



Cambridge Pre-U

MUSIC (PRINCIPAL)

9800/12

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

May/June 2023

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.

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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.

Question	Answer	Marks
Section C		
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 various approaches to text setting in <i>Altri canti di Marte (Prima parte)</i> and <i>Due belli occhi fur l’armi (Seconda parte)</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>Monteverdi’s setting of Marino’s sonnet begins the second section (the Canti Amorosi) of the Eighth Book of Madrigals. The text juxtaposes opposing imagery of love and war in conventionally ‘Petrarchian’ antithesis. Monteverdi sets the Octave and the Sestet separately to compose a ‘double madrigal’</i> • <i>The opening line of the sonnet, Altri canti di Marte e di sua schiera (Let others sing of Mars and his brigade), is given a declamatory, homophonic treatment, sung to one repeated G major chord. The setting is syllabic, with no repetition of the text</i> • <i>This is followed immediately by the second line, gl’arditi assalti e l’honorate imprese (the bold assaults...), for which the six voices begin a 21-bar passage of quasi-martial, imitative, triadic fanfare figures, during which the single line of text is repeated many times. Much as it contrasts with the opening, it retains the same slow harmonic rhythm and syllabic treatment of the text</i> • <i>This pattern (of contrasting textural devices) for each line of the sonnet continues</i> • <i>The first piece of florid melismatic setting arrives for the second half of the Octave of the sonnet, lo canto, Amor, di questa tua guerriera (I sing, Love, of your warriors). Specifically, the word canto (sing) is given extended melismatic treatment</i> • <i>Monteverdi generates a complex texture in the passage which follows, with the long melisma idea on io canto treated imitatively in the three lower voices while above them the three upper parts treat the next line of the text with independent points of imitation and a long chain of suspensions for mortali offese (mortal injuries). The musical materials of the upper voices are then given extended imitative treatment in all six parts</i> • <i>For the penultimate line of the Octave, come un guardo mi vines, un crin mi prese (how a look has vanquished me, a tress ensnared), much use of imitation and text repetition is employed. For prese (ensnared), Monteverdi uses chains of suspensions between voices, and double suspensions between pairs of voices</i> • <i>The final line of the Prima parte reprises the homophonic, declamatory style of the opening</i> • <i>The Seconda parte begins with pairs of voices treating the opening line with a florid, extended melisma on the first syllable of l’armi (weapons). This opening section unfolds over successive reiterations of a ground bass, with the vocal texture used in imitative, antiphonal groupings of limited numbers of voices, sometimes mixing separate lines of the text simultaneously</i> 	

Question	Answer	Marks
C1(a)	<ul style="list-style-type: none"> • <i>All six voices sing together for the first time in b.30 for the final two lines of this half of the Sestet, l'anima afflitta (the afflicted soul), in a striking homophonic juxtaposition of parallel first inversion triads</i> • <i>The final direct address to the beloved, Tu perlo cui valor la palma e'l vanto (You, by whose valour, the palm and the glory), begins as an extended bass solo which sets the remaining three lines of the sonnet</i> • <i>This passage is largely syllabic with no text repetition, until the arrival of the phrase dà vita al canto (give life to my song), which is repeated three times with increasingly lengthy and florid melismas for the word canto (song)</i> • <i>This solo then becomes the bass line for a six-voice treatment of the same three lines</i> • <i>This begins with a homophonic, syllabic setting, followed by a closing passage of complex imitative treatment of the decorative melisma for the phrase dà vita al canto.</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C1(b)(i)	<p>Either</p> <p>In what ways did chromaticism become important to composers of Italian madrigals in the late 16th and early 17th centuries? Illustrate your answer with detailed reference to the madrigals 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>Composers of secular music in the second half of the 16th century turned their attention increasingly towards finding detailed musical means to express the meaning of texts</i> • <i>An expanded chromatic vocabulary with freer treatment of dissonance became a significant component of the new style (later to be known as the Seconda prattica)</i> • <i>Music theorists of the period were divided between the conservative (typified by Zarlino) and the progressive (typified by Vicentino), who sought to free theory from its adherence to the strict practice of church music</i> • <i>Vicentino, in his 1555 treatise L'Antica musica ridotta alla moderna prattica (Ancient Music adapted to Modern Practice) proposed a theoretical context for the complex chromaticism present in his music, and developed a keyboard instrument, the Archicembalo, capable of playing in any key</i> • <i>The conflict between conservative and progressive tendencies reached a flash point in the Artusi/Monteverdi controversy</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>Use of chromaticism became particularly associated with text references to anguish, suffering and pain</i> • <i>An early example is found in the work of Jacques Arcadelt, who in his First Book of Madrigals (1539), uses chromaticism to colour specific words in the text ('dying', 'weeping,' 'alas' etc.)</i> • <i>Other examples may be found in the work of de Rore, de Monte, Marenzio, Monteverdi, Agostini, Luzzaschi</i> • <i>Perhaps the most extreme experimenter in chromaticism was Carlo Gesualdo</i> • <i>Gesualdo's fifth and sixth books of Madrigals contain some of his most intensely chromatic music. Moro, lasso, al mio duolo opens with some startling false relations and contains some striking chromatic dissonances, offset by passages of counterbalancing diatonicism</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C1(b)(ii)	<p>or</p> <p>How did composers of late sixteenth and early seventeenth-century English madrigals achieve variety of texture in their work? Refer in your answer to specific madrigals by <u>at least two</u> composers.</p> <p><i>Candidates' responses will differ according to which madrigals 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>English madrigals were customarily composed for consorts of three, four, five or six voices. There are also a number of Canzonets for two voices</i> • <i>In five and six-part madrigals, antiphonal contrast between smaller groupings is common</i> • <i>Contrast between homophonic and polyphonic textures is a feature of many madrigals</i> • <i>This is often employed in direct response to the text, sometimes for a single word</i> • <i>Some madrigals contrast a single voice with a larger group</i> • <i>There are also textures reminiscent of accompanied monody in the lute song tradition</i> • <i>One recurring device is to open a declamatory homophonic passage for all voices followed by more complex imitative polyphony</i> • <i>Another is to open with a single voice before introducing the remaining parts in homophony</i> • <i>Many composers of madrigals served musical apprenticeships in Cathedrals and collegiate chapels, during which their training would have been in the strict sixteenth-century polyphonic style</i> • <i>A full range of polyphonic techniques is present in the repertoire, including</i> <ul style="list-style-type: none"> – <i>paired imitation</i> – <i>stretto</i> – <i>inversion</i> – <i>double counterpoint</i> – <i>chains of suspensions and double suspensions</i> – <i>cantus firmus techniques</i> • <i>Often, imitative textures are employed for specific word painting purposes</i> • <i>Contrasting rhythmic schemes add to the textural density</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C2	<p>Choral Music in the Baroque Period (c.1660–c.1759) Prescribed Work: Bach – <i>St John Passion</i>, BWV245</p>	
C2(a)	<p>Describe in detail the structure of the opening movement ('Herr, unser Herrscher') of the <i>St. John Passion</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>The movement is structured in a Da Capo ABA form</i> • <i>The 'A' section is itself a ternary form (the movement is an example of nested, or compound ternary), beginning with an 18-bar orchestral introduction, in which several of the principal thematic ideas are presented. These are:</i> <ul style="list-style-type: none"> – <i>A pulsing pedal bass</i> – <i>Double neighbour semiquaver string figures in parallel thirds</i> – <i>Chains of suspensions in the winds</i> • <i>Once established, these instrumental roles are maintained for the first 32 bars</i> • <i>G minor is established as the tonal centre, but with much chromatic decoration</i> • <i>The slow harmonic rhythm moves on the minim or the semibreve beat</i> • <i>The entry of the chorus in b.19 introduces a new idea (two bars of declamatory, syllabic homophony) sung over a reprise of the opening instrumental music</i> • <i>Immediately following, the upper three chorus parts join the instruments, largely doubling the semiquaver figurations in long melismatic phrases, deriving from but extending the music of the introduction</i> • <i>The first 18 bars of the chorus's music unfold over long tonic and dominant pedals in G minor</i> • <i>A secondary idea is introduced in b.33: the voices begin a series of close imitative entries (in stretto); the bass pedal now exploiting the double neighbour semiquaver idea, the upper strings and wind parts now simplified to a homophonic texture. The harmonic rhythm here moves on the crotchet beat</i> • <i>A reprise of the chorus's opening declamatory music occurs from b.40, the music shifted forward by one beat</i> • <i>New points of imitation are introduced in this section</i> • <i>The 'B' section begins in b.58, adapting the stretto imitation of the 'nested' 'B' section, now heard in Eb major</i> • <i>A new point of imitation is introduced at the arrival back in G minor at b.66. Here, for the first time, the wind instruments are given the parallel motion double neighbour semiquaver figure</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C2(b)(i)	<p>Either</p> <p>Discuss the significance of the Lutheran Chorale to German composers of baroque choral music. 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>Lutheran Chorales are German congregational hymns which provided the raw materials for a variety of compositional forms</i> • <i>Composers such as Franck, Hassler, Praetorius and Schein were writing collections of elaborate four-part chorale motets from the early 17th century</i> • <i>This form remained a part of German sacred choral music through to the late Baroque (reaching its high point in the motets of J.S. Bach)</i> • <i>The chorale motet was an important factor in the development of the cantata, which emerged in the late 17th and early 18th century largely as a result of the activities of the theologian and pastor Erdmann Neumeister</i> • <i>Early composers of sacred cantatas based on chorales included Sebastian Knüpfer (a predecessor of Bach's at St. Thomas's Church, Leipzig), Johann Schelle and Georg Böhm</i> • <i>Buxtehude composed 'sacred concertos', in effect cantatas, for voices and instruments and often based upon chorale texts, with the chorale melodies used as a cantus firmus</i> • <i>J.S. Bach and Telemann wrote complete cycles of cantatas</i> • <i>The chorale cantata 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>Chorales also featured prominently in Passions, e.g. by J.S. Bach and Telemann</i> • <i>Passions have their origins in oratorio passions, in which chorales were used to emphasise the contemporary relevance of the biblical narrative by rooting it in communal musical experience</i> • <i>Composers of Passion settings include Schütz, Selle, Sebastiani (who uses recurring chorales as a unifying device), Flor, Funcke, Kuhnau, Böhm, Keiser, Telemann, Fasch, Graun</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C2(b)(ii)	<p>Or</p> <p>Assess the contribution of French composers to choral music in the Baroque. Refer in your answer 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>An important contributory factor to the development of French baroque choral music was the enthusiastic patronage of Louis XIV, whose court was based initially (from 1643) at the Louvre palace, but (from 1682) at Versailles</i> • <i>In 1663 Henry Du Mont was appointed sous-maître at the Chapelle Royale</i> • <i>Du Mont composed 20 grands motets during his tenure at the Chapelle Royale</i> • <i>The grand motet was scored for a petit choeur (of five solo voices), a grand choeur (also in five parts), accompanied by a five-part string ensemble and continuo. The strings would play introductory ‘symphonies’ and interludes</i> • <i>Du Mont’s colleague, Pierre Robert, composed 25 grands motets; Jean-Baptiste Lully wrote 11</i> • <i>Active at the same time, but based in Paris, was Charpentier, whose music was distinctly different from that of the Chapelle Royale composers</i> • <i>Charpentier wrote 11 Mass settings, four Te Deums, and ‘Dramatic Motets’ (sometimes known as oratorios)</i> • <i>The next generation of court composers was dominated by Michel-Richard de Lalande, who composed over 70 grands motets</i> • <i>His motets became more contrapuntal, with the text segmented into individual movements</i> • <i>Lalande’s style dominated the later history of the grand motet, contributions to which were made by Campra, Desmarets, Bernier, Gilles and Rameau</i> • <i>An indirect impact of the work of French composers was on English Restoration music. Pelham Humfrey’s visit, at the King’s behest, to France in 1665 brought back to England the French influence, which chiefly expressed itself in the use of strings in sacred settings.</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C3	<p>Nationalism in the Twentieth Century (c.1914–c.1965) Prescribed Work: Copland – <i>Appalachian Spring</i> Suite for full orchestra</p>	
C3(a)	<p>How does Copland’s music in <i>Appalachian Spring</i> characterise the ballet’s American folk setting? 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 setting for the ballet is a pioneer community in rural Pennsylvania in the early nineteenth century</i> • <i>Copland adopts a ‘neo-primitivist’ style, and succeeded in evolving a musical language which defined for his generation an authentically American musical idiom</i> • <i>Most of the original melodic materials are diatonic, evoking folk and hymn-tune idioms</i> • <i>Triads and decorated triadic shapes are present in many of the melodic ideas (including the opening to Figure 2; Figure 6; Figure 9; Figure 23; Figure 28; Figure 33; Figure 37</i> • <i>Repetition, at the cell (Figure 6), bar (Figure 8) and phrase (Figure 14) level is another recurring device which overlaps with the folk idiom</i> • <i>Much use is made of parallel harmonies (Figure 8: Figure 48)</i> • <i>And hymn-like ‘chorale’ harmonies (Figure 14, Figure 51; Figure 67)</i> • <i>Copland’s often slow-moving use of chords in widely-spaced voicings, favouring open fourths and fifths (opening to Figure 6, Figure 14) has been described as evoking the plains, prairies and big skies of North America</i> • <i>The melodic gestures, rhythms, instrumentation and tonality of North American folk dance play a prominent role (Figure 6; Figure 26; Figure 28)</i> • <i>Copland incorporates a traditional Shaker melody, ‘Simple Gifts’, as the basis for a concluding series of variations</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C3(b)(i)	<p>Either</p> <p>Discuss the contribution of modernist composers to the development of a distinct American musical style during this 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 search for a recognisable American voice in music was a preoccupation for American composers in the early 20th century</i> • <i>In the early part of the period composers were heavily indebted to European music, with most of the important figures having studied in Europe</i> • <i>The European influence persisted though, with many composers electing to study in Europe. Nadia Boulanger taught many American pupils</i> • <i>The first great figure in twentieth century American music was Charles Ives. Ives’s densely complex music, with its modernist experiments with cluster chords and polytonality, its incorporation of hymn tunes, popular songs and marching band music and its strong sense of American culture and history was an influence on later composers, including Henry Cowell, Aaron Copland, Carl Ruggles and Elliot Carter</i> • <i>Also influential was Edgard Varèse, who founded the International Composers’ Guild in 1921. The Guild organised performances of music by the Second Viennese School and by American modernist composers including Ruggles and Cowell. Varèse’s experiments with ‘organised sound’ and with electronic sounds was of considerable influence to a later generation of American experimental composers, including Milton Babbitt, John Cage, and Morton Feldman</i> • <i>Other composers who embraced modernist techniques and an experimental approach to composition include Roger Sessions, George Antheil and Harry Partch</i> • <i>Perhaps the most direct expression of an American national voice is achieved in the later music of Aaron Copland</i> • <i>Copland experimented with modernism and the incorporation of jazz in his early music. From the mid-1930s he simplified his style in an attempt to engage with a wider audience. The musical language of his three ballets, Billy the Kid, Rodeo and Appalachian Spring, with its borrowings from American folk materials, diatonic harmony and complex rhythmic structures established something of an American musical paradigm. Other works exploiting the same techniques include Symphony No.3, Lincoln Portrait and the Clarinet Concerto</i> • <i>The Symphony continued to flourish in America during this period, with notable contributions from Roy Harris, William Schuman, Randall Thompson, Howard Hanson, Leo Sowerby and Virgil Thomson</i> • <i>Other composers whose fundamentally tonal music incorporated experimental and modernist gestures include Walter Piston and Samuel Barber</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C3(b)(ii)	<p>or</p> <p>Discuss the contribution of <u>any two</u> composers to the early 20th Century repertoire of English song.</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 composition of solo songs by British composers had been a characteristic form since the 16th century</i> • <i>In the early 20th century the genre developed into a significant component of an emerging national style</i> • <i>The first major figure was Arthur Somervell, who composed more than 150 songs, including the first setting of Housman's A Shropshire Lad</i> • <i>Almost all the British composers of this period wrote songs, mostly in response to the rich repertoire of English lyric poetry. The harmonic language tends throughout the repertoire to be conservative and tonal</i> • <i>The reputation of some composers, including Roger Quilter, Ivor Gurney (who wrote more than 300 songs) and Michael Head depends largely on their song output</i> • <i>Song cycles and collections based upon the work of a single poet form a significant part of the repertoire. An early example is George Butterworth's two Housman collections, Six Songs from 'A Shropshire Lad' and 'Bredon Hill' and Other Songs (1909-11). Also notable are Gerald Finzi's A Young Man's Exhortation (1933) with words by Hardy, and Let Us Garlands Bring (1942) with words by Shakespeare. Benjamin Britten's Winter Words of 1953 (all Hardy settings) and Songs and Proverbs of William Blake (1965) are examples from later in the period</i> • <i>Although most English song from the period is composed for solo voice and piano, some composers produced collections of settings for solo voice and instruments, usually a chamber ensemble. Examples include Vaughan Williams's On Wenlock Edge (1909), Finzi's Dies Natalis (1939), Peter Warlock's The Curlew (1915-20) and Benjamin Britten's Les Illuminations (1939) and Serenade for Tenor, horn and strings (1943)</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C4(b)(i)	<p>Either</p> <p>Discuss the relationship between Broadway musical theatre and American popular song during this 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>Broadway musical theatre traces its origins in nineteenth century operetta, revue shows and vaudeville variety shows</i> • <i>From the early years of the genre, songs could become ‘hits’ for their composers. Gershwin’s Swanee (1919) was composed for a revue called Demi-Tasse, but quickly developed an independent life for itself and propelled its composer to considerable fame</i> • <i>The 1920s saw the emergence of a style of Broadway musical featuring turns by star performers, elaborate dance routines, newly-composed popular songs and light-hearted, insubstantial plots</i> • <i>The musicals from this period have largely been forgotten, but songs from the Gershwin shows Lady Be Good, Oh Kay!, Funny Face, Girl Crazy, Strike Up The Band and Jerome Kern’s Sunny have gone on to be much-performed staples of the Great American Songbook</i> • <i>Ziegfeld Follies were also a part of the Broadway musical theatre scene between 1907 and 1936. These were plotless review shows, featuring newly-composed songs. Irving Berlin wrote the complete scores for two editions of the Follies. My Blue Heaven derives from the Follies of 1927</i> • <i>Show Boat (1927), with its serious plot and high-quality theatrical values, changed the direction of Broadway musical theatre. All the songs were by Jerome Kern, and the success of the musical propelled his career to a new level</i> • <i>Oklahoma! (1943) took the innovations of Show Boat a stage further, with motivic interconnections between Richard Rogers’s songs. Broadway musicals by this point were becoming a more serious art form, with its composers borrowing techniques from the operatic tradition</i> • <i>Cole Porter is another significant figure. His Broadway musicals, including Anything Goes (1934), Jubilee (1934) and Red, Hot and Blue (1936) feature many songs which have since become standards</i> • <i>Burton Lane was one of the successful post-war Broadway composers, with Finian’s Rainbow (1947) and On a Clear Day You Can See Forever (1965), both of which have contributed songs to the canon</i> • <i>Songs from Frank Loesser’s Guys and Dolls (1950) such as Luck be a lady and If I were a bell have also gone on to enjoy considerable independent success</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
C4(b)(ii)	<p>or</p> <p>Discuss how singers, arrangers and jazz musicians treated American popular songs of the period. Illustrate your answer with detailed references to the music of <u>at least two</u> composers.</p> <p><i>The precise content of answers will depend on candidates' chosen composers and the songs chosen to illustrate their views. 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>Jazz instrumentalists, singers and performers were drawn to the emerging repertoire of popular songs</i> • <i>Many songs from the Great American Songbook became jazz 'standards'</i> • <i>They formed the basis for complex, multi-chorus large ensemble instrumental arrangements for voice and studio orchestra/big band</i> • <i>And also for small ensemble/solo improvisation</i> • <i>Often they were performed by singers and jazz musicians without their introductory verses</i> • <i>Melodies were frequently reharmonized and significantly embellished in performance</i> • <i>Many songs from the Great American Songbook became the structural and harmonic basis for new jazz compositions (e.g. George Gershwin's I Got Rhythm, the chord sequence of which became the basis for dozens of original jazz compositions)</i> • <i>One of the most significant band leaders of the period, Duke Ellington, was also a major contributor as a composer to the repertoire. Ellington's songs entered the canon simultaneously as popular songs and jazz standards</i> • <i>Other composer/performers of the period include Hoagy Carmichael, Jule Styne, Sonny Burke and Cy Coleman</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
Section D		
D1	<p>A group of Haydn’s symphonies from the late 1760s and early 1770s has been linked to the literary movement known as <i>Sturm und Drang</i> (Storm and Stress). What characteristics in the music might have led to this connection?</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Sturm und Drang is the title of a play by the German author Friedrich Klinger. It came to be associated with a literary movement in which authors sought to give violent expression to difficult emotions</i> • <i>The term came retrospectively to be applied to music which contained a similar emotional content</i> • <i>Musical features common to Sturm und Drang compositions include</i> <ul style="list-style-type: none"> – <i>the use of minor keys</i> – <i>syncopations</i> – <i>dynamic contrasts, including the use of fz accents</i> – <i>wide-ranging modulations</i> – <i>angular themes with wide melodic intervals</i> – <i>the use of Gregorian melodies</i> – <i>intricate contrapuntal devices</i> • <i>Several of Haydn’s middle period symphonies are customarily referred to as Sturm und Drang</i> • <i>Notable among them are</i> • <i>No.49 in F minor (La Passione), all four movements of which are in F minor</i> • <i>No.26 in D minor (Lamentatione), which has an agitated, syncopated first subject and quotes Gregorian chant</i> • <i>No. 44 in E minor (Trauer), the Minuet of which is a strict canon at the octave</i> • <i>No. 45 in F sharp minor (Farewell), the only eighteenth-century symphony in this key</i> • <i>No. 60 in C (Il Distratto), which over its six movements runs over the full gamut of Sturm und Drang techniques</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
D2	<p>What new approaches to the composition of orchestral music emerged during the nineteenth century? 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>The principal genres of nineteenth-century orchestral music are symphonic music and programmatic music. One of the new approaches of the period lies in the increasing overlap between these genres</i> • <i>Beethoven’s Pastoral Symphony and Berlioz’s Symphonie Fantastique provided the impetus for much of the programmatic music of later composers</i> • <i>Beethoven’s overtures established a fashion for single-movement concert works, often with a dramatic or programmatic content and led ultimately to the Symphonic Poems of Liszt and others</i> • <i>A number of programmatic genres arose to fill the ‘vacuum’ of symphonic uncertainty in the post-Beethoven era</i> • <i>The stimuli for these genres tended to be extra-musical, and in particular derived from literary sources</i> • <i>Some composers expressed Nationalist sentiments in their music, looking to the history, folklore and literature of their own countries</i> • <i>Exotic subjects were popular in Russia</i> • <i>The expansion of symphonic form that began with Beethoven continued through the century</i> • <i>This is particularly evident in the symphonies of Bruckner and Mahler</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
D3	<p>To what extent were operas written in the early nineteenth century innovative? Refer in your answer to <u>at least two</u> works written between c.1803 and c.1850.</p> <p><i>Candidates are expected to make some or all of the following points:</i></p> <ul style="list-style-type: none"> • <i>Romanticism in opera underwent most of its early evolution in Germany</i> • <i>Weber’s Der Freischutz (1817-20) exemplifies the romantic thrust of German opera with its quasi-historical plot, forest setting, incorporation of the supernatural, metaphoric explorations of good and evil, colourful orchestration and use of a systematic technique of mapping specific musical devices to characters and concepts in the drama</i> • <i>Composers in the generation following began to adopt ‘symphonic’ approaches to large-scale structure, employing unifying devices (leitmotifs, key schemes, recurring mottos and orchestral colours), and organising the music into scenes rather than ‘numbers’</i> • <i>Wagner’s Der fliegende Holländer (1843), Tannhäuser (1845) and Lohengrin (1848) exemplify this approach</i> • <i>Opera in Italy became a vehicle for the exploration and articulation of national and political representation</i> • <i>This gets its clearest expression in Verdi’s Nabucco (1842), with its unmistakable resonances of contemporary national issues</i> • <i>Verdi mined Romantic literature for opera, with important consequences for the potential dramatic impact of his stage works</i> • <i>Grand Opera as a genre was established in Paris, largely through the influential work of Meyerbeer</i> • <i>Meyerbeer’s Robert le diable (1831) set a pattern for Grand Opera which continued into his later works and those of his contemporaries, perhaps the most significant of whom was Halévy</i> • <i>This pattern was typified by a historical setting, division into five Acts, inclusion of grandiose scenes including complex sets and a large number of characters on stage, demanding virtuoso vocal writing, and incorporation of a ballet</i> • <i>Other Grand Operas by Meyerbeer include Les Huguenots (1836) and Le Prophète (1849)</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
D4	<p>‘The Great Composers of today are no longer writing for the concert hall and opera house, but instead for film and television soundtracks.’ How far do you agree with this statement?</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 contemporary idea of the ‘Great Composer’ has been weakened by changing cultural contexts</i> • <i>Many composers work in multiple contexts, commercial and non-commercial</i> • <i>Film and television production companies offer commercial opportunities to composers which may be likened to the patronage upon which earlier generations of composers depended</i> • <i>High levels of craft, training and professional competence are demanded of film composers, who are often required to work to tight deadlines and within carefully prescribed limitations, and who have to engage with rapidly-developing technological innovation</i> • <i>The large orchestral score film soundtrack has been established since the 1930s as a standard practice, often written in a post-romantic, conservative idiom</i> • <i>Music composed for film has also embraced avant-garde techniques and approaches, and often borrows from operatic practice in its handling of ‘leitmotifs’</i> • <i>The most successful music written for film is also performed in the concert hall and enjoys something approaching independent and enduring recognition</i> • <i>But this is a different phenomenon from ‘absolute’ music written without extra-musical contexts</i> • <i>Mastery of large-scale form, for many generations a condition of compositional competence, is largely irrelevant to the composer of film music</i> • <i>Composers writing concert music in response to commissions from arts bodies and funding agencies are able to develop their ideas with much greater freedom than is possible when writing for film</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	

Question	Answer	Marks
D5	<p>The contemporary American composer John Adams has described classical music audiences as ‘timid and risk-averse’. What arguments might be put forward to support or contradict this point of 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>Adams is referring to a readiness, or otherwise, to engage with new or unfamiliar music</i> • <i>Much classical music concert programming depends largely upon the established repertoire of the 18th, 19th and early 20th centuries</i> • <i>New commissions, and works by unfamiliar composers occupy a very small proportion of most mainstream classical music concerts and broadcasts</i> • <i>Contemporary classical music has ‘lost its audience’ by evolving a musical language far removed from popular idioms, a process which has led to the perception that it can only be understood, if at all, with considerable education and context</i> • <i>Equally, some contemporary operas perform to sell-out audiences</i> • <i>Some major music festivals are devoting ever-greater resources to contemporary and neglected music</i> • <i>Consumption of music via digital and online platforms has led to more variety and diversity of experience that has ever been possible</i> <p><i>Valid and relevant observations not listed above should be rewarded.</i></p>	