



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

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**MUSIC**

**9800/12**

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

**May/June 2016**

MARK SCHEME

Maximum Mark: 60

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**Published**

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### 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.

**Topic C1: Latin Church Music in continental Europe during the Late Renaissance (c.1530 – c.1630)**

**Prescribed Works: Victoria – Motet and Mass *O quam gloriosum est regnum***

- (a) Describe in detail the polyphonic structure of the Kyrie from Victoria's Mass *O quam gloriosum* and show how parts of the music are derived from the Motet. [18]

*Candidates are expected to make some or all of the following points:*

- *The Kyrie begins with a point of imitation based on bb 10–18 of the Motet ('in quo cum Christe').*
- *All four voices are involved;*
- *The imitation consists of a rising 4th, extended by a further rise (Bassus, Cantus) or by a move from tonic to leading-note and back (Tenor, Altus);*
- *initial entries are in the order Tenor, Bassus, Cantus, Altus, in bb 1–3*
- *With further entries at b4 (T), 5 (B), 6 (A), 6 (T), 7 (C), 8 (B), 8 (T) and 9 (A).*
- *In some of the later entries the point is reduced to just the first 2 notes (the rising 4th)*
- *There are more entries in the Kyrie than in the equivalent passage in the Motet.*
- *A cadential phrase (which in a later style would constitute a modulation to the dominant) follows in bb 10–11. The quasi-modulation is prepared for in the polyphony a few bars earlier (T, bb 6<sup>4</sup>–8<sup>1</sup>).*
- *The Christe section begins with a new point of imitation, derived from bb 46–56 of the Motet ('quocumque ierit').*
- *As in the motet, only the three lowest voices are involved initially; the C has an independent part.*
- *The first imitation is at a closer point in the Mass than in the Motet (a minim rather than a bar).*
- *As in the Motet, the C eventually joins in the point of imitation, with a single entry at b18.*
- *The Christe section ends with an apparent perfect cadence in the dominant of the dominant (arguably an imperfect cadence in the dominant).*
- *It begins with a descending point, the imitation between B and A at a crotchet's distance, the A syncopated as a result.*
- *The initial order of entries is BATC.*
- *There are several subsequent entries and a unique change of texture in bb 26–29, where the B is silent.*
- *The Kyrie ends with a perfect cadence apparently in the dominant, rather than returning to the tonic.*
- *This may reflect liturgical practice, in which the Kyrie and Gloria were sung consecutively; the dominant end of the Kyrie prepares for the tonic start of the Gloria.*

*Valid and relevant observations not listed above should be rewarded.*

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## (b) either

- (i) To what extent did Flemish composers influence developments in Italy during this period? Refer in your answer to **at least two** composers. [18]

*Candidates are expected to make some or all of the following points:*

- *Flemish composers, especially those attached to the imperial chapel of Emperor Charles V, travelled extensively around the empire.*
- *Those who worked in Italy included Gombert, Lassus, de Wert, Regnart, Willaert, de Rore.*
- *In the early part of the period, church music in various Italian cities (but especially Rome and Venice) was dominated by Flemish composers.*
- *These Flemish composers, belonging to the generation after Josquin (some of whom may have been his pupils), were masters of polyphonic techniques, including parody techniques.*
- *They established polyphony as the norm for church music in Italy and their techniques were widely imitated by Italian composers.*
- *Willaert was responsible for establishing the capella at San Marco, Venice, in the form in which it became famous for the use of cori spezzati.*
- *He was a noted teacher of composition and passed on the Flemish techniques of his music to his pupils.*
- *The origins of the techniques used in church music by composers such as Palestrina, Marenzio and other members of the Roman school, Andrea Gabrieli, Giovanni Gabrieli and other members of the Venetian school, therefore owe much to the influence of Flemish composers, the significance of which is difficult to overstate.*

*Valid and relevant observations not listed above should be rewarded.*

or

- (ii) At the beginning of this period most composers wrote parody masses, but this approach became steadily less common as time passed. What factors might account for this? Illustrate your answer with references to music by **at least two** composers. [18]

*Candidates are expected to make some or all of the following points:*

- *In the early part of the period many composers wrote parody masses (i.e. masses based on the entire polyphonic structure of an existing composition).*
- *The models on which these masses were based could be pieces by the composer himself, or by a different composer;*
- *They were sometimes seen as a form of homage to a figure the composer respected.*
- *Models were sometimes sacred (motets in particular) but were more often secular (Italian madrigals, French chansons or German Lieder in particular). The mass would be given the title of the model (e.g. Lassus's Missa Je ne mange point de porc or similar).*
- *Parody techniques were highly fashionable at this time.*
- *As time passed, and in particular under the influence of the Council of Trent, secular models came to be frowned on; they were sometimes known by titles such as Missa sine nomine, or the title of the model was simply omitted;*

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- *But sacred models became more common.*
- *The discussions of the Council in its 22nd session (1562) required composers to pay close attention to the audibility and comprehensibility of the text in polyphonic music.*
- *The resulting trend towards simplification of technique, with greater use of homophonic passages within a polyphonic context, was often incompatible with the relative complexity of parody techniques.*
- *When masses at this point in the period were based on pre-existing models, they were often paraphrase masses (i.e. masses based on a monophonic model, e.g. Palestrina's Missa Aeterna Christi munera).*
- *The fashion for parody masses gradually passed, in favour of other approaches.*

*Valid and relevant observations not listed above should be rewarded.*

**Topic C2: The Baroque Concerto (c.1680 – c.1750)**

**Prescribed Works: Handel – Concerto in Alexander's Feast, HWV318**

**Bach – Brandenburg Concerto No. 2, BWV1047**

- (a) What similarities and/or differences are there in the formal structures used by Handel and Bach in the Concerto in Alexander's Feast and Brandenburg Concerto No.2? Illustrate your answer with detailed references to the scores of both works. [18]

*Candidates are expected to make some or all of the following points:*

- *There is more to write about the first movements than about the other movements, so it is anticipated that most candidates will concentrate on them.*
- *Both movements are based on the model of Ritornello Form established mainly by Vivaldi.*
- *Handel's version, though large in scale, is more clearly expressed (more conventional?), with an opening ritornello of 18 bars, a 1st episode (bb 19–44) interspersed by brief statements of parts of the ritornello in bb 23–24 and 31–32, an abbreviated ritornello in the dominant (bb 45–50), a 2nd episode (bb 51–72), also interspersed by brief statements of parts of the ritornello in bb 55–56, 63–64 and with a tutti cadence in bb 70<sup>4</sup>–72. The return of the ritornello at b73 has the effect of a recapitulation, but is continued by developmental material in bb 77–82 which briefly blurs the otherwise clear distinction between solo and tutti sections. A shorter 3rd episode (bb 83–92) leads to a final appearance of the ritornello, adapted from (rather than identical to) the closing phrases of the first ritornello.*
- *Bach's version begins conventionally, but soon departs from the model of the form.*
- *Its structure depends on a series of explicit perfect cadences in the tonic of F (b8), the dominant, C (b28), the relative minor, D min (b39), the subdominant, B flat (b59 – the exact mid-point of the movement), the relative minor of the subdominant, G min (b83), the relative minor of the dominant, A minor (b102) and the tonic, F (b118). The movement thus falls into 7 sections, only the first 2 of which follow the conventions of Ritornello Form. Thereafter, sections 3 – 6 are largely developmental, with the ritornello theme in particular being systematically developed no fewer than 4 times in separate sections. The music modulates extensively, especially in the 3rd and 6th sections in which the circle of 5ths is used. The final section, an altered restatement of the ritornello theme, acts as a recapitulation; its return to the tonic key of F follows from the A min cadence in b102 without being prepared by modulation.*

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- *The second movements differ in their complexity. Bach's is a longer movement of 65 bars, while Handel's extends to only 14 bars. Bach's falls into five main sections, defined by distinctive perfect cadences, outlining a symmetrical key structure; there is much development of the material introduced in the first five bars of the movement. Handel's is imitative (within the concertino), with the ripieno joining at cadence points in the manner of Corelli; the music is mainly in the tonic key (A minor), with a move to the sub-dominant at bar 8; there is a Phrygian cadence at the end. The ripieno does not play in the Bach.*
- *The third movements both begin with fugal expositions and continue as ritornello movements. Both movements use the fugal material fairly consistently, though other material is introduced in both. Bach's fugue theme is longer than Handel's, however, and lends itself to more complex development.*
- *Handel ends his concerto with a dance movement (a gavotte in all but name), which consists of a main theme with variations. There is no fourth movement in the Bach.*

*Valid and relevant observations not listed above should be rewarded. Given the relative complexity of the 1st and 2nd movements of the Bach, alternative analyses should be accepted.*

**(b) either**

- (i) In what ways do the Concerti Grossi of Corelli relate to music by such composers as Stradella or Torelli? Refer in your answer to music by Corelli and **at least one** other composer.

[18]

*Candidates are expected to make some or all of the following points:*

- *Stradella and Torelli were significant predecessors of Corelli*
- *Stradella did not use ritornello form, whereas Torelli did*
- *Corelli knew Stradella in Rome in the late 1670s.*
- *Corelli was a member of the Accademia Filarmonica at Bologna between c.1666 and c.1675, as Torelli was a little later*
- *Much of the innovative musical activity in the first part of this period centred on the basilica of San Petronio in Bologna.*
- *Instrumental music, mainly for strings with or without trumpets, was a regular feature of music for services in the basilica.*
- *Composers exploited the strings in sonatas for 2 Vns & BC (i.e. trio sonatas) and the trumpets in sonatas for 1 or more trumpets with string accompaniment.*
- *Trio sonatas were sometimes accompanied (i.e. a larger string group – known as the 'Concerto Grosso' or 'big band' – would join to play at cadence points).*
- *This accounts for the instrumentation of early Concerti Grossi (the name came to refer to the genre rather than the large instrumental group), with a concertino of 2 Vns & BC and a ripieno of 2 Vns, Va & BC.*
- *Works of this kind were composed by several composers who spent time in Bologna, including both Stradella and Torelli; Corelli was also active in Bologna, probably from c.1666 until c.1675, when he moved to Rome. He was the first to publish works called Concerti Grossi.*

*Valid and relevant observations not listed above should be rewarded.*

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or

- (ii) How important was virtuosity in the solo concertos of this period? Illustrate your answer with references to **at least two** concertos. [18]

*Candidates are expected to make some or all of the following points:*

- *The solo concerto was primarily Venetian in origin, hundreds of examples being composed by Vivaldi and his contemporaries.*
- *Vivaldi was one of the foremost virtuoso violinists of his day.*
- *Many of his concertos were composed for himself, or his pupils, to play.*
- *His pupils at the Ospedale della Pietà were famous for the technical prowess of their playing.*
- *Vivaldi's violin writing is much more adventurous than that of Corelli*
- *He often used advanced techniques (high pitches, double stops, tremolando, pizzicato, etc.) in contexts where the difficulty of the violin writing contributes to the expressive intentions of the music.*
- *Works such as the Four Seasons are celebrated examples of the exploitation of virtuoso violin techniques; there are many other examples.*
- *Solo writing for other instruments sometimes seems to be conceived in terms of the violin, a feature which can impose its own difficulties (e.g. in concertos for the bassoon).*
- *Some flute concertos (e.g. from Vivaldi's Op. 10) also exploit special effects and virtuosity.*
- *In the solo concertos of other composers, virtuosity was a less significant feature.*
- *Parts may be difficult to play (e.g. in the concertos of Bach) but virtuoso display is not generally required.*
- *Virtuosity was therefore extremely important in the solo concertos of Vivaldi, but less so in works by other composers of this period.*

*Valid and relevant observations not listed above should be rewarded.*

**Topic C3: Innovation and Exploration in Twentieth-Century Music (c.1899 – c.1953)**  
**Prescribed Work: Bartók – Music for Strings, Percussion and Celesta**

- (a) What techniques and effects does Bartók use to achieve the expressive intentions of the third movement of the *Music for Strings, Percussion and Celesta*? Illustrate your answer with detailed references to the score. [18]

*Candidates are expected to make some or all of the following points:*

- *This movement is an example of 'Night Music', a style frequently found in Bartók's mature works (especially slow movements).*
- *The style conveys a musical representation of the sounds of nature at night: 'Eerie dissonances providing a backdrop to sounds of nature and lonely melodies' (Schneider, 2006).*
- *The opening xylophone solo (palindromic, as is the form of the movement) represents the sound of a cicada.*
- *Other typical Night Music techniques include timpani glissandi (a novel effect in 1937); string trills, glissandi, portamenti; cluster chords; harp glissandi; rapid repeated notes; fast arpeggiated figurations in the celesta part, etc.*



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- *The faster, central sections of the movement use fewer of the recognised Night Music techniques*
- *It is common for movements in this style to include contrasting material that is not overtly in the Night Music manner.*

*Valid and relevant observations not listed above should be rewarded. Candidates should give examples of the use of techniques and effects, alone or in combination, with close reference to the score.*

**(b) either**

- (i) In what ways did Stravinsky's style change from the 'Russian' ballets to the early Neo-classical works? Refer in your answer to significant works from the main stages of his development. [18]

*Candidates are expected to make some or all of the following points:*

- *The first of Stravinsky's 'Russian' ballets, The Firebird (1910) was composed when he was still substantially under the influence of Rimsky-Korsakov;*
- *It was more self-assured than the earlier Symphony in E flat, but the style remained recognisably similar.*
- *In Petrushka, 1911 and The Rite of Spring, 1913 Stravinsky's style changed rapidly; this was a time of experimentation under the influence of Diaghilev, in the heady atmosphere of Paris, resulting in his most explicitly modernist work to date.*
- *The years of the First World War, when Stravinsky lived predominantly in Switzerland, resulted in smaller but no less inventive works (Pribaoutki, 1914; Renard, 1916; The Soldier's Tale, 1918; Ragtime, 1918) which represent a refinement of the rhythmic experiments of The Rite of Spring. [NB the symphonic poem Le Chant du rossignol, 1917, for large orchestra, is an exception to the primary trend of these years.]*
- *The small scale of most of these works reflects the economic necessities of the war years.*
- *The Neo-classical period begins with Pulcinella, 1920, followed by Symphonies of Wind Instruments, 1920; Mavra, 1922; Les Noces, 1923; Concerto for Piano and Wind Instruments, 1924. Other works from the Neo-classical years include Oedipus Rex, 1927; Apollon Musagète, 1928; Symphony of Psalms, 1930. (Later works in this style would be difficult to class as 'early' Neo-classical works.)*

*Valid and relevant observations not listed above should be rewarded. Candidates should make references to some, but not all, of the works listed above (the list omits various smaller works, so is not exhaustive) and should explain the characteristics of Stravinsky's style as exemplified in the works they discuss.*

**or**

- (ii) In what ways did composers other than Bartók, Schoenberg and Stravinsky pursue the aims of innovation and exploration in their music during this period? Illustrate your answer with references to the music of **any two** composers of different nationalities. [18]

*Candidates are expected to choose two composers from the list of additional subjects given in the Syllabus. The precise content of answers will thus depend on candidates' individual choices, but may include:*

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- *The style of Socialist Realism pursued in early Soviet Russia (Shostakovich, Prokofiev, etc.)*
- *Surrealism and Neo-classicism (Satie, Les Six)*
- *The pursuit of an American voice (Ives, Copland, Babbitt, Cage, etc.)*
- *Eastern European approaches (Janáček, Lutosławski, etc.)*
- *English developments (Vaughan Williams, Bliss, Walton, Tippett, Britten, etc.)*
- *French developments (Varèse, Messiaen, etc.)*
- *German developments (Hindemith, Orff, Blacher, Goldschmidt, etc.)*

*Valid and relevant observations not listed above should be rewarded.*

**Topic C4: Jazz (c.1920 – c.1960)**

**Prescribed Work: The Dave Brubeck Quartet – *Time Out***

- (a) How do the musicians in *Time Out* achieve variety of texture on the album? [18]

*Candidates are expected to make some or all of the following points:*

- *Use of ensembles within the ensemble:*
  - *Solo (the piano intro & outro to Strange Meadow Lark)*
  - *Duo (the opening of Three to Get Ready)*
  - *Trio of Piano/Bass/Drums (Take Five drum solo)*
  - *Trio of Sax/ Bass/Drums (Paul Desmond's solo in Blue Rondo)*
  - *Quartet (the opening of Everybody's Jumpin')*
- *Staggered introduction of instruments (e.g. the opening of Blue Rondo a la Turk)*
- *Brubeck's variety of piano styling, which comprises:*
  - *Sitting out altogether (e.g. in the opening improvised sax choruses of Blue Rondo)*
  - *Basie-style unsupported solo lines (at the beginning of his Blue Rondo solo), occasionally doubled in octaves (Three to Get Ready)*
  - *Single line plus three and four-note LH comp voicings (Kathy's Waltz)*
  - *2-part polyphony (Three to Get Ready)*
  - *Erroll Garner-style filled octaves (Kathy's Waltz)*
  - *Red Garland/George Shearing-style 2-handed block voicings (Blue Rondo)*
- *Paul Desmond's sax mostly operates as an independent solo line, but sometimes doubles the top voice of the piano in the composed sections (Blue Rondo) and sometimes the bass (Everybody's Jumpin')*
- *Eugene Wright's bass is sometimes used to double Dave Brubeck's LH (Take Five)*
- *Full (Pick Up Sticks) versus partial (Kathy's Waltz) use of the kit by Joe Morello; sticks (Take Five) versus brushes (Strange Meadow Lark)*
- *Contrasting textures unfolding over constant features, e.g. pedals (Blue Rondo) and repeating bass figures (Pick Up Sticks)*

*Valid and relevant observations not listed above should be rewarded.*



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(b) either

- (i) In what ways did West Coast Jazz emerge as a distinct style between 1920 and 1960? [18]

*Candidates are expected to make some or all of the following points:*

- *Bix Beiderbecke's saxophonist, Frank Trumbauer (1901 – 1956), developed an essentially smooth, laid-back, lyrically melodic approach to playing in the 1920s & 30s. His disciple, Lester Young, carried this approach forward in establishing the 'cool school' of the 1950s.*
- *'Cool' Jazz emerged in the post-war years. The music of the Claude Thornhill orchestra of the early 1940s (which featured a vibrato-free sound and unusual instrumentation) is an early example, as is Woody Herman's Second Herd band of the same period; but the Miles Davis nonet sessions (Birth of the Cool, 1949–50, featuring Gil Evans, Gerry Mulligan and Lee Konitz) cemented the cool aesthetic as a distinct and progressive strand in the contemporary Jazz scene.*
- *'Third Stream' developed in the 1950s as an avant-garde merging of jazz and classical idioms through the work of Gunther Schuller and John Lewis with the Modern Jazz Quartet. Experiments with classical techniques (including serialism, as in Shorty Rogers's Three on a Row, 1954) and non-standard jazz instruments (including cello, French horn and tuba) became a part of the West Coast scene.*
- *Gerry Mulligan's Los Angeles quartet with Chet Baker (and no piano or guitar) established a style based on contrapuntal clarity and 'antivirtuosity'.*
- *Paul Desmond's playing style, equally, avoided display and adopted a witty, cerebral approach to the solo line.*
- *The Lighthouse Café in Hermosa Beach became the chief gathering-point for West Coast musicians developing a distinct new sub-branch of the cool style. Shorty Rogers, Shelly Manne, Jimmy Guiffre, Art Pepper, Joe Gordon and Scott LaFaro all played and recorded there.*
- *The Pacific Jazz and Contemporary record labels published and promoted the work of West Coast musicians.*

*Valid and relevant observations not listed above should be rewarded.*

or

- (ii) Discuss the development of the rhythm section in Jazz between 1920 and 1960. Refer in your answer to specific bands and/or musicians. [18]

*This Question invites a discussion both of the developing make-up of the rhythm section (in terms of the instruments used) and of playing styles. Candidates are expected to make some or all of the following points:*

- *The drum kit (drum set) in the 1920s evolved from its New Orleans marching-band origins, driven by the growing popularity of jazz. Chicago took over as the chief centre for musicians in c.1920. Warren 'Baby' Dodds, King Oliver's drummer at the Lincoln Gardens, did much to establish what were to become the fundamentals of jazz drumming: he was the first to play fills, to play time on the cymbals and to tune his kit & develop it for a 'melodic' role in the ensemble. In this period, accenting beats 2 & 4 took over from 1 & 3 and the cymbals took over from the drums as the principal conveyors of time. Wire brushes also emerged during this decade and the hi-hat was added to the kit at the end of the decade. Important figures include Dave Tough, Gene Krupa and Chick Webb.*

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- *By 1930 the accessories (“traps”) which had been a staple for drummers in the previous decades disappeared and the modern drum kit of snare, bass drum, hi-hat, ride and toms became established.*
- *In the 1920s the double bass and the tuba were equally popular as the bass-register instruments in jazz (sometimes the same player doubled on both instruments). By the 1930s the double bass had become pre-eminent. Walter Page exerted a heavy influence – Basie’s drummer, Jo Jones, credited him with inventing Basie’s hugely influential rhythm-section sound. In the same decade the walking bass emerged, players having previously phrased largely ‘in two’, playing mostly roots and 5ths on the 1st & 3rd beats. The plucked style replaced the bow and bassists began to be featured in solo spots, with Milt Hinton, Bob Haggart and Israel Crosby prominent among the players of this period. Ellington’s bassist, Jimmy Blanton, set new standards for the instrument; after his death in 1942 the next generation of Oscar Pettiford, Red Callender, Ray Brown and others carried on and developed his style, which was characterised by warmth of sound, perfect time and virtuoso technique. By the 1950s the development of the transducer and electric amplification allowed bass players to develop ever more virtuosic techniques, playing on instruments with lighter actions.*
- *Pianists in the 1920s evolved stride techniques which derived from Ragtime. Stride in turn evolved into Swing, with Earl Hines, Count Basie and Teddy Wilson important transitional figures. Pianists became free from paying the roots of chords as walking bass techniques emerged in the 1930s. Art Tatum and Nat King Cole established a standard trio format of piano, guitar and bass in the 1940s and by the early 1950s Bud Powell and Hank Jones were establishing complex, extended LH voicings to accompany increasingly virtuosic RH soloing techniques.*
- *In the later 1920s the guitar replaced the banjo in the rhythm section. The foremost rhythm section player was Freddie Green, whose work in the Count Basie orchestra set the standard for all who followed. Using no amplification, Green developed a set of two and three-note voicings, played largely on the beat, which in many ways drove the band just as powerfully as the drummers he played alongside. The guitar largely disappeared from smaller bands as a rhythm-section instrument until the development of the amplified electric guitar in the 1940s and 50s. This brought about a resurgence of its popularity, with Charlie Christian, Wes Montgomery, Herb Ellis and Chuck Wayne the key figures from this period.*
- *The vibraphone was occasionally employed in the rhythm sections of the 1940s and 50s, although its role during this period tended to be as a soloing rather than as a comping instrument. Red Norvo, Lionel Hampton and Milt Jackson were the key figures.*

*Valid and relevant observations not listed above should be rewarded.*

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### Section D (24 marks)

Answer **one** of the following Questions.

The clarity of your arguments and the quality of the language you use will be taken into account in this Section.

**D1** Haydn has sometimes been called ‘The Father of the Symphony’. Can this description be justified? [24]

*Candidates are expected to make some or all of the following points:*

- *The name ‘Father of the Symphony’ was coined at a time when few composers of symphonies earlier than Haydn were known;*
- *Even if they were known about, they were not rated as ‘great’ composers.*
- *Haydn was thus the earliest composer whose works were well known from relatively frequent performances.*
- *Even though it was mainly his London symphonies that were known, rather than earlier ones.*
- *It was therefore easy to assume that Haydn was the first composer to exploit this genre in a significant way.*
- *We now know, however, that there were many composers, in Milan, Mannheim, Vienna, Berlin and other centres, who were composing symphonies.*
- *Some of these composers are now rightly credited with the earliest efforts to exploit this genre;*
- *Although it is impossible to be precise about who was the first, since similar innovations were being made in different places at much the same time.*
- *Haydn was nevertheless among the most inventive composers to compose symphonies.*
- *The innovative nature of works such as the Sturm und Drang symphonies, with their formal experiments, and the range of expression within his symphonies, makes Haydn one of the first really important composers to write works in this genre.*

*Valid and relevant observations not listed above should be rewarded.*

**D2** Why do some writers place so much emphasis on the importance of the orchestra in the operas of the nineteenth century? [24]

*Candidates are expected to make some or all of the following points:*

- *In the 19th century the orchestral accompaniment to operas took on a greater significance than it had often had before.*
- *Although the use of the orchestra to set scenes and to symbolise characters and dramatic situations had always been important (e.g. in Monteverdi’s L’Orfeo).*
- *The great range of colour available in the 19th-century orchestra increased these dramatic possibilities.*
- *In some styles of opera (e.g. Bellini, Donizetti) the orchestra does little more than support the singers.*
- *It was in French (e.g. Meyerbeer) and German (e.g. Weber) operas that the possibilities of expressive use of the orchestra were systematically explored for the first time in the 19th century.*
- *The orchestra, because it plays constantly, can be used to symbolise the continuity of action in an opera.*

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- *And in the case of Wagner it can be used to inform the audience of matters that are not explained in the libretto.*
- *Although this depends on the system of Leitmotives and on inflections of harmony as much as on just the use of the orchestra.*

*Valid and relevant observations not listed above should be rewarded.*

**D3** In what ways does nineteenth-century orchestral music reflect the preoccupations of the Romantic Movement? Illustrate your answer with references to **at least two** pieces of music. [24]

*Candidates are expected to make some or all of the following points:*

- *The preoccupations of the Romantic Movement grew out of the Sturm und Drang movement and represented a reaction against the rationality of the Enlightenment.*
- *They included an idealised view of history and a preoccupation with the world of Nature.*
- *They were expressed in literature and the visual arts earlier than in music.*
- *But the common view of music as an art form that can express the inexpressible made it an especially suitable medium for the exploration of subjective, Romantic emotions and themes.*
- *This was often explored by the 'progressive' composers of the 19th century in programmatic works (sometimes symphonies but often Tone Poems).*
- *Several works were based on literature, by Shakespeare or by Romantic authors.*

*Valid and relevant observations not listed above should be rewarded. Answers must refer to at least two pieces of music.*

**D4** Has recorded music made concerts redundant? Support your opinion with examples drawn from your own experience. [24]

*There is no correct answer to this Question. Candidates are expected to construct an argument based on their own views and supported by their own experience. They may make some or all of the following points:*

- *Recorded music is more widely available now than ever before.*
- *It can be listened to in the privacy of one's own home, without distractions.*
- *It can also be transported and listened to anywhere and at any time, at the listener's convenience.*
- *Recordings have reached a level of technical perfection (e.g. in the exclusion of mistakes) that can seldom be matched in live performance.*
- *Yet this may be seen as unrealistic, even sterile, compared with the experience of live performance.*
- *Live performances create their own unique atmosphere which can seldom be matched on recordings.*
- *Some music, particularly (but not exclusively) in the field of popular music, depends on electro-acoustic effects that cannot be recreated in a 'live' context.*

*Valid and relevant observations not listed above should be rewarded.*

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**D5** Is the familiar contrast between ‘serious’ and ‘popular’ music still relevant today? Illustrate your answer with any musical examples you consider relevant. [24]

*Candidates are expected to make some or all of the following points:*

- *The distinction between ‘serious’ and ‘popular’ music has been made for a very long time.*
- *It was exploited in pieces such as the Beggar’s Opera (a satire on Handel’s Italian operas) and in the contrast between ‘classical’ concerts and the music hall in the 19th century (to cite only two examples).*
- *It was valid in the 20th century, as popular styles became increasingly commercialised and the dissonance of modernist composition created obstacles in the way of a wide appreciation of serious styles.*
- *More recently ‘serious’ music has become more approachable, in styles such as minimalism, post-modernism, etc.*
- *Various styles of ‘crossover’ music have sought to bridge the gap.*
- *Several classically trained artists have performed and/or made recordings of popular music (beginning probably with the Three Tenors).*
- *The argument that the only valid contrast in music is between good and bad has much to recommend it.*

*Candidates are free to take whatever approach they wish to this subject, but all are expected to construct an argument based on their own views and the specific examples they select.*