

**MARK SCHEME for the May/June 2012 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 2012 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



<b>Page 2</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

### 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.

<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 a 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>

Page 3	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2012	9800	12

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

- (a) What techniques did Tallis use to create variety in the Lamentations? Illustrate your answer with examples taken from both the First and Second Lamentations. [18]**

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

- There are two main techniques that create variety:
  - The first of these is by making a contrast between homophonic and polyphonic passages
  - The second is by varying the number of voices employed at any given moment
- There are many examples of both approaches and candidates are free to make their own choice
- There is also some implied dynamic contrast: the fewer voices are singing, the quieter the music will be, and vice versa

Valid and relevant observations not listed above should be rewarded. Examples must be taken from both Lamentations.

- (b) What are the main differences between Anthems and Motets composed in England during this period? Illustrate your answer with examples taken from the music of at least two composers. [18]**

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

- During this period the term Motet is normally used to describe a piece with Latin text, intended for use in the Catholic liturgy
- while an Anthem refers to a piece with English text intended for use in the reformed liturgy
- Motets often make use of quite complex imitative polyphony and include significant examples of word-painting
- whereas Anthems are often primarily homophonic, with occasional use of relatively simple imitative passages, designed to ensure that the words could be clearly heard.
- A distinctive development was the Verse Anthem, in which 'Verse' passages for solo voice(s) alternated with 'Full' passages for choir; such works were normally accompanied by viols or organ
- Composers of Motets include Taverner, Tallis, William Mundy, Parsons, White and pre-eminently Byrd
- Composers of Anthems include Tallis, Tye, Farrant, White, Byrd, Morley, Tomkins, Weelkes, Batten, Gibbons
- Candidates are expected to know that several composers wrote music for both Catholic and reformed rites

Valid and relevant observations not listed above should be rewarded.

<b>Page 4</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

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

- (a) How does Monteverdi's use of instruments in *L'Orfeo* help to convey a sense of the drama? Illustrate your answer with examples chosen from different Acts of the opera. [18]**

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

- Monteverdi gives extensive and detailed instructions about the use of instruments at many points in the opera
- It may therefore be assumed that he took a greater interest than earlier composers of operas in matching the sonority of the instruments to the dramatic context
- Examples include the use of strings, lutes, harpsichords, organs for scenes set above ground, and the use of cornetti, trombones, regals for scenes set in the Underworld
- Many of Monteverdi's instructions concern the use of specific continuo instruments
- There are significant points where solo instruments are used with the solo voice (e.g. in Orfeo's aria *Possente Spirto*)

Valid and relevant observations not listed above should be rewarded. Examples must be taken from different Acts.

- (b) Describe some of the approaches to dramatic story-telling that can be found in Italian music written before Monteverdi's *L'Orfeo*. [18]**

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

- There were several different approaches to dramatic story-telling in the Italian music of the period, including
- collaborative works such as the Florentine *Intermedi* of 1589, with staged tableaux illustrating madrigals and monodies that were probably performed offstage
- Madrigal Comedies (e.g. by Striggio, Banchieri, Vecchi, Croce) which told a story through the texts of a sequence of madrigals, canzonettas or other associated genres, but without stage action
- the earliest true Operas (e.g. by Peri, Caccini, Cavalieri, Gagliano), which brought together features of all the other experiments of the time and stemmed from the attempts to reconstruct Greek drama by the group known as the Florentine Camerata
- The earliest operas were therefore based on classical legends
- Cavalieri's *Rappresentatione di Anima e di Corpo*, however, had a religious, moralistic story

Valid and relevant observations not listed above should be rewarded. Answers must include some description of the works mentioned.

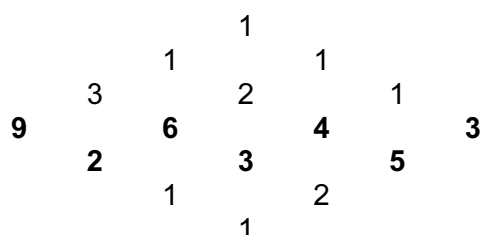
Page 5	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2012	9800	12

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

**(a) How does Stravinsky organise rhythm and melody in *The Augurs of Spring*? Illustrate your answer with specific reference to passages between Fig. 13 and Fig. 37 of the score. [18]**

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

- *The Augurs of Spring* is one of the most celebrated passages of metrical irregularity in *The Rite of Spring*
- Irregularities in this section of the work derive from the placing of offbeat accents, not from irregular metre (the music is almost entirely written in 2/4, apart from two bars of 3/4 before fig 28)
- There are at least two standard explanations for the placing of offbeat accents in the opening passage of *The Augurs of Spring*
- One (Boulez's analysis) takes the first two bars of Fig 13 as an introduction, then numbers each of the following six bars as cells a1, a2, b1, b2, b2 and b1, and traces the use of these cells in the music that follows
- The other is based on the number of quavers between each accent (9, 2, 6, 3, 4, 5, 3), taking alternate numbers (9, 6, 4, 3 and 2, 3, 5) and showing that subtraction always leads back to 1:



- It is not known whether Stravinsky was himself aware of patterns such as the above, which are revealed through analysis
- The principal melodic motif in this section is the 4-note ostinato (first introduced in the 4th bar of fig. 12), which is derived from the top 4 notes of the bitonal tolchok chord
- Further melodic figures are introduced at fig. 17 (hinted at 3 bars earlier) and 25
- The apparently new khorovod melody introduced by the trumpets at the 5th bar of fig. 28 is an inversion and augmentation of the fragment from fig. 17, by way of the versions heard at fig. 19 and 4 bars before 20
- The 8 bars after fig. 30 are rhythmically structured as the first 8 bars of fig. 13, providing a rhythmic recapitulation
- The music from fig. 31 to the end of the section is built out of repetitions of the theme from fig. 25, interspersed by references to Boulez's cells a1, a2, b1 and b2 (with a particular emphasis on a1 towards the end), coupled with increasingly complex textures, rising to a sustained climax
- The initial 4-note ostinato is present consistently from fig. 30 (Vcl), at its original pitch for 8 bars then rising by a tone at fig. 31 (CA), passing to Tbn at 33

Valid and relevant observations not listed above should be rewarded. All points made should be illustrated by reference to the score.

Page 6	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2012	9800	12

(b) How significant was ballet to modernist music in France during this period? Refer in your answer to at least two composers. [18]

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

- Ballet had a very high profile in Paris during the period
- This was largely due to the work of the *Ballets russes* and its impresario Sergei Diaghilev
- who commissioned new ballet scores from several of the most prominent composers of the time
- including (most notably) Stravinsky, but also Ravel, Debussy, Satie, members of *Les six* and several others
- Works commissioned by Diaghilev include *The Firebird*, *Petrushka*, *The Rite of Spring*, *Daphnis et Chloé*, *Jeux*, *Parade*
- In addition to the *Ballets russes*, another company, the *Ballets suédois*, specialised in modernist productions
- which included *Les Mariés de la Tour Eiffel* by members of *Les six*, Milhaud's *La Création du monde* and Satie's *Relâche*
- The work of these companies gave prominence to the most avant-garde artists of the time

Valid and relevant observations not listed above should be rewarded.

Page 7	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2012	9800	12

**Topic C4: Jazz (1920 – 1960)**

**Prescribed Work: Miles Davis – *Kind of Blue***

- (a) Discuss the approach to harmony and tonality in the five different pieces that make up *Kind of Blue*. Refer in your answer to the use of chords as well as modes, and make specific reference to the transcriptions. [18]**

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

- *Kind of Blue* was responsible for introducing the concept of Modal Jazz. Miles Davis was influenced by George Russell's *Lydian Chromatic Concept of Tonal Organization* (1953)
- *So What* uses Dm7 and E<sup>b</sup>m7, outlining the Dorian mode on D and E<sup>b</sup>. This scale is used by all four soloists
- *Freddie Freeloader* is a standard blues in B<sup>b</sup> major, except for the chord built on the flattened 7th in bars 11 and 12. All five soloists employ the Blues scale in their improvisations
- *Blue in Green* appears to have a tonal centre of D minor although this is made less clear by the 10 bar circular form and chord extensions of 7ths, #5, #9 and Maj7. The soloists source the Aeolian and Dorian modes and a Phrygian opening at letter C
- *All Blues* uses a bass vamp centred on G and is a 12-bar blues in G except for the E<sup>b</sup>7#9 and D7#9 used in bar 10 of each cycle. All four soloists use the mixolydian mode as well as the minor and major blues scales
- *Flamenco Sketches* has a 4-bar intro taken from Bill Evans's *Peace Piece*, giving the piano and bass a chordal shape to use in the strict order of modes that make up the piece: C Ionian, A<sup>b</sup> Ionian, B<sup>b</sup> Ionian, D Phrygian, G Aeolian

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.

- (b) Outline the development of Jazz between 1920 and 1960 through changing approaches to improvisation. In your answer you should refer to specific bands and/or performers. [18]**

Candidates are expected to describe the use of improvisation in some or all of the following jazz styles:

- Dixieland Jazz Bands in New Orleans (e.g. Kid Ory's *Original Creole Jazz Band*, The Original Dixieland Jazz Band). Performers took turns playing the melody, while others improvised countermelodies. Improvisation included exaggerated embellishments of the melody and arpeggiated spelling out of the harmonies
- 1920s Chicago Trad Jazz. The rise of the virtuoso soloist (e.g. Louis Armstrong) led to the use of stop-time playing, which leaves spaces for the star to fill
- 1930s Swing era (e.g. the Orchestras of Duke Ellington, Count Basie, Benny Goodman). Big bands relied on arranged music, either written or learned by ear. Individuals had opportunities to improvise melodic, thematic solos which could be very complex although short, with the emphasis being on ensemble playing
- 1940s Bebop (e.g. Dizzy Gillespie Sextet, Charlie Parker Quartet). The focus shifted back towards small groups and minimal arrangements. The 'Head' would be stated at the start and end of a piece but the core of the performance would be the improvisations in the middle. Chromaticism and dissonance were used in improvisation based on passing, substitute, and altered chords
- Late 1940s Cool Jazz (e.g. The Modern Jazz Quartet, The Dave Brubeck Quartet), was characterised by calm smoothness, with long, linear melodic lines and a lighter sound. Some Cool Jazz bands were influenced by classical music
- Modal Jazz (e.g. Miles Davis, John Coltrane, Bill Evans and Herbie Hancock) was a development in the 1950s which took a mode as the basis of musical structure and

<b>Page 8</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

improvisation. The emphasis shifted from harmony to melody. Influenced by George Russell's *Lydian Chromatic Concept of Tonal Organization* (1953)

- Avant-garde and Free Jazz idioms (Charles Mingus, Ornette Coleman, Cecil Taylor). While rooted in Bebop, Free Jazz tunes gave players much more latitude; the loose harmony and tempo was deemed controversial

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.



<b>Page 9</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

**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 is the relationship between the musical structure of *Knoxville* and the structure of the text?** [18]

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

- *Knoxville* is structured as a rondo, with clearly differentiated sections
- The thematic ideas are chosen to reflect Barber's interpretation of the text and have an appropriately improvisatory quality to match the nature of James Agee's prose
- The structure may be summarised as follows:
  - Brief instrumental introduction
  - First section [Main Theme] (It has become that time of evening) with a gentle, lilting theme
  - Second section [First Episode] (A streetcar raising its iron moan), faster and more agitated
  - Third Section [Transition and return of the Main Theme] (Now is the night one blue dew), with a return of the lilting theme (Parents on porches)
  - Fourth Section [Second Episode] (On the rough wet grass), rising to a climax: the most intense passage in the work
  - Fifth Section [Transition and return of the Main Theme; Coda] (After a little I am taken in and put to bed)

Candidates should explain the structure with direct references to the text, showing how the rondo form imposes a musical logic on a text that does not readily fall into sections except by the meaning of its ideas.

**(b) In what ways did social, cultural and economic forces influence the development of Popular Song during this period?** [18]

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

- Recording Studios: WW2 helped the music industry to develop as the first Disc Jockeys followed American troops abroad. Columbia Records introduced the LP record (1948) and RCA Victor introduced the 45 rpm record (1949)
- Hollywood: In the 1930s and 1940s, cowboy songs became popular through Hollywood Westerns (e.g. Roy Rogers, Gene Autry)
- Post WW2 Euphoria: Rock and Roll originated in the United States during the early 1950s and was a mixture of Rhythm and Blues, Gospel and Country & Western. Disc jockey Alan Freed first used the phrase 'Rock and Roll' in 1951 (e.g. Chuck Berry, Little Richard, Jerry Lee Lewis and Elvis Presley)
- Technology: In 1941 Les Paul built the first solid-body electric guitar and in the 1950s a specifically Rock and Roll style of guitar playing was developed (e.g. Chuck Berry). Other innovations included radio, jukeboxes, and records and turntables
- Economics: Black musicians gained commercial status with Soul Music. Stax Records (1957) influenced Soul styles. Black-owned record labels (SAR Records and Motown Records) were established. Performers include Diana Ross, Percy Sledge, Aretha Franklin and Wilson Pickett
- Global Village: Beat groups emerged in the UK in the late 1950s and were influenced by American bands (e.g. Buddy Holly and the Crickets) as well as by earlier British groups (e.g. The Shadows). Performers included Gerry & the Pacemakers, The Searchers, Cilla Black and The Beatles (who led the British Invasion of the U.S in 1964)

<b>Page 10</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

- **Drugs:** British psychedelia in the mid 1960s attempted to replicate the experiences of hallucinogenic drugs. They used non-Western sources (e.g. Indian Ragas and Sitar) and studio effects, long instrumental passages and surreal lyrics (e.g. The Who, Cream, Pink Floyd, The Beatles)
- **Baby Boom & Politics:** Rapid population growth after the war made the student population a significant force. The 1960s American folk music revival was pioneered by Woody Guthrie and Pete Seeger and identified with progressive politics. Joan Baez and Bob Dylan brought protest songs to a wider public. The Woodstock Music Festival epitomised this American counterculture
- **Multiculturalism:** Musicians sought interest in other cultures (e.g. Ravi Shankar and Latin Rock artist Carlos Santana). George Harrison developed an interest in the Hare Krishna culture and Reggae also became popular at this time

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

<b>Page 11</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

### 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>

<b>Page 12</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

**D1 When performers play eighteenth-century music on modern instruments, what can they do to avoid distorting the style of the music? [24]**

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

- This issue relates especially to playing music by Bach, Scarlatti and their contemporaries on the piano, but applies equally to string, wind and brass instruments
- The main focus should be on matters of performance practice and candidates should explain how to adapt the principles of historically informed performance to modern instruments (e.g. in matters such as tempo, phrasing, ornamentation and technical issues such as bowing or use of the sustaining pedal)
- Some candidates may mention that one of the performances for Paper 11 Section A is played on modern instruments, but that the performance reflects good performance practice
- Some candidates may point out that there is keyboard music that depends on the sonority of the harpsichord (e.g. some Scarlatti sonatas, some pieces by Couperin) and that some of the expressive intention of the music is lost when a piano is used

Valid and relevant observations not listed above should be rewarded.

**D2 In what ways did Beethoven's music influence composers of symphonies in the later nineteenth century? [24]**

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

- Beethoven exerted a powerful influence on later symphonic composers
- Some of those who wrote programmatic music (e.g. Berlioz) looked to the Pastoral Symphony or to overtures such as *Egmont*, *Coriolan* or *Leonora 3* for a justification of their approach
- The seriousness of Beethoven's music was another powerful influence, especially for symphonic composers: the symphony was often seen as a vehicle for the expression of their most important statements
- The expansion of form begun by Beethoven was continued by later 19th-century composers
- For some (e.g. Brahms) the influence of Beethoven had an inhibiting effect

Valid and relevant observations not listed above should be rewarded.

<b>Page 13</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

**D3 What differences between Wagner's Music Dramas and Verdi's operas resulted from Wagner's Theory of Opera? [24]**

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

- Wagner and Verdi represent the two most significantly different approaches to operatic composition in the 19th century
- Wagner's theories were set out in a series of pamphlets published in the late 1840s and early 1850s
- Verdi produced no equivalent theoretical treatise, but based his practice mainly on earlier models
- Aspects of both composers' work derive from common influences (e.g. Parisian Grand Opera, especially Meyerbeer)
- Such influences led in different directions for each composer
- In accordance with his theories, Wagner's Music Dramas are through-composed; Verdi's, despite his efforts to make musical continuity, remain essentially 'number' operas
- Wagner took a symphonic approach to composition, seeing his Music Dramas as a logical outcome of Beethoven's 9th Symphony
- Wagner wrote his own libretti, whereas Verdi's were written by others (albeit with substantial input of his own)
- Wagner's subjects were drawn from mythology, with a primary emphasis on the effects of events on the characters' minds; characters are often embodiments of the forces of good and evil; there is a strong philosophical significance in his works
- Verdi's subjects cover a wider range, and events are often significant for their own sake; there is a strong psychological significance in his treatment of characters

Valid and relevant observations not listed above should be rewarded.

**D4 Should a conductor try to give a personal interpretation of a piece of music, or is the conductor's function simply to present the music as the composer intended? [24]**

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

- All musical performance involves some degree of interpretation
- It is not always possible to know what a composer intended
- The extent to which interpretation is necessary depends to a large extent on how much information is provided in a score: late 19th-century composers (e.g. Mahler, Elgar) strove to include every possible nuance of expression through highly detailed markings, whereas 18th-century composers relied much more on commonly accepted understanding of style and included few detailed markings
- Unduly personal interpretation can stand in the way of an understanding of the music, especially if it involves substantial rewriting of a score (e.g. changing the orchestration, altering the harmony)
- Different performers can express different aspects of the music even when they are completely true to the text
- Composers do not always understand everything about their music or about the range of emotional responses it can evoke

Valid and relevant observations not listed above should be rewarded. Candidates are free to express their own views about this subject and may respond in any way they see fit.

<b>Page 14</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>9800</b>	<b>12</b>

**D5 A wider range of different kinds of music is more readily available today than ever before. Is this a good thing? [24]**

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

- Technology has increased the availability of music to an unprecedented extent, e.g. through CDs, MP3s and various Internet resources such as iTunes, Naxos Music Library, streaming downloads, etc
- In the past, music was generally available through live performance in concert halls or churches, through playing e.g. piano duet arrangements in the home, or (more recently) through relatively cumbersome recorded media (78 rpm records, LPs, reel-to-reel tape, cassettes); access to music usually required greater personal effort
- To some extent, the more easily music is available, the less inclination there can be to take advantage of it: the music is always there for another occasion
- The range of music available today is greater than ever before, covering a wider historical period, a more diverse range of western and world music and a greater variety of serious and popular styles
- It is generally accepted as a good thing that so much music is available, even if people do not always take advantage of everything
- The range of available music allows almost everyone to satisfy their own tastes and preferences

Valid and relevant observations not listed above should be rewarded. Candidates are free to express their own views about this subject and may respond in any way they see fit.