

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9800 MUSIC

9800/12

Paper 1 (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.

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

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Marking Scheme: Section C

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, 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.

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) Explain Tallis's use of polyphonic techniques in the setting of the Hebrew letters *Aleph* (bb 23 – 37, pp. 3 – 4 of the score) and *Beth* (bb 69 – 75, pp. 8 – 9 of the score) in the First Lamentation. In your answer you should give a detailed account of both sections. [18]

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

Aleph

- Opening point of imitation: repeated note, rising semitone, falling 3rd, rising 3rd, descending semitone; in Alto, imitated by T1 (5th lower) at one minim distance, then by B1 in b26. Further entries in T2 (b29), B2 (b30) at one minim distance as in first two entries.
- Free counterpoint introduced in all parts as soon as the head motif is complete (sole exception: T2, because it is the final entry)
- Some use of quaver movement, normally descending by step, and dotted rhythms
- Cadence point at b28 sidestepped (might now be called an interrupted cadence); Phrygian cadence at b33
- Further entry of head motif in A (b33), together with a varied form of head motif in T2
- Prominent entry of free contrapuntal motif in T1 (b34)
- Lower parts from b33 could all be regarded as being in free counterpoint.

Beth

- Whole section has inverted pedal F in Alto
- Imitation in the lower parts introduces voices in pairs (T1 & B2 at b69, T2 & B1 at b 70)
- Point of imitation rises by step through a perfect 4th, with a prominent dotted rhythm in the first two notes, then descends a tone followed by a 3rd
- Imitations are at the unison (or 8ve in the case of the 2nd entry of B2)
- Imitative entries are at a distance of one bar (T2/B1 b70; T1/B2 b71; T2/B1 b72)
- Free counterpoint is introduced in all parts at the end of their second entry
- The Alto begins a further entry, but not in a pair of voices, at b73; this entry changes after its first 4 notes because of the need for cadential preparation
- The section ends with a perfect cadence
- There is a change of mode (in modern terms the section ends in B flat major)

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) Explain the contribution made to English Church Music during this period by any one composer except Tallis. Illustrate your answer with references to specific works. [18]

Candidates have a free choice of composer, the only restriction being that they must not write about Tallis. The most likely choice is Byrd, 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.

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

- (a) Monteverdi's L'Orfeo contains examples of various approaches to word setting that were common in his time. Choose any three sections from the opera and show how they illustrate a range of different procedures. [18]**

Candidates are expected to choose appropriate, contrasting sections of the opera to illustrate a range of different approaches, which include:

- Prima Prattica and Seconda Prattica influences
- Monody
- Aria-like solos
- Duets
- Madrigalian choruses, often in 5 parts, but sometimes in 2 or 3 parts
- Homophony
- Imitative counterpoint
- Diatonicism and chromaticism
- Continuo accompaniments, not only in monodies but also in some choruses
- Word painting
- Expressive use of dissonance

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) What is meant by the terms Prima Prattica and Seconda Prattica? Illustrate your answer with detailed reference to specific music by any two composers. [18]

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

Prima Prattica

- Characterised mainly by the use of imitative counterpoint, with fairly strict procedures governing the use of dissonance
- Supported by theoretical treatises of Zarlino and Artusi; Zarlino argued that the beauty of part-writing should be paramount in vocal compositions
- During the late 16th century a gradual change in attitudes towards word setting led to increasing use of homophonic style in madrigals and a simplification of polyphony
- Younger and more progressive composers came to regard the polyphonic style as old-fashioned

Seconda Prattica

- Characterised by the frequent use of accompanied solo song and relative freedom in the use of expressive dissonance
- Supported by theoretical treatises of Vincenzo Galilei and writings by Monteverdi and his brother, Giulio Cesare Monteverdi (who attributed the term to Monteverdi); they argued that the text was paramount and that music was therefore subordinate (basing the argument on Plato)
- Supporters of the Seconda Prattica saw their work as a revival of ancient Greek practices, particularly in the gradual move towards sung, staged dramas

Valid and relevant observations not listed above should be rewarded. Candidates must summarise the definition of the two Practices and illustrate their answers with references to music by any two composers (who may include Monteverdi). Other relevant composers include Marenzio, Vecchi, Luzzaschi, Gesualdo, Peri, Caccini, Cavalieri, Gagliano. Examples should normally be taken from secular genres, including madrigals and early staged musical dramas.

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Topic C3: Modernism in France (1894 – 1925)
Prescribed Work: Stravinsky – The Rite of Spring

- (a) In what ways does the Introduction to Part I of The Rite of Spring (from the beginning up to figure 13) anticipate techniques and compositional devices that are exploited in the music that follows? Illustrate your answer with detailed references to the score. [18]**

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

- The opening bassoon solo, at an extremely high pitch, suggests an approach to orchestration that will exploit such extremes of technique
- The first interval in this solo is a descending semitone; semitone relationships are very significant throughout the work and are essential to its musical organisation
- The bassoon melody is a quotation of a Lithuanian folk melody (the only such quotation in the work); much of the melodic writing thereafter has a consciously folk character
- The major/minor clash in bar 2 (C sharp in the horn, C natural in the bassoon) is the first example of many such dissonances; it is the first suggestion of the bitonality that is used frequently as the music progresses
- The bassoon melody contains a succession of notes (the last three quavers of b2 and the first note of b3) that point forward to the ostinato theme of the Augurs of Spring (though in retrograde)
- The bassoon melody outlines a descending tetrachord (DCBA) derived from an octatonic scale; melodies based on this or other similar tetrachords are found throughout the work
- The perfect 4th interval described by such tetrachords is an essential feature of many of the folk-inspired melodies found throughout
- There are frequent ostinato figurations throughout the Introduction; the whole work makes prominent use of ostinatos
- The frequent changes of time signature at the beginning point towards the use of irregular metre in several subsequent passages, even though the irregularity is less marked in the Introduction than later in the work; even when the metre of the Introduction becomes relatively stable there are several bars of 3/4 when the rhythm is notated predominantly in 2/4

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) To what extent can music written in France during this period be seen as a reaction against Germanic late romanticism? Illustrate your answer with references to a representative range of works. [18]**

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

- Germanic late romanticism in this context focuses mainly on the influence of Wagner;
- Early in his career Debussy (among many other French composers) was enthusiastic about Wagner's music, especially *Tristan*, and visited Bayreuth in 1888 and 1889 to hear *Parsifal*, *Die Meistersinger* and *Tristan*;
- The influence of Wagner is evident in some of his early works, including *La Damoiselle élue* and the *Cinq Poèmes de Baudelaire*;
- At the same time he was open to a variety of other influences, including music from Java and Vietnam and works by Russian composers (including Rimsky-Korsakov and Mussorgsky);
- He became increasingly ambivalent about Wagner during the 1890s;
- He revised sections of *Pelléas et Mélisande* specifically to exclude passages in which he detected 'the ghost of old Klingsor' (i.e. Wagner);
- His aesthetic outlook was formed as much by the work of the symbolist poets and the impressionist painters as by other composers;
- The resulting 'impressionist' style of his music had a distinctively French character which became more pronounced and more conscious towards the end of his life;
- Debussy was among the earliest composers who consciously came to mistrust the dominance of Wagner's style and to cultivate approaches to melody, harmony and form that were free of his influence;
- This process took place gradually, over a period of several years, and can be observed in orchestral, vocal, piano and chamber music;
- Other composers active during the period took the reaction against Germanic late romanticism to greater extremes (e.g. Satie: *Parade*, 1917; the early music of Les Six, etc.);
- Anti-romantic reaction was a significant part of the rise of modernist movements such as Dadaism or Surrealism.

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

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

- (a) **Discuss the novel approach to form and structure exemplified in the five different pieces that make up Kind of Blue. In your answer you should refer to modifications of traditional jazz forms as well as innovations, and make specific reference to the transcriptions. [18]**

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

- So What uses a free 11-bar introduction and then follows the standard 32-bar Popular Song Form (four 8-bar sections AABA) but with the obvious modification of using only 2 chords and 1 mode; each soloist uses the form twice for improvisation; the bass player improvises only over the first 8-bar A before returning to the form; there is a 16-bar outro with fade out after the last head;
- Freddie Freeloader has no intro and uses a double 12-bar Blues form but with the use of the “wrong” chord in bars 11 & 12; each soloist uses the 12-bar form a number of times – piano (4), trumpet (6), tenor sax (5), alto sax (5), bass (2); ends with a 24-bar head;
- Blue in Green has a 4-bar intro and then follows a circular 10-bar form which Davis uses to state the theme very loosely over twice through; each soloist uses the 10-bar form once for improvisation but the 2nd piano solo uses double time (and therefore feels shorter) and the trumpet uses the form twice for improvisation; the ending by piano and bowed double bass reveal the true nature of the circular form “eating its own tail” in that it is 12 bars long with the last 3 chords being the same as the first 3;
- All Blues has a 4-bar intro after which it follows a 12-bar Blues form that has been extended to 16 bars by means of a 4-bar bridge inserted at the beginning; the Head is stated twice and then each soloist uses only the 12-bar form for improvisation (after the 4-bar bridge) 4 times, except the pianist who only uses it twice; the end uses the 16-bar form three times before fading out;
- Flamenco Sketches has a 4-bar intro taken from Bill Evans’s Peace Piece; after that there is no official form other than a strict order of modes – C Ionian, A* Ionian, B* Ionian, D Phrygian, G Aeolian – which each soloist follows for varying numbers of bars (usually 4 or 8 bars per mode)

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

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- (b) Outline the development of Jazz between 1920 and 1960 through changes to instrumentation and size of ensembles. In your answer you should consider factors that brought about these alterations, and refer to specific bands that typify each of the various styles. [18]**

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

- Pre-1920 factors include emancipation, disbanding of military bands and resultant easy availability of instruments, urbanisation creating small Dixieland Jazz Bands in and around New Orleans; typical formation of 6 members: cornet, clarinet, trombone, banjo or piano, string bass and drums (e.g. Kid Ory's Original Creole Jazz Band, the Original Dixieland Jass Band, etc.)
- The closing of Storyville in New Orleans and the search for employment produced a migration north to industrialised Chicago with its prohibition-fuelled and gangster-related speakeasies; the roaring twenties jazz age begins (e.g. Jelly Roll Morton's Red Hot Peppers, Louis Armstrong's Hot Five or Hot Seven, etc.)
- The Stock Market Collapse and Great Depression of 1929 moved the centre of Jazz to New York and heralded the rise of the Big Bands of the Swing Era; a trend begun by Fletcher Henderson towards larger ensembles made economic sense and encouraged even more by the dance band culture contrived to lighten the mood; typical line-up: 14 or 15 musicians in 3 sections – saxophones (3 to 5 players some doubling on clarinet), brass (3 or 4 each of trumpet and trombone) and rhythm (piano, drums, guitar and bass) often including a singer. The larger size required the services of an arranger/orchestrator (e.g. the Orchestras of Duke Ellington, Count Basie, and Benny Goodman, etc.)
- The early 1940s saw the development of Bebop, an artistic rebellion by creative improvisers against the commercialism and written arrangements of Swing; complex melodies and unusual chord progressions meant for attentive listening, not dancing; small groups of between 3 & 6 players consisting of piano, bass, drums and 1 "horn" (e.g. Dizzy Gillespie Sextet, Charlie Parker Quartet, etc.)
- 1949 saw the advent of the watershed Birth of the Cool recordings by Miles Davis and the arranger Gil Evans; Cool Jazz in the 1950s was born out of an acknowledgment that Bebop had effectively alienated the larger audience and needed to be more accessible; the sound was more relaxed, arranged, often conducted and sometimes used a larger band than Bebop and often included instruments not normally associated with Jazz; The Evans/Davis ensemble was a nonet consisting of: trumpet, trombone, French horn, tuba, alto and baritone saxes, piano, bass and drums; other Cool jazz bands were influenced by "classical" music (e.g. The Modern Jazz Quartet, The Dave Brubeck Quartet) in an effort to reach a more knowledgeable audience.
- Kind of Blue and the advent of Modal Jazz (a clear offshoot of Cool Jazz) saw a return to smaller ensembles and a simpler sound.

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with accurate and precise reference to appropriate ensembles and/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) What musical techniques does Barber use to characterise the different poems in the Hermit Songs? In your answer you should refer to specific examples from at least four songs. [18]**

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

- There is a wide range of styles and techniques in the Hermit Songs; the songs vary in length and complexity in accordance with the nature of the texts
- There is always an evident wish to match the music to the character of the text; it is the text which determines the nature of the music in all ten songs
- Accompaniments frequently take an idea from the text (e.g. birdsong, tolling bells)
- Significant techniques include:
 - the use of ostinatos (or ostinato-like figurations) which sometimes act independently of the metre of the music
 - the use of irregular metres, normally governed by the accentuation of the text
 - the use of hemiolas, or of extensions/contractions of an established metre
 - the use of chords with added notes (often 2nds, 9ths)
 - the use of recitative in imitation of baroque practice
- Formal structures are often simple (binary or ternary forms), though not usually articulated by traditional means
- The harmonic language is fundamentally tonal, though expressed through progressions which are to a greater or lesser extent dissonant

Valid and relevant observations not list above should be rewarded. Candidates must support the points they make with accurate and precise references to the score which demonstrate how the techniques used help to characterise the poems.

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(b) What is meant by the term 'Art Song'? In what ways does this term imply something essentially different from 'Popular Song'? Illustrate your answer with references to at least two songs of both types. [18]

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

- The term Art Song implies an approach to composition that builds on or derives from a tradition that goes back to the late 18th or early 19th century
- It also implies a genre in which the texts are taken from the work of established poets, and in which there is a conscientious attempt to match the music to the poetry
- It further implies a genre that can be included under the umbrella category of 'serious' or 'classical' music (i.e. it is an example of 'high culture'), and is normally written for solo voice and piano (or, less commonly, voice and orchestra or instrumental ensemble)
- By contrast, Popular Song often implies a reaction against the perceived elitism of 'high culture'
- It is generally believed (erroneously) to be primarily a 20th century phenomenon
- It implies a genre in which the texts are usually (though not invariably) written by the composer, or by other member(s) of a group
- The nature of Popular Song has changed frequently in response to fashions and trends in a wider popular culture
- Both approaches to song composition have, however, often addressed similar themes (e.g. love, especially unrequited love, and other aspects of the human condition)

Valid and relevant observations not list above should be rewarded. Candidates must support the points they make with accurate and precise references to music from both types of song.

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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 Vaughan Williams wrote in 1950, 'We cannot perform Bach exactly as he was played in his time even if we wanted to, and the question is, do we want to? I say emphatically, No!' Consider this point of view about the performance of baroque music, in the light of present-day approaches to 'authenticity'. In your answer you should refer to music by at least two composers. [24]

Candidates are expected to make some of the following points:

- It is almost taken for granted nowadays that performances of baroque music should be historically aware
- Performances on period instruments or exact replicas are also very common, and performers have become expert players on such instruments
- Knowledge of baroque performance practice is much more extensive now than it was even 50 years ago
- Not all performers have access to period instruments or replicas, but it is still possible to perform in an historically aware manner even on modern instruments
- Baroque keyboard music (for example) can be played convincingly on a modern piano
- Playing baroque music as it was played at the time does not only involve instruments, but also adherence to the performing conventions of the time
- Some music can transcend such considerations and remain meaningful however it is played
- True 'authenticity' is impossible to achieve because it is impossible to reconstruct the social contexts in which the music of the past was performed

Valid and relevant observations not listed above should be rewarded. Candidates are not expected to know the original context of the quotation, although some may be aware of 20th century arrangements of baroque works that share a similar philosophy. They are expected to illustrate their answers with examples that reflect their knowledge of relevant repertoire by at least two composers.

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D2 How significant was virtuosity in the concertos of the baroque and classical periods? In your answer, you should refer to at least one baroque concerto and at least one classical concerto. [24]

Candidates are expected to make some of the following points:

- In the baroque period virtuosity was generally more significant in solo concertos based on the model of Vivaldi than in concerti grossi based on the model of Corelli
- In this context, virtuosity usually implies a strong element of display (of advanced technique by a soloist)
- Such display is evident in many baroque violin concertos, but less so in concertos for other instruments (there are many possible examples in Vivaldi)
- The ritornello structure of many baroque concertos allowed for virtuosic writing in the solo episodes; while there may have been specific points where improvised cadenzas could have been played, these were not of primary importance
- Classical concertos, influenced by the symphonic sonata principle, involved a great deal of interplay of ideas between soloist and orchestra, but the distinction between ritornellos and solo episodes was generally much less clear
- Consequently the solo cadenza took on a greater significance as the primary opportunity for the soloist to indulge in virtuosic display
- Cadenzas were often improvised, but it gradually became more common for them to be written by the composer (and thus to be more closely integrated into the thematic argument of a movement)

Valid and relevant observations not listed above should be rewarded. Candidates are expected to illustrate their answers with examples chosen from any appropriate concertos, but they must choose at least one example from each period.

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D3 In what ways does music reflect the nature of society at the time it was written? Answer in relation to the music of any two periods of music history. [24]

It is likely that candidates will write about the periods of music history that are covered by topics in Paper 11 and in Section C of Paper 12, although this is not compulsory and they are free to draw examples from any period. Candidates are expected to make some of the following points:

- Works of art of all kinds, to a greater or lesser extent, demonstrate characteristics of the time when they were created; music is no exception;
- Among the most prominent features of music in successive periods are the following:
 - Renaissance: the 'Age of Humanism' – audibility of text in vocal music, word painting, increasing prominence of secular music alongside sacred, instrumental alongside vocal;
 - Baroque: patronage by royalty or nobility a significant factor in the nature of music composed; emergence of opera; element of display in visual arts mirrored by increasing virtuosity in music; incipient focus on public concerts; prominence of French and Italian styles;
 - Classical: emergence of a new style in music synthesising Italianate and Germanic approaches; new forms include the symphony and string quartet; emphasis on clarity of structure and formal balance; the first signs of a new, 'romantic' spirit;
 - 19th Century: social changes in aftermath of French Revolution reflected in descriptive or programmatic music, nationalism, greater subjectivity of emotion;
 - 20th century: reaction against the perceived excesses of romanticism; experimentation in style and technique; gradual rise in importance of popular music alongside 'art' music.

Valid and relevant observations not listed above should be rewarded. Candidates are expected to illustrate their answers with examples chosen from any repertoire with which they are familiar, which may include music from any period or in any style (including popular styles).

D4 In an age when music is readily available through recordings, radio and the Internet, is there still a place for live performance? Include examples from any music you have heard in live and recorded performances. [24]

Candidates are expected to make some of the following points:

- Music is more widely available to a wider public than ever before
- Little effort is required to find sources of music to listen to, whatever its style may be
- This can lead to a devaluation of music (e.g. to its use as background sound to accompany other activities)
- Recorded performances are often constructed from several 'takes' in the studio and thus do not necessarily represent a single performing event
- Live performances often convey a sense of immediacy that is lacking from recordings, and a sense of occasion
- However performances recorded in the studio are less likely to be affected by flaws
- Some music is now designed to be recorded rather than performed live
- Certain special effects can only be achieved in the studio; this is perhaps especially significant in certain styles of popular music

Valid and relevant observations not listed above should be rewarded. Candidates are free to take whatever approach they wish to answering this question but their conclusion should be consistent with the arguments they present.

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D5 In recent years some performers and some styles of music have been described as 'crossover'. Is there any value in this term, or in the music it attempts to describe? [24]

Candidates are expected to make some of the following points:

- Crossover music, in its most common current meaning, is a relatively recent phenomenon which blurs the distinction between 'classical' and 'popular' styles
- It owes its origins to performers such as the Three Tenors, who popularised arias from various operas and included songs from other sources in programmes characterised by the diversity of the music they contained
- In the sense that it describes music that does not readily fit with any other blanket description, it is probably a useful term
- Radio stations such as Classic FM have done much to strengthen the credentials of crossover artists and to increase the popularity of this approach
- There is no reason why performers should not benefit from the opportunities offered by the release of albums that are likely to prove commercially rewarding
- However commercialisation is not necessarily always a good thing, especially if it leads to a lowering of artistic or aesthetic standards.
- The term Crossover has other, more specialised meanings, applying equally to Third Stream music (a fusion of classical and jazz styles), various flavours of Fusion music (e.g. Western/Eastern) or South African mixes of Western pop music and traditional Zulu rhythms.

Valid and relevant observations not listed above should be rewarded. Candidates are free to take whatever approach they wish to answering this question but their conclusions should be consistent with the arguments they present.