

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Pre-U Certificate**

## **MARK SCHEME for the May/June 2014 series**

### **9800 MUSIC**

**9800/12**

Paper 12 (Listening, Analysis and Historical Study Sections C and D), maximum raw mark 60

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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### Mark Scheme: Section C

Candidates must choose one of the following Topics and answer Question (a) and either (b)(i) or (b) (ii). They are permitted to use an unmarked copy of the score of any of the Prescribed Works in this Section, and in the case of Topic C4 they may also use a recording.

Marks must be awarded according to the following descriptors and mark bands, on the basis of the notes provided after each Question.

<b>DESCRIPTORS</b>	<b>MARKS</b>
Thorough and detailed knowledge of the Topic and Prescribed Work, supported by excellent analytic skills, close familiarity with a wide range of relevant music and an extensive understanding of context. Answers give a clear demonstration of the ability to apply this knowledge and understanding to address the specific question.	<b>16–18</b>
Thorough knowledge of the Topic and Prescribed Work, supported by very good analytic skills, close familiarity with a range of relevant music and a good understanding of context. Answers provide evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>13–15</b>
Good knowledge of the Topic and Prescribed Work, supported by good analytic skills, some familiarity with a range of relevant music, not entirely precise in detail, and a general understanding of context. Answers provide limited evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>10–12</b>
Some knowledge of the Topic and Prescribed Work, supported by moderately good analytic skills, general familiarity with some relevant music and some understanding of context. Answers provide partial evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>7–9</b>
Some superficial knowledge of the Topic and Prescribed Work, partly supported by moderate analytic skills, a familiarity with some music and an incomplete understanding of context. Answers provide limited evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>4–6</b>
A little knowledge of the Topic and Prescribed Work, inconsistently supported by weak analytic skills, an imprecise familiarity with music and a restricted understanding of context. Answers provide a small amount of evidence of the ability to apply this knowledge and understanding to address the specific question.	<b>1–3</b>
No attempt to answer the Question	<b>0</b>

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**Topic C1: English Church Music of the Late Renaissance (c.1530 – c.1610)**  
**Prescribed Work: Byrd – *Mass for Four Voices***

- (a) Describe in detail the polyphonic organisation of the *Agnus Dei* from the *Mass for Four Voices*.

[18]

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

- *The Agnus Dei falls into three main sections, corresponding to the three invocations of the text.*
- *The first section is a duo for Cantus and Altus, beginning with a point of imitation based on the Head Motif that is found at the start of every movement except the Credo and Sanctus. A second point of imitation follows at the words miserere nobis.*
- *The second section is a trio for Cantus, Tenor and Bassus. There are three points of imitation, at Agnus Dei, at qui tollis and at miserere nobis.*
- *The third section employs all four voices and is substantially longer. There are again three points of imitation (Agnus Dei, qui tollis and dona nobis pacem), the first of which has a shape similar to the Head Motif. In the second point, the Tenor is partly in augmentation. The third point is the most highly developed.*
- *There is no homophonic writing in this movement. Contrast is achieved through the varying number of voices employed in each section.*

*Valid and relevant observations not listed above should be rewarded. Essays should be illustrated with detailed references to the score.*

(b) either

- (i) What new genres of English church music came into existence as a result of the Reformation? Refer in your answer to works by **at least two** composers. [18]

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

- *The main genres of English church music for the reformed rite are the Service (settings of parts of the Communion Service and of the Canticles for Morning and Evening Prayer), the Verse Anthem, the Full Anthem and the Preces and Responses.*
- *Some Services set only the Canticles, especially those for Evening Prayer (Magnificat and Nunc Dimittis).*
- *Verse Anthems are sometimes extended settings, contrasting passages for solo voice(s) against sections for full choir; some exploit antiphonal effects between the two sides (usually called Decani and Cantoris) of the choir.*
- *Full Anthems are often shorter, but can sometimes be fairly elaborate; they are for full choir throughout.*
- *Texts were often drawn from the Psalms, or from other texts of the Book of Common Prayer (e.g. Collects).*

*Valid and relevant observations not listed above should be rewarded. Candidates must refer to the music of at least two composers, one of whom may be Byrd.*

or

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- (ii) Describe the contribution to English church music in this period of any **one** composer **other than Byrd**. Illustrate your answer with references to specific works by your chosen composer. [18]

*Candidates have a free choice of composer, the only restriction being that they must not write about Byrd. The most likely choice may be Tallis, though candidates who have studied the period in detail might wish to consider such composers as Tomkins, Gibbons, Batten or perhaps Morley. In all cases they should consider some of the following points:*

- *The dates and places where the composer was active*
- *Whether he composed music for both Catholic and Reformed services or exclusively for one or the other*
- *The range of his compositions (genres, languages)*
- *The style of his music, if appropriate to include any differences between settings of Latin or English texts*

*In all cases, candidates must support the points they make with accurate and precise references to relevant, named compositions.*

### Topic C2: The Origins of Opera (c.1580 – c.1612)

#### Prescribed Work: Monteverdi – *L'Orfeo*

- (a) *L'Orfeo* is sometimes described as the first modern opera. What aspects of the music might be regarded as 'modern' for its time? Refer in your answer to music from **at least two** different Acts. [18]

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

- *Unlike other composers of early opera (e.g. Peri, Caccini, Cavalieri), Monteverdi did not have a polemical purpose in mind: he was not primarily concerned with reconstructing the drama of ancient Greece, but with creating a suitable entertainment for the festivities marking a noble wedding.*
- *Consequently he drew on a wider range of vocal styles than other composers, including monodies, aria-like solos, duets, trios and madrigalian choruses.*
- *He was concerned with dramatic realism, which affected the style of music for different stage settings (or even, to an extent, for different characters) and the instrumental colours associated with them.*
- *His melodic and harmonic language includes the free use of dissonance, also employed for dramatic effect.*

*Valid and relevant observations not listed above should be rewarded. Essays must be illustrated by detailed references to the score and must include examples taken from at least two different Acts.*

#### (b) either

- (i) Why did so many composers and theorists in the late sixteenth and early seventeenth centuries think that there was a problem with polyphonic settings of words? Refer in your answer to any relevant music. [18]

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

- *During this period there was an increasing humanistic emphasis on the clarity and audibility of sung texts.*

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- Because polyphonic music necessarily involves the same word being sung at different times by different voices, there is an unavoidable impediment to clarity.
- Nevertheless some madrigal composers (e.g. Marenzio) found techniques for word painting within a polyphonic context which allowed their music to express the meaning of the text, sometimes in considerable detail.
- There was, however, a trend towards the greater use of homophonic textures and the use of chromaticism for expressive purpose (e.g. Gesualdo).
- The use of solo voices (e.g. in some of Monteverdi's later madrigal collections or in such collections as Caccini's *Le nuove musiche*) permitted more expressive detail to be controlled by performers as well as composers.

Valid and relevant observations not listed above should be rewarded. Essays must be illustrated by examples taken from the music of any relevant composers.

or

- (ii) What evidence is there in the music of this period of a change from modality to something approaching an early form of tonality? Illustrate your answer with reference to music by **at least two** composers. [18]

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

- A gradual transition from purely modal music towards a tonal approach can be observed in much music of the late 16th century, including both sacred and secular works.
- This was often achieved through the use of *musica ficta*, especially the raising of the 7th degree at cadences (e.g. in the Dorian or Mixolydian modes), and through an increasing use of the Lydian mode with a flattened 4th.
- In the monodic style of the early 17th century the use of continuo accompaniments, and the employment of (albeit scantily) figured bass, brought about a gradual change in the way that harmony was perceived.
- The freer approach to the treatment of melodic intervals and dissonances (both melodic and harmonic) also contributed to these changing perceptions.

Valid and relevant observations not listed above should be rewarded. Essays must be illustrated by references to the music of specific composers.

### Topic C3: Modernism in France (1894 – 1925)

#### Prescribed Work: Ravel – *Daphnis et Chloé*

- (a) What techniques does Ravel use to achieve the descriptive effect of the *Lever du jour* (Daybreak) music in Part 3 of *Daphnis et Chloé*? Illustrate your answer with detailed references to the score. [18]

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

- The Daybreak sequence is structured in six sections, the first of which acts as an introduction which sets the scene. The subsequent sections lead to climaxes (though one is an anti-climax), each more intense than the previous one.
- The murmuring demisemiquaver theme (Theme 25 in the Teachers' Guide), the rising theme (26) which begins in the bass and its later developments (27 and 29) are the most significant ingredients in the thematic content of this passage, all manipulated in a way which contributes to the gradual crescendo that expresses the steady increase in light.
- The fragments of birdsong heard between Figs 156 and 158 represent the dawn chorus.

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- The solo piccolo at Fig. 159, depicting a shepherd, and the E flat clarinet at Fig. 160, depicting a second shepherd, represent the early beginning of a working day.
- Theme 25 is passed between woodwind and strings as the texture is gradually enriched.
- The entry of the chorus at Fig. 161 further enriches the texture.
- Towards the end of the passage, music depicting the search for Daphnis and Chloé, with its agitated use of Theme 10, also contributes to the increasing activity both of the music and of the stage action.
- The careful graduations of orchestral colour, the use of pedal points and richly chromatic harmony, together with the use of themes which seem to grow logically out of each other, are among the main techniques which contribute to the effectiveness of this passage.

Valid and relevant observations not listed above should be rewarded. Essays must be illustrated with detailed references to the score.

**(b) either**

- (i)** To what extent did Debussy's work mark a new beginning in French music? [18]

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

- Debussy was once hailed as a great innovator and as a controversially 'modern' composer who embraced the latest trends in French art (e.g. symbolism, impressionism).
- With the passage of time, some of the aspects of his work that had seemed fresh and innovative came to be distrusted by younger composers (exactly as Debussy himself had come to distrust the aesthetic of Wagner.)
- Musical impressionism itself may be more appropriately regarded as a late example of Romanticism than as a formative movement in early 20th-century music.
- Nevertheless there are aspects of Debussy's technique, particularly his experimental use of whole-tone and pentatonic scales, which point forward to later innovations.

This Question invites candidates to take a broad overview of Debussy's music and to evaluate it in the context of the period as a whole. There is no correct answer to the question: candidates should be judged on their ability to place Debussy's music in context and to consider how it's perceived modernity compares with that of other contemporary composers (e.g. Stravinsky, Satie, the Groupe des six). Valid and relevant observations not listed above should be rewarded. Essays should be illustrated with references to music by Debussy and other composers as appropriate.

or

- (ii)** Assess the significance of Sergei Diaghilev in the musical life of Paris during this period. Refer in your answer to works by **at least two** composers, **excluding Ravel**. [18]

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

- Diaghilev was one of the most significant non-musicians to influence the course of musical history in France (specifically in Paris) during this period [the other being Cocteau].
- As director and impresario of the Ballets russes he commissioned music from several composers, including Stravinsky, [Ravel], Satie, Falla, Prokofiev, Poulenc, Auric and Milhaud.



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- Among the resulting works were some of the most controversial of the time (e.g. *The Rite of Spring, Parade*).
- Diaghilev courted controversy and thereby contributed to the reputation of Paris as a centre of artistic and musical innovation.

Valid and relevant observations not listed above should be rewarded. Essays must be illustrated by references to works which may not include *Daphnis et Chloé* or other music by Ravel; with this exception, candidates are free to demonstrate their familiarity with a range of works.

**Topic C4: Jazz (1920 – 1960)**  
**Prescribed Work: Dave Brubeck – Time Out**

- (a) Analyse the use of metre and rhythm in the seven different pieces that make up *Time Out*. [18]

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

- *Blue Rondo à la Turk* mainly uses a 9/8 time signature grouped 2+2+2+3 (a Turkish rhythm), while 4/4 is alternated with 9/8 in the Bridge before being used exclusively for the solos in standard swing style. Cymbals are used to emphasise the group of 3 in 9/8 sections, while the pianist's LH emphasises the first quaver in each group (e.g. b42).
- *Strange Meadow Lark* sticks to 4/4 all the time, but Brubeck's use of rubato and pauses blurs this feel. In b21 the piano has driving, syncopated accents and in b53 a swing accompaniment is introduced by bass & drums.
- *Take Five* makes pioneering use of a quintuple metre throughout, with an emphasis on 1 and 4. The piano vamp is strongly syncopated; the saxophone uses swung dotted rhythms; intricate cross-rhythms are used in the drum solo.
- *Three to Get Ready* begins in 3/4 time but soon alternates with 4/4. The 12-bar waltz theme consists of four 3-bar phrases (AA<sup>1</sup>BA<sup>2</sup>), extended to 16 bars by converting every 3rd bar to two 4/4 bars. The cross-rhythm accents used in the piano solos create a hemiola-like effect, while there is much use of offbeat accents in the 'conversations'.
- *Kathy's Waltz* begins in *alla breve* time, switching to 3/4 at the solo section. The use of syncopated accents in the piano LH and drums highlights the irony of beginning a waltz in duple time. The 3rd piano chorus juxtaposes 6/8 and 3/4. Dramatic use of rubato ends the piece.
- *Everybody's Jumpin'* alternates between quadruple and triple time. The 12-bar head has 4 bars each of 4/4, 3/2 and 4/4. The 6-bar Bridge has 4 bars of 3/4 and 2 bars of 4/4. The first Bridge introduces dotted rhythms and repetitive triplets, used in ostinato fashion by the piano.
- *Pick Up Sticks* uses a 6/4 time signature but triplet crotchets in bb 9 – 11 create simple/compound conflict. The piece is based on a 6-note circular Bass Riff in dotted rhythm against which the piano sometimes has a contrasting Lombardic pattern (bb 25–39) or syncopations (b52 to the end).

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the album and/or the transcription.

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**(b) either**

- (i) Outline the development of Jazz between 1920 and 1960 through the changing approaches to form. [18]

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

- *Dixieland Jazz in New Orleans used simple 12-bar Blues form, or improvisations on the Verse & Chorus structure of folk songs (the Head followed by 1 or 2 solo improvisations, plus a collective improvisation, then the Head again to end).*
- *1920s Chicago Trad Jazz: the rise of the virtuoso soloist led to longer solo sections; the use of stop-time playing led to extra Bridge sections; the use of popular songs led to the use of 32-bar form.*
- *1930s Swing era: big bands relied on arranged music with an emphasis on ensemble playing. This led to intricate solos and endings, complex Bridge sections, key changes and shorter solos.*
- *1940s Bebop: the focus shifted back towards minimal arrangements. The Head (often abbreviated and in unison) would be stated at the start and end of a piece, but the core of the performance would be the extended improvisations in the middle, based on complex harmonies.*
- *Late 1940s Cool Jazz and West Coast: characterised by sophisticated arrangements, often breaking new ground and exhibiting influences from classical music*
- *Hard Bop, with influences from Rhythm & Blues and Gospel, often used simple Blues form or groove-based structures with a repetitive, dance-like feel.*
- *1950s Modal Jazz: the mode was the basis of musical structure and improvisation. Forms were often unitary and based on rhythmic grooves and bass riffs, with timbre and improvisation providing variation.*
- *Avant-garde and Free Jazz idioms often relied on little or no structure and used rhythmic or melodic motifs to create a sense of shape and direction.*
- *3rd Stream Music, a fusion between Jazz and classical music, mostly borrowed sophisticated and intricate forms from classical orchestral music.*

*Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise reference to appropriate styles and/or compositions.*

**or**

- (ii) Discuss the development of harmony and the use of dissonance in Jazz between 1920 and 1960. [18]

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

- *Dixieland Jazz in New Orleans used simple triadic harmony and mostly primary triads with added 7ths. Dissonances were mainly confined to blue notes, which were passing and quickly resolved.*
- *1920s Chicago Trad Jazz still used mainly primary triads, but with some use of chords II and VI. More advanced use of 7ths and 9ths by improvisers.*
- *1930s Swing era was characterised by distinctly more sophisticated harmonic development, with the use of added 6ths, 7ths, 9ths and 11ths, not only by soloists but also in ensemble playing.*
- *1940s Bebop marked the height of complex Jazz harmony, with lavish use of extended chords up to 13ths and chromatic alterations. Standards were disguised by being reharmonised. Soloists played 'out' by using only the chord extensions. The rate of chord change was quick.*



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- *Late 1940s Cool Jazz and West Coast used a slower rate of chord change and a gentler approach to the use of dissonance. Single chord grooves or modal and scalar approaches were often employed.*
- *Hard Bop reverted to simpler Blues-based harmonies; soloists relied on more conventional blue notes and rhythmic vitality rather than on aggressive dissonance.*
- *1950s Modal Jazz took the mode as the basis of harmonic invention. Improvisers searched for linear melodic lyricism rather than intricate chord verticalisation.*
- *Free Jazz performers were heavily influenced by avant-garde classical composers and experimented with polytonality and atonality. Dissonance was celebrated rather than resolved.*
- *3rd Stream Music reverted to the more conventional use of 1930s and 1940s Jazz harmony and a more restrained approach to dissonance.*

*Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to appropriate styles and/or compositions.*

### **Topic C5: Art Song and Popular Song in Britain and America (1939 – 1970)**

#### **Prescribed Works – Britten: *Serenade for Tenor, Horn and Strings, Op. 31* *Nocturne, Op. 60***

- (a) How important is word painting in Britten's *Serenade* and *Nocturne*? Illustrate your answer with detailed references to songs from both works. [18]

*Word painting is a highly significant aspect of the Serenade, but rather less integral to the Nocturne, where the poetry is more abstract and often less obviously pictorial in its imagery. There are, nevertheless, many examples of word painting to be found in both works, as may be expected of a composer who devoted so much of his life to writing vocal works. Candidates should be assessed not only on their ability to find suitable examples from both Prescribed Works, but also on their success in evaluating the importance of word painting in each of them. Examples chosen should be checked carefully against the scores to ensure their accuracy and relevance.*

(b) either

- (i) What qualities and skills does a composer of successful Art Songs need? Describe how these are demonstrated in the work of any **one** composer **other than Britten**. [18]

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

- *Art Song, by its nature, is a miniature form (unless several songs are grouped together as a Song Cycle) and composers need to be able to express themselves concisely while structuring their ideas into satisfying forms.*
- *They need to be sympathetic to the poetry they set, to have a clear understanding of poetic meaning and the ability to express that meaning through their music.*
- *They need to understand the subtleties of linguistic rhythm (perhaps especially so if they are setting English words) and to have the skill to reflect this through musical rhythm.*
- *They need to be able to create memorable melody and harmony that make their points in a short space of time, without the need for extensive development of ideas.*

*Valid and relevant observations not listed above should be rewarded. Candidates may illustrate the points they make with references to songs by any composer of their choice, whether British or American.*

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or

- (ii) Discuss the ways in which the Blues influenced other styles of popular song during this period. [18]

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

- *12-bar Blues form and harmonic structure influenced many popular styles (e.g. Jazz, Rock 'n' Roll, Gospel, Soul, Country & Western).*
- *Call-and-response patterns and narrative lyrics in AAB structure influenced early popular song design by composers such as W. C. Handy.*
- *Blue notes, Blues phrasing, pitch-bending and melismas (used by singers such as Bessie Smith) influenced singers like Billie Holiday to create ballads with Blues feeling.*
- *Blues shuffle and walking-bass influenced popular song accompaniments.*
- *Big Band Blues (e.g. In the Mood) and singers like Dinah Washington (Lionel Hampton's Big Band) influenced the birth of Rhythm 'n' Blues, which in turn influenced early Rock 'n' Roll.*
- *Blues-infused Boogie Woogie influenced early R'n'R artists like Jerry Lee Lewis; 'Big Mama' Thornton's singing of Hound Dog influenced Elvis Presley.*
- *Blues singer Robert Johnson had a direct influence on the Rolling Stones; post-WW2 Electric Blues (John Lee Hooker, Muddy Waters, B. B. King) influenced British bands such as the Beatles, Fleetwood Mac, Yardbirds and Cream.*
- *Gospel singers like Jesse Whitaker (and consequently their derivative Soul equivalents, e.g. Ray Charles) were influenced by the inflections and outpouring of emotions used by Blues singers.*
- *Blues singer Hank Williams strongly influenced Country & Western singers like Willie Nelson.*

*Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to appropriate performers and/or compositions.*

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### Section D (24 marks)

Candidates must answer one of the following Questions. The clarity of their arguments and the quality of the language they use will be taken into account in this Section.

Marks must be awarded according to the following descriptors and mark bands, on the basis of the notes provided after each Question.

<b>DESCRIPTORS</b>	<b>MARKS</b>
A thorough and detailed knowledge and understanding of a wide range of relevant repertoire, with a well-developed sense of historical perspective and extensive ability to make connections, successfully applied in direct answer to the specific question and well supported by appropriate references to music. Clear and coherent arguments, expressed in language of high quality.	<b>21–24</b>
A thorough knowledge and understanding of a range of relevant repertoire, with a sense of historical perspective and an ability to make connections, successfully applied in answer to the specific question and supported by appropriate references to music. Clear and mainly coherent arguments, expressed in language of a good quality.	<b>17–20</b>
Good knowledge and understanding of repertoire, with some sense of historical perspective and some ability to make connections, applied with moderate success in answer to the question and supported by some references to music. Moderately clear arguments, expressed in language of a reasonable quality.	<b>13–16</b>
Some knowledge and understanding of repertoire with glimpses of a sense of historical perspective and a sensible attempt to make connections, applied with partial success in answer to the question and supported by a few references to music. Somewhat confused arguments, expressed in language of a moderate quality.	<b>9–12</b>
A restricted knowledge and understanding of repertoire with a small sense of historical perspective and some attempt to make connections, applied with partial reference to the question and supported by examples of questionable relevance. Confused arguments, expressed in language of a poor quality.	<b>5–8</b>
A little knowledge and understanding of repertoire with a weak sense of historical perspective and little attempt to make connections, applied with sporadic reference to the question and supported by few examples. Little attempt to link points into an argument, weakly expressed in language of a poor quality.	<b>1–4</b>
No attempt to answer the question	<b>0</b>

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- D1** Why do modern instruments sound different from ‘period’ instruments? How do these differences affect the way the music is played? Refer in your answer to specific examples of recordings or performances you have heard. [24]

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

- *The design of almost all instruments has changed considerably over time.*
- *Changes in design invariably lead to changes in sound quality.*
- *Although the details vary from one family of instrument to another, or from one instrument to another within the main families, the general trend was towards producing a larger, brighter sound with an increased range.*
- *Changes often included the materials from which an instrument was made (e.g. the flute) or the materials used for the actual sound production (e.g. violin strings), as well as more fundamental changes in the design of instruments.*
- *Such changes were largely responsible for a gradual change in playing techniques.*
- *Hand in hand with changes in playing techniques went a gradual change in approaches to such matters as phrasing or articulation, eventually resulting in a substantial change in the ways in which music was interpreted.*

*Valid and relevant observations not listed above should be rewarded. Candidates should ideally illustrate their essays with references to particular instruments, or they may write in more general terms. They are expected to give examples of particular performances, whether recorded or ‘live’ that they have experienced.*

- D2** To what extent is it right to describe Brahms as a Romantic composer? Illustrate your answer with reference to specific works. [24]

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

- *This Question addresses the issues of contrast between ‘progressive’ and ‘conservative’ composers during the 19th century (outlined in some detail in the Teachers’ Guide).*
- *Brahms was, in this sense, very much a ‘conservative’ composer who wrote mainly abstract, absolute music using classical forms.*
- *With few exceptions, his entire output avoided the descriptive or programmatic characteristics of music that embraced features associated with the Romantic Movement (possible exceptions include such works as the Tragic Overture, which has certain programmatic elements).*
- *Nevertheless, the melodic and harmonic style of Brahms’s music is typical of the 19th century, with a tendency to sentimentality and the expression of deeply personal emotions.*
- *The fact that Brahms’s technique was in part influenced by his study of earlier music (e.g. Palestrina or Bach) and that he saw himself in the context of an Austro-Germanic tradition, deeply indebted to predecessors such as Bach, Mozart and Beethoven, suggests a historicism about his attitudes to music which is often held to be a defining characteristic of ‘progressive’ romanticism.*
- *Whether or not Brahms should be regarded as a Romantic composer depends on the definition given to the term ‘romantic’ and on the strictness with which it is applied.*

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

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**D3** In 1752 C. G. Krause, a German composer, wrote that Lieder should be ‘folk-like, easily singable, should express the meaning of the words and should have an independent accompaniment.’ To what extent were these ideals still true of German Lieder in the nineteenth century? [24]

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

- *Several aspects of Krause’s aesthetic of the Lied were still being observed in practice at least a century later.*
- *Not every item in his list applies equally to every composer or to every song.*
- *There are many 19th-century songs that are folk-like in character (e.g. Schubert’s Heidenröslein).*
- *Some are ‘easily singable’, although 19th-century Lieder are often much more demanding, in terms of both technique and expression, than this implies.*
- *The issue of expressing the meaning of the words applies more generally to all songs in all languages; but 19th-century composers of German Lieder were positively concerned about this aspect of their work and skilful in achieving this aim.*
- *Accompaniments became increasingly independent in songs composed in the early 19th century (roughly from Beethoven to Schumann) and the expressive or descriptive potential of the accompaniment was often exploited.*

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

**D4** The American poet Longfellow wrote that ‘Music is the international language of mankind’. To what extent can this opinion be justified? [24]

*This statement represents one of the most frequently quoted (and poorly understood) philosophies of music, so the Question is designed to give candidates the opportunity to construct a cogent argument about what it might mean. They should ideally address issues such as:*

- *In what sense can music be described as a language?*
- *What is it about music that can elicit a response from people of widely different backgrounds and cultures?*
- *Are there musical traditions (e.g. in ‘world music’) that are not readily understood or responded to by people outside that tradition?*

*Since there is no correct answer to the question, candidates are free to take whatever position they wish. Essays should be judged according to the success with which they make a case for the position they adopt.*

**D5** Are performers more important than composers? [24]

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

*This is a ‘chicken and egg’ issue: without composers there would be no music for performers to perform; equally, without performers the music that composers compose would remain as imagined sound or as symbols on paper. Performers thus fulfil a highly significant role in the process of communication between a composer and his/her audience. Performing can sometimes be highly creative in the way it brings music to life or reveals aspects of a piece that the composer may not have been consciously aware of. In some styles, creative realisation also involves adding to the written text (e.g. through ornamentation), or in decisions made on the spur of the moment (e.g. in aleatoric music).*

*This is another Question which has no correct answer. Candidates may take whatever attitude they wish and they should be judged according to the success with which they argue their points.*