches of society has become a mainstream preoccupation</i> • <i>The classical music profession, its administrative mechanisms and their ‘gatekeeper’ institutions, such as music conservatoires and university departments, are some distance from becoming communities which, in their diversity, truthfully reflect society</i> • <i>They would argue that they merely work with the applications they receive, and that much more work needs to go into grassroots community education projects</i> • <i>The Chineke! Foundation was created in 2015 to provide career opportunities for Black and Minority Ethnic classical musicians. It has been described by conductor Simon Rattle as “not only an exciting idea but a profoundly necessary one”</i> • <i>Advocates of the decolonisation movement would argue that there is a need for musicians of organisations like Chineke! to see themselves reflected in concert programming</i> • <i>Composers such as Samuel Coleridge-Taylor, Florence Price, William Grant Still, Errollyn Wallen and Eleanor Alberga are beginning to appear more frequently on broadcast schedules and concert programmes, but the rate of cultural change is slow</i> 	24

Question	Answer	Marks
D5	<ul style="list-style-type: none"><li data-bbox="316 253 1313 454">• <i>Some candidates may interpret the word 'diversity' in terms that do not relate to ethnic or gender issues but to other matters (e.g. to the diversity of styles – 'classical', popular, non-European – prevalent within the contemporary music industry). Any such alternatives should be accepted, provided that they come within the normal range of definitions of the word 'diversity'.</i> <p data-bbox="316 488 1217 517"><i>Valid and relevant observations not listed above should be rewarded.</i></p>	