

**MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers**

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 must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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Section C (36 marks)

Candidates must choose one of the following Topics and answer both Questions. They are permitted to use an unmarked copy of the score of any of the Prescribed Works in this Section.

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

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

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Topic C1: English Church Music of the Late Renaissance (c.1530–c.1610)
Prescribed Work: Tallis – *The Lamentations of Jeremiah*

- (a) Describe in detail the polyphonic structure of *one* of the following sections of the Second Lamentation: *either* (a) *De lamentatione* (bb. 1–28, pp. 17–19 of the score) or (b) *Ierusalem, Ierusalem* (bb. 206⁴–231, pp. 37–40 of the score). [18]

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

De Lamentatione

- Opening point of imitation: rising 5th, stepwise motion, falling back perfect 5th, in T2, imitated by B1 (b3, 4th lower), B2 (b6, 8ve lower), T1 (b8, tone higher), A (b11, 5th higher).
- Continuation of head motif (T2 bb3–5), involving characteristic syncopation, is also imitated by B1, B2, T1, A.
- Only after all parts have completed both imitative elements does Tallis introduce free counterpoint, sometimes involving long melismas (e.g. T1 bb15–17, 18–20); melismas invariably occur on the word *prophetae*.
- Further entries of head motif (T2 b12, B1 b16, B2 b18, A b21, T1 b23).
- Entries of head motif occur at a distance of 5 minims throughout the section; 10 entries in all, two for each voice; pitch of initial entries (starting on G, D, G, A, D) is repeated in the same order in subsequent entries, though order of voices is different (T1 and A reversed in 2nd set of entries).
- Very strict approach to imitation.
- Modulatory scheme is simple yet advanced for the presumed date of composition (after 1559): in modern terms, a tonic key of G minor (Dorian mode) with modulations to the dominant (b5), tonic (b8), dominant (b10), tonic (b15), dominant (b18), tonic (b20), dominant (b23) and final half close in the tonic (b 28). Modulations mainly underlined by perfect cadences, with appropriate accidentals (C sharp or F sharp) to create tonal dominant chords.
- Restraint in use of characteristic false relations (C/C sharp in b17, F/F sharp in b26).
- Frequent use of suspensions.

Ierusalem, Ierusalem

- Opening statement in 3 parts introduces a theme which functions as a kind of point of imitation, though the use of two trios (A, T1, B1 and T2, B1, B1) gives an almost antiphonal effect (bb 207–212); primary theme in upper voice of each trio; descending minor 2nd at beginning (and in subsequent odd-numbered entries) is imitated by repeated note in 2nd entry (and subsequent even-numbered entries), though in the 6th entry (b212) this is disguised by the part writing.
- All five parts involved at the 7th statement of this theme (from b213).
- A second imitative theme is introduced in b 216 (*Deum tuum*), A imitated by B2; this theme is extended at the next entry (b218), A again imitated by B2.
- A more developed point of imitation follows (b221 – *convertere*), related to the opening theme but with rising minor 3rd; A imitated by B1 after 2 crotchets and by B2 after a further 4 crotchets (but with rising perfect 5th in B2).
- This is continued in free counterpoint, leading to the cadence in b225, with extended melismas in all voices on the word *tuum* and a fermata on the final resolution of the decorated 4/3 suspension.
- The music after the double bar acts as a kind of Coda to the Lamentation, with an internal pedal point on G, T1 being predominantly higher in pitch than A.

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- One further entry of the imitative theme from 221 appears in T1 (b227) and B2 refers to the second imitative theme from b216 (b228); otherwise this passage is in free counterpoint with further melismas on *tuum* in all parts; it culminates in a plagal cadence with *tierce de Picardie* and a further decorated 4/3 suspension.
- There is a markedly modal quality about the music, with few accidentals except at definite perfect cadence points (e.g. bb 216/7, 220, 225); the modal feel is underlined by the false relations (B/B flat) in bb 208 and 210 and by the parallel 1st inversion chords in bb 208, 210 and 212 (fauxbourdon) – all of which contribute to this passage sounding rather archaic for its presumed date.
- Other polyphonic techniques in evidence are suspensions (used surprisingly sparingly) and one instance (not quite a textbook example) of *nota cambiata* (T2 bb228/9)

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

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- (b) Outline some of the ways in which composers were affected by the religious changes that took place during this period. 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:

- At the start of this period, under the reign of Henry VIII, English church music was composed for the Catholic rite, to Latin texts; in addition to Mass settings, votive antiphons (especially to the Virgin Mary) were frequently composed; polyphonic music was often highly complex; composers include Tallis, Robert Whyte, John Taverner and John Sheppard.
- After Henry VIII's break with the Papacy there was a gradual simplification of polyphonic music, and a reduction in the number of extra-liturgical works composed.
- During the reign of Edward VI (1547–1553) the Protestant faction came to supremacy and an English liturgy was introduced (1549 Book of Common Prayer, substantially revised 1552); under the influence of Archbishop Thomas Cranmer, composers who set texts for this liturgy wrote in a predominantly syllabic style (notably John Merbecke, whose *Booke of Common Praier Noted* appeared in 1550); this style, applied to more elaborate settings, is best exemplified in pieces such as Tallis's *If ye love me* or *Dorian Service*.
- During the reign of Queen Mary Tudor (1553–1558) the Latin rite was restored and some of the elaboration of older polyphonic music came back into fashion; works known to date from this period include Tallis's antiphon *Gaude gloriosa Dei Mater* and Mass *Puer natus est nobis*.
- Following the accession of Queen Elizabeth I in 1558 the English liturgy was finally re-established; in the early years of her reign a predominantly puritan mood led to the composition of collections of psalms, including those composed by Tallis to texts from Archbishop Parker's *Psalter* of 1567; comparable earlier works had included Christopher Tye's *Actes of the Apostles* (1553); only in the Chapel Royal was more elaborate music regularly sung; the most significant composer working as a Gentleman of the Chapel Royal was William Byrd, whose English church music included relatively simple pieces (e.g. the *Short Service*, 2 sets of *Preces and Psalms*) and the highly elaborate *Great Service*; similarly elaborate was Tallis's 40-part motet *Spem in alium*, possibly composed for the Queen's 40th birthday.
- Byrd was one of the only major English composers who continued to compose music for the Latin rite; his *Cantiones sacrae*, *Gradualia* and three Masses may have been performed in private chapels of the recusant nobility; they may represent the hopes of the recusant community for an easier time after the accession of James I in 1603; they represent one of the high points of renaissance polyphony in the whole of Europe.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to relevant composers (including any not listed above) and works.

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Topic C2: The Origins of Opera (c.1580–c.1612)
Prescribed Work: Monteverdi – *L'Orfeo*

- (a) What musical techniques does Monteverdi use to underline the impact of the news brought by the Messenger (*Messaggiera*) in Act II of *L'Orfeo*? [18]**

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

- This is one of the most famous passages in *L'Orfeo*, largely because of its innovative use of dissonance as an expressive tool.
- Dissonances are of two main types: melodic dissonances and false relations in the harmony.
- The scene begins (b134, p. 43 of the score) with a false relation (C major/A major 1st inversion); other significant examples include: bb140/141 (C major/E major), b155 (C major/A major 1st inversion), b 167 (G sharp minor/G minor), b168 (E flat major/E major), b169 (G sharp minor/G major 1st inversion) – the last three, at the point where the Messenger announces the death of Euridice, being the most extreme and therefore the most dramatic; the beginning (b171) of the Messenger's long monody describing the circumstances of Euridice's death involves a change of mode (D major to D minor) which might also be regarded in this context as a false relation.
- Melodic dissonances include appoggiaturas (e.g. b135: G sharp/A above A minor harmony), suspensions (e.g. b136: A in the bass), a very free treatment of nota cambiata (e.g. b 136/137 in the vocal part), anticipations (e.g. b138: the final E in the vocal part anticipates the C major harmony on the 1st beat of b139; more audaciously b142, where the B and D in the vocal part anticipate the dominant 7th harmony on the 4th beat) – many of which could also be classed as unprepared dissonances; there are several instances of most of these.
- The chromaticism of this scene is in marked contrast to the predominantly diatonic music of the previous scene.
- The implied tempi earlier in Act II are generally much faster than those implied by the style of the music in this scene.
- The Messenger's part is accompanied by organ and lute (*un organo di legno e un Chit[arrone]*) – the first time this sonority is prescribed in this Act – in contrast to the accompaniment used for the *Pastore* (harpsichord, lute and *Viola da braccio*); the intended accompaniment for Orfeo is, however, uncertain.
- The harmonic rhythm of the Messenger's monody moves very slowly, especially at the beginning, with a long pedal point on D followed by a shorter one on E; there are further false relations and melodic dissonances in the course of the monody, including a rare example of a diminished 7th (b194) and an audacious approach to the final cadence in D minor (b198), where the dominant is preceded by a chord of C minor.

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- (b) Describe some of the ways in which Italian madrigals of the late 16th and early 17th centuries reflect changing attitudes to word setting in the music of this period. Refer to a range of specific composers and techniques. [18]

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

- Composers (and contemporary commentators on their music) were becoming increasingly concerned that music should both reflect the meaning of the text and allow the words to be audible to an audience.
- This led to a gradual simplification of textures, favouring homophony in preference to polyphony, and increasingly to the use of solo voice(s).
- Composers writing in a predominantly polyphonic style (e.g. Marenzio) commonly used word painting as a primary means of expressing the meaning of the text in their madrigals.
- Some composers wrote 'Madrigal Comedies', cycles of madrigals on a common theme, usually telling a story. Examples include Striggio's *Il cicalamento delle donne al bucato* (1567), Vecchi's *L'Amfiparnasso* (1597), and similar collections by Banchieri and Croce. Cycles of this kind reflect the increasing interest in musico-dramatic possibilities and are sometimes seen as a parallel development to the monodic style favoured by the Florentine Camerata.
- The use of chromaticism to add expressive interest to increasingly homophonic madrigals can be observed in pieces by Luzzaschi and especially Gesualdo, where the extremes of harmonic dissonance are a musical counterpart to the often extreme emotions of the texts he set, which often dwelt (literally or figuratively) on death.
- Instrumental accompaniments came into use as composers began to write for solo voices rather than for unaccompanied vocal ensembles. Accompaniments were sometimes for keyboard (occasionally written-out accompaniments, e.g. by Luzzaschi) or sometimes for groups of solo or ensemble instruments (e.g. in Monteverdi's 8th book – 1638, so outside the dates of the topic – though figured basses had appeared in Monteverdi's madrigals from as early as the 5th book, 1605).
- The emphasis on solo voices led to an increasing use of ornamentation as a means of expressing the meaning of a text, whether written out (e.g. Luzzaschi's madrigals composed for the *Concerto delle donne* at Ferrara) or improvised (e.g. Caccini's *Le nuove musiche*, 1602). Improvised ornamentation, as described in the preface to *Le nuove musiche*, permitted a singer great freedom to add a personal interpretation to the outline of the music provided by the composer.
- The earliest musical dramas were a natural outcome of many of these developments.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the composers of music that reflects the main stages in the history of the madrigal during the period in question.

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Topic C3: Modernism in Paris (1894–1925)

Prescribed Work: Stravinsky – *The Rite of Spring*

- (a) Show, with examples chosen from any relevant points in the score, how semitone relationships are significant in *The Rite of Spring*. [18]**

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

- The semitone is one of the most significant organisational devices used in *The Rite*.
- It is the first melodic interval heard in the work and the opening bassoon melody is accompanied by a rising and falling semitone in the horn; this accompaniment is then developed into a descending chromatic scale in the bass clarinet. These two elements form a precedent for semitonal relationships in both melody and harmony throughout the work.
- The bitonal chord in *The Augurs of Spring* is formed of two major triads a semitone apart (F flat and E flat, with a minor 7th added to the E flat triad). Similar harmony is used at other significant points, e.g. the chord immediately before fig. 54 (A major + A flat⁷), the *ppp* chord in the bar before 72 at the end of *The Sage* (3 superimposed triads of C minor, A flat major and B minor), the Introduction to Part II (D sharp minor and C sharp minor triads against a sustained D minor chord), a succession of harmonies in *Glorification of the Chosen One* (between 104 and 121), the first chord of the *Sacrificial Dance* (D⁷ above an open 5th E flat and B flat) – this chord, in various transpositions, occurs several times in the course of this section – and the last two chords in the work, where G sharp and A natural are particularly prominent (the penultimate chord also containing a G natural). There are many other examples.
- There is an ambivalence throughout the score between major and minor modes, which is sometimes expressed melodically (e.g. the oboe solo at fig. 5) and sometimes harmonically (e.g. the simultaneous sounding of E major and E minor at fig. 10 and 11 or B major and B minor at fig. 91 and 92).
- The ostinato in *The Augurs of Spring* (fig. 14) is accompanied by arpeggios of C major, E major and E minor, expressing melodically the tension inherent in the chord on which this section is based; the resolution of F flat to E flat in the bass at 16 underlines the semitonal relationship of the chord.
- The ostinato melody of *Mystic Circles* (between 93 and 97) is first heard starting on concert A flat; its 2nd appearance starts on concert G and its 3rd on F sharp. At the 2nd appearance (94) the melody is played by 2 bass clarinets at an interval of a major 7th (inverted semitone).

Valid and relevant observations not listed above should be rewarded (the above notes are examples only, to indicate the kind of points that are expected). Candidates must support the points they make with accurate and precise references to the score. Answers may be set out in various forms of notes, tables, annotations on MS, etc., and need not be written in continuous prose.

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(b) In what ways did Jean Cocteau influence composers in Paris during this period? Illustrate your answer with reference to specific works by any *two* composers. [18]

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

- Cocteau was extremely significant in shaping the ideas of a large group of composers and provided texts or scenarios for several works.
- He pursued a self-consciously modernist, even frivolous, approach to the arts, eventually summed up in his pamphlet *Le coq et l'Arlequin* (1918).
- His first significant collaboration was with Satie, as the instigator of *Parade*, a ballet for Diaghilev's *Ballets Russes* with the subtitle *ballet réaliste*; this led to the coining of the term *Surréaliste* (surrealist) by Guillaume Apollinaire; the ballet was produced in 1917; it had a nonsensical story by Cocteau, cubist décor by Picasso, choreography by Massine; the music was mechanical (every tempo given the same metronome mark) and included various extra-musical sounds (typewriter, ship's siren, lottery wheel, etc.) which were apparently Cocteau's idea rather than Satie's; it produced a riot at the first performance (comparable to the *Rite of Spring* four years earlier), a fierce battle raged in the press concerning just how idiotic a practical joke it had been and culminated in a successful court action for damages brought against Satie by a critic to whom he had sent an insulting postcard.
- *Parade* was admired by several of the younger composers who had been in the audience and who formed a loose group centred around Satie, known first as *Les nouveaux jeunes* and later as the *groupe des six* (Auric, Honegger, Milhaud, Poulenc, Tailleferre and Durey). When Satie lost interest, Cocteau established himself as the unofficial leader of the group and its aesthetic mentor (though he was never counted in the list of the six). *Le coq et l'Arlequin* became a kind of manifesto for the group, with its call for 'everyday' music drawn from the circus, the music hall, the café or the cabaret, and its implied favouring of newly popular styles such as jazz.
- Among works in which Cocteau collaborated with individual members of *Les six* are Honegger's *Antigone* (1926), Milhaud's *Le train bleu* (1924) and (in its guise as a ballet) *Le boeuf sur le toit* (1919), Poulenc's *Cocardes* (1920) – there are several more.
- Collaborations between members of *Les six* include *L'Album des six* (1920, a collection of piano pieces) and notably *Les mariés de la tour Eiffel* (1921), another surreal ballet with scenario by Cocteau, written for the *Ballets Suédois*, in which all of *Les six* were represented except Durey.
- Cocteau's influence can be felt in many other works which display surreal or dadaist characteristics, by composers such as Satie, members of *Les six* and others who worked in Paris at this time (including a number of composers from other countries).

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to music by relevant composers.

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Topic C4: Jazz (1920–1960)
Prescribed Work: Miles Davis – *Kind of Blue*

(a) In what ways did *Kind of Blue* differ from Davis's earlier Jazz albums? [18]

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

- *Kind of Blue* was the first album in which Davis used modal techniques throughout.
- This followed one previous experiment with modal techniques in the track entitled *Milestones* (from the album of the same name).
- The style of modal jazz used in *Kind of Blue* was different in several significant ways from Davis's earlier hard bop style, where improvisation was governed by the chord structure of a given song.
- Davis came to see the increasingly complex chord changes in this style of music as an obstacle to creativity.
- In adopting modal techniques, Davis built on theories developed by George Russell and published in his *Lydian Chromatic Concept of Tonal Organization* in 1953. This approach involved basing the music not on chords but on scales (modes), and the emphasis thus shifted from harmony to melody.
- This resulted in a much freer approach to improvisation, with harmonies derived from a more fluid basis than a fixed chord progression.
- *Kind of Blue* was immensely influential and became a point of reference for many jazz and rock musicians of the 1960s.

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

(b) What different styles of jazz emerged between 1940 and 1960? Briefly explain the contribution made to one of these styles by any two musicians of your choice other than Miles Davis. [18]

Candidates are expected to refer to some of the following styles and performers:

- Big Band (Swing) – Count Basie, Tommy Dorsey, Duke Ellington, Benny Goodman
- Dixieland Revival – Bob Crosby, Louis Armstrong
- Bebop – Charlie Parker, Thelonious Monk, Dizzy Gillespie
- Cool Jazz – Dave Brubeck, Stan Getz, the Modern Jazz Quartet
- Free Jazz – John Coltrane, Charles Mingus
- Hard Bop – Art Blakey and the Jazz Messengers, John Coltrane
- Gypsy Jazz – Django Reinhardt and the *Quintette du Hot Club de France*

The mention of relevant performers not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to relevant music or recordings.

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Topic C5: Art Song and Popular Song in Britain and America (1939–1970)
Prescribed Works – Samuel Barber: *Knoxville: Summer of 1915*, Op. 24
***Hermit Songs*, Op. 29**

- (a) In 1971 Samuel Barber said, 'When I'm writing music for words, then I immerse myself in those words, and I let the music flow out of them.' How far do you think this approach to word setting is reflected in *Knoxville: Summer of 1915* and/or in the *Hermit Songs*? [18]

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

- The view expressed by Barber is a common opinion shared by many composers of songs
- A setting of words that does not allow the music to 'flow out of them' is unlikely to be a successful setting
- The nature of the texts in the two prescribed works is very different
- Barber did not feel that he needed to adopt a pseudo-medieval style for the *Hermit Songs* in order to reflect the meaning of the words in his settings
- Nevertheless, his settings mirror the simple imagery of the poems in music that is direct in its appeal
- In *Knoxville*, which is a setting of prose, the continuity of the music and its shifting moods reflect both the nature of the text and its nostalgic qualities

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise references to the score(s).

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(b) In what main ways did British popular song follow trends set in America during this period? [18]

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

- American forces in Britain during the war made the British public more aware than ever before of contemporary American popular music.
- While many British songs and singers of the war years retained a distinctively British character (e.g. Vera Lynn), the influence of American popular styles was felt increasingly.
- This influence came initially from styles and genres such as jazz, swing, big band, etc.
- The availability of recordings increased with the development of the LP and the 45rpm single in the post-war years.
- Popular British singers began to model themselves on American counterparts (e.g. the Beverley Sisters emulated the Andrews Sisters).
- Recordings of American singers such as Bing Crosby, Frank Sinatra and others (e.g. Perry Como) were sold in huge numbers and British singers found it necessary to imitate their styles.
- The introduction of a record sales chart ('Hit Parade') in 1952 stimulated an interest in the top 20 hit songs.
- A more modern style of both music and singing crossed the Atlantic in recordings by Elvis Presley, Roy Orbison and Eddy Cochran, and their rock-'n'-roll music was extremely influential in the 1950s and early 1960s.
- Cliff Richard was marketed as the British equivalent of Elvis in the early years of his career; another rock'n'roll singer of the late 1950s was Billy Fury; Adam Faith and Lonnie Donegan sang in another American genre, Skiffle.
- The influence of American popular music on the British scene was reversed in the mid 1960s when groups such as the Beatles and the Rolling Stones became as famous in America as they were in Britain.

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

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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.

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

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D1 What differences have you noticed in the approaches to orchestration in the baroque and classical periods? Refer to *at least one work from each period*. [24]

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

- In the baroque period the primary emphasis in orchestral music was on the concerto, and thus on solo instruments with string and continuo accompaniment
- Baroque concertos were often written for a group of solo instruments
- In the classical period the different style of music led to the strings having a more important role
- Woodwind and brass took on more of an accompanying function
- They often filled in the harmony, replacing the function of the continuo
- The techniques of clarino playing dropped out of use over a period of some 25 years in the mid 18th century and classical brass parts (especially for trumpets) became much more circumscribed
- The development of new instruments (e.g. the clarinet) altered the spectrum of sonorities available to classical composers

Valid and relevant observations not listed above should be rewarded. Wherever possible, candidates are expected to illustrate their answers with examples that reflect their knowledge of relevant repertoire.

D2 In what ways did nineteenth century opera *or* orchestral music reflect the influence of the romantic movement? [24]

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

- The romantic movement was apparent in painting and literature well before it became a significant feature of music
- An emphasis on subjects concerned with Nature or history was characteristic of early romantic painting and literature
- Romanticism grew out of the *Sturm und Drang* movement in Germany, and the seeds of musical romanticism can be traced, for example, to the so-called *Sturm und Drang* symphonies of Haydn and other composers, which emulated the passionate emotions of the literature
- The earliest truly romantic opera, Weber's *Der Freischütz*, has a quasi-historical setting and a story that contains significant elements of gothic horror.
- Composers in several European countries looked to romantic literature for their inspiration, e.g. basing operas on stories by Shakespeare (Verdi), Goethe (Gounod), Schiller (Donizetti, Verdi), Byron (Verdi) and others, or basing orchestral works on similar sources. Wagner's *Ring* is based on mythological sources and encompasses many of the traits of romanticism
- Orchestral programme music often favoured subjects to do with Nature (e.g. Mendelssohn's Scottish and Italian Symphonies and *Hebrides Overture*, Schumann's *Rhenish*, Smetana's *Ma Vlast*, etc.); Berlioz's symphonies are full of Romantic characteristics (one based loosely on Byron, one on Shakespeare); the Tone Poems of Liszt are similarly good examples.

Valid and relevant observations not listed above should be rewarded. Candidates should support their answers with references to a range of relevant repertoire.

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D3 Does the concept of the 'great composer' limit our experience of music? [24]

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

- The notion of the 'great composer' is a relatively recent phenomenon, dating from the 19th century
- It is related to the view of composers as special people with God-given gifts
- Not all composers are equally gifted and posterity tends to remember the best
- However, accidents of history can mean that potential candidates for the epithet are sometimes forgotten
- An exclusive emphasis on the 'great' composers tends to disregard the context in which they worked
- A composer is only 'great' in relation to other contemporary composers
- 'Great' composers are almost invariably from the past
- Composers who exerted a strong influence on their successors might validly be claimed as 'great'
- Composers who are highly regarded at one time can easily be forgotten as fashions change; but this does not necessarily have anything to do with the quality of their music
- A 'great composer' is sometimes defined, almost by default, as one whose name is familiar to a large number of people

Valid and relevant observations not listed above should be rewarded. Although this Question is primarily an opportunity for candidates to think through the implications of the subject, any examples they give that reflect their knowledge of composers and repertoire should be rewarded.

D4 To what extent do you think it is important for performers to have an understanding of music history? [24]

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

- Performers need to have some understanding of the styles of music they play
- Such understanding comes partly from their knowledge of the music itself, but partly from a knowledge of the time at which the music was composed, of the social context of the music and of the circumstances of its composition
- For many styles of the past, historical evidence is the only basis for representing the music in a way that the composer is likely to have intended
- However, such historical awareness has not always been considered important
- To perform in a way that the composer intended is not necessarily the only valid way in which to perform the music
- The present emphasis on 'authentic' performance can, in some circumstances, inhibit performers from giving an imaginative and creative performance

Valid and relevant observations not listed above should be rewarded. Although this Question is primarily an opportunity for candidates to think through the implications of the subject, they should illustrate their answers with examples (which may come from their own experience) that demonstrate their knowledge of repertoire and their understanding of the issues involved.

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D5 Do composers make good interpreters of their own music?

[24]

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

- Composers know their music better than anyone else, particularly at the stage before a first performance
- They also know what they expect from a performance and are thus in a unique position to pass this on to others
- However, composers may not necessarily be expert performers
- Other people, being more detached from the music, may be able to bring insights to it that a composer may not have
- They may also notice details in a piece that the composer was unaware of
- Composers who have recorded supposedly definitive performances of their music sometimes change their minds about it if they record it at a later date (e.g. Stravinsky)

Valid and relevant observations not listed above should be rewarded. Although this Question is primarily an opportunity for candidates to think through the implications of the subject, any examples they can give from their own experience should be rewarded.