



Cambridge International Examinations
Cambridge Pre-U Certificate

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MUSIC (PRINCIPAL)

9800/12

Paper 12 Analysis and Historical Study

For Examination from 2016

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM MARK: 60

The Specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the Topics.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **13** printed pages and **1** blank page.



Section C (30 marks)

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

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

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 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.	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

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

- (a) How does Byrd achieve variety of texture in the *Gloria* of the *Mass for Four Voices*? Illustrate your answer with detailed references to the score. [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 any passages in the *Gloria*.

(b) either

- (i) Archbishop Thomas Cranmer wrote to King Henry VIII that he thought English church music should ‘...not be full of notes, but, as near as may be, for every syllable a note.’**

To what extent did composers setting English texts for the reformed rite observe this principle? Illustrate your answer with reference to music by at least two composers. [18]

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

- Although Cranmer’s original letter referred specifically to monophonic rather than polyphonic music, it has often been taken to apply more generally
- Cranmer’s more radical colleagues were increasingly insistent that this principle should be observed in all English church music
- There are many examples of simple music in 4 parts, mainly homophonic in texture, with minimal imitation (e.g. Tallis’s *Lord, we beseech thee, If ye love me*)
- More extended works often used more complex imitative polyphony (e.g. Byrd’s *Great Service*)
- Even in such complex works a conscious effort was made to ensure that the words were audible

Valid and relevant observations not listed above should be rewarded.

or

- (ii) **During this period, what opportunities were there for composers of church music with Latin texts? Refer in your answer to music by at least two composers.** [18]

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

- In the early part of Henry VIII's reign church music was all set to Latin texts
- During the reign of Mary Tudor the Latin liturgy was re-established
- Recusant families maintained the Latin liturgy in their private chapels during the reigns of Edward VI and Elizabeth I
- On some occasions secret celebrations of the Latin Mass were sung, with choral settings of both Ordinary and Proper texts
- The three Masses of Byrd and the Gradualia may have been composed for such celebrations
- Elizabeth I permitted the singing of Latin in College chapels
- Composers of church music for the Catholic rite risked imprisonment, especially during the reign of Elizabeth I
- Some Catholic composers fled to the Continent to be able to work without harassment (e.g. John Bull, Peter Phillips)
- Several composers proved adept at setting both Latin and English texts

Valid and relevant observations not listed above should be rewarded.

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

- (a) **How significant is the Chorus in *L'Orfeo*? In your answer you should consider its role in the drama, the style of its music and its impact on the structure of the opera.** [18]

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

- The Chorus is used frequently in Acts I and II but more sparingly in Acts III, IV and V
- The scores published in 1609 and 1615 list a 'Chorus of Nymphs and Shepherds', a 'Chorus of Infernal Spirits' and a 'Chorus of Shepherds who dance the Moresca at the end' among the *dramatis personae*
- It is not known whether there were three different choirs in the early performances or whether the same singers were used for all of them
- The Chorus is used mainly to comment on the action, in the manner of the Chorus in ancient Greek drama
- The music provided for the Chorus is primarily written in the style of early 17th century Italian madrigals
- There are imitative and homophonic passages, one often serving as a contrast to the other. For example, in Act I *Vieni, Imeneo* is homophonic, but with imitation between treble and bass in its central section, while *Lasciate i monti* is polyphonic, but has a homophonic 2nd section (*Qui miri il Sole*); *Ecco Orfeo* begins homophonically but includes several points of imitation from b7 onwards. Similar contrasts can be found in the choral numbers in subsequent Acts
- In the first part of Act I (from b 21 to b 161) the placing of the choruses defines a symmetrical arrangement of numbers around Orfeo's central monody *Rosa del ciel*
- In the second part of Act II (from b 215 to b 331) the chorus *Ahi caso acerbo* acts as a refrain to the monodies or duets that precede it

- In Act III the single chorus *Nulla impresa* (and the *Sinfonie* which precede and follow it) mark Orfeo's entry into the Underworld
- In Act IV the Chorus comments twice on the action: first when Orfeo is permitted to rescue Euridice and second when he loses her for the second time
- At the end of Act V the Chorus points the moral of the story before the concluding Moresca

Valid and relevant observations not listed above should be rewarded.

(b) either

- (i) How significant was word painting in the Italian madrigals of this period? Illustrate your answer with examples from madrigals by at least two composers. [18]**

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

- Word painting was one of the most significant techniques in Italian madrigals of this period
- Almost all composers made use of this technique
- Among the best known composers are Marenzio, Monteverdi and Gesualdo
- Word painting often involved melodic, harmonic or rhythmic figures to make a literal representation of the meaning of words or phrases in the text (e.g. Marenzio)
- Typical examples include obvious ones (rising or descending melodies to describe words such as 'ascend' or 'fall')
- Among the less obvious examples is the use of long note values to represent 'light' or 'day', or short values to represent 'dark' or 'night' (because of the light or dark appearance of the music in the part-books)
- In the case of Gesualdo the subject-matter of the texts, with their frequent references to literal or figurative death, was often represented in music of unparalleled dissonance

Valid and relevant observations not listed above should be rewarded. Points should ideally be illustrated with detailed examples from specific madrigals by named composers.

or

- (ii) In what ways do the motets of Venetian composers reflect a preoccupation with the clarity of the text? Refer in your answer to music by any two composers. [18]**

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

- A highly distinctive style of church music developed in Venice in the late 16th and early 17th centuries
- Principal composers include Willaert (outside the prescribed period but normally regarded as the founder of the Venetian school), Andrea Gabrieli and Giovanni Gabrieli
- Their music made characteristic use of *cori spezzati*
- Their motets often used instruments as well as voices
- Instruments could sometimes substitute for one or more of the choirs
- The use of this technique in the particular acoustic of San Marco meant that complex polyphony was inappropriate
- The music is therefore mainly homophonic, with relatively simple imitation used sparingly, but antiphonal effects are widely used
- Great care was taken to ensure that the words could be heard and understood
- This concern was as strong in Venice as elsewhere in Europe and reflects the influence of humanist thinking

Valid and relevant observations not listed above should be rewarded.

Topic C3: Modernism in France (1894–1925)
Prescribed Work: Ravel – *Daphnis et Chloé*

- (a) How does Ravel make use of related motifs in the opening of Part I of the ballet (from the beginning to fig. 17)? Illustrate your answer with reference to any two motifs. [18]**

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

- Ravel himself stressed the symphonic nature of *Daphnis*
- Several interrelated motifs are introduced in the first section of Part I
- They are often linked through the use of a descending (occasionally ascending) perfect 4th (the notable exception being the horn motif in the bar before fig. 1)
- As the music progresses there is a tangible sense of the melodies growing out of each other
- Development of motifs is often achieved by varied repetitions, in which interval relationships are gradually modified
- Ideas are also differently orchestrated when they are repeated

Valid and relevant observations not listed above should be rewarded. Candidates should trace the repetitions and modifications of any two thematic ideas throughout the passage in question.

(b) either

- (i) What circumstances surrounded the origins, aesthetic outlook and music of the group of composers known as *Les Six*? Illustrate your answer with references to the music of at least two of these composers, which may include collaborative works as well as pieces by the individual composers. [18]**

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

- The group of Six was a very loose grouping of young composers (Auric, Durey, Honegger, Milhaud, Poulenc, Tailleferre) who happened to know each other, rather than a defined group of composers with a shared outlook
- The group emerged in the aftermath of the first performance of Satie's *Parade* in 1917 and was known as *Les Nouveaux Jeunes* before the term *Les Six* was coined (by Henri Collet)
- The supposed artistic creed of the group was articulated by Jean Cocteau rather than by the Six themselves
- Some of them (Auric, Milhaud, Poulenc) adopted the Surrealist agenda with a certain enthusiasm; others (Honegger, Tailleferre) with some reserve; Durey was the least content to follow Cocteau's ideas
- For all six composers, this was a relatively brief phase in their careers
- Collaborative works were *L'Album des Six* (1921), a collection of piano pieces to which they all contributed; *Les Mariés de la Tour Eiffel* (1921), with movements by all of them except Durey; and *L'Eventail de Jeanne* (1927), with movements by Auric, Milhaud and Poulenc in addition to seven other composers; *Les Mariés* is the work which perhaps embodies Cocteau's ideas more completely than any other
- Individual works which follow these ideas to a greater or lesser extent include Poulenc's *Rapsodie nègre* (1917), *Mouvements perpétuels* (1918), *Le Bestiaire* and *Cocardes* (both 1919); Milhaud's *Le Boeuf sur le toit*, *Machines agricoles* (both 1919) and *Le Train bleu* (1924); Auric's *Alphabet* (1922); Honegger's *Le Roi David* (1921) contains some music that reflects his connection to the group in the context of a much more serious work
- By the early 1920s each of the composers had begun to branch out in different directions and the group had effectively ceased to exist before Satie's death in 1925

Valid and relevant observations not listed above should be rewarded. Candidates must support the points they make with references to specific works by more than one composer.

or

- (ii) **To what extent was Debussy influenced by the work of writers and/or painters? Illustrate your answer with reference to a range of music by Debussy.** [18]

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

- The cross-fertilisation of ideas between music and the other arts was one of the most significant features of music in France during this period
- Debussy came under the influence of the symbolist poets (e.g. Mallarmé, Verlaine, Rimbaud)
- The indirect, metaphorical nature of their poetry shares characteristics with the descriptive elements in Debussy's music
- Debussy frequently looked to the symbolist poets for texts, libretti or themes in works such as *Prélude à l'après-midi d'un faune* (Mallarmé), *Pelléas et Mélisande* (Maeterlinck), *Cinq poèmes de Baudelaire* and several songs to poems by Verlaine
- Debussy's music also shares characteristics with the parallel movement in painting, Impressionism, typified by the work of e.g. Monet, Renoir, Pissarro, Cézanne
- The colourful nature of Debussy's orchestration is often compared to the use of colour in Monet's paintings
- There are, perhaps, closer parallels with the pointillism of Seurat than with the more blended colours favoured by Monet
- The works normally described as Impressionist include the *Préludes* and *Images* for piano, *Trois nocturnes*, *La Mer* and *Images* for orchestra
- Debussy himself disliked his music being described as Impressionist

Valid and relevant observations not listed above should be rewarded.

Topic C4: Jazz (1920–1960)

Prescribed Work: Miles Davis – *Kind of Blue*

- (a) **Discuss the approach to melody in *Kind of Blue*. Make specific reference to both the Album and the transcriptions.**

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

- In a 1958 interview for *The Jazz Review*, Miles Davis spoke of a movement away from the conventional string of chords, and a return to emphasis on melodic rather than harmonic variation.
- So *What* has the main melodic material appearing in the Bass at letter A. The first 8 bars at letter A use a simple, scalar 2-bar motif (based on the Dorian Mode on D) repetitively, after which the 8 bars are repeated exactly. The next 8 bars consist of the exact same material up a semitone and then the original 8 bars appear again. The compass is a 9th. Davis's improvisation uses short, elegant phrases with clear blues inflections. Those of Coltrane and Adderley are similar but more virtuosic. The only exception is the fragmented, cluster chord solo by Bill Evans at letter E on p16.

- *Freddie Freeloader* uses a very simple 2-note “sigh” motif 4 times, followed by a short chromatic conjunct line, for the first 12 bars. This is then repeated with a small alteration at the end (to accommodate the change of chord). The compass is a 5th. All 5 soloists employ the Blues scale (as well as typical blues ‘licks’ and inflections) in their improvisations, the clearest example being Wynton Kelly at letter A on p25. At letter B, Davis displays a notable simplicity and lack of virtuosity combined with an intelligent use of space (rests).
- The Real Book version of *Blue in Green* uses a long, seamless melody over the 10 bars that is mostly descending and conjunct and employs the dotted minim plus crotchet pattern repeatedly. The compass is the largest of all at an 11th. Davis states this melody in paraphrased fashion after the 4 bar intro as does Evans at letter F on p39. All three soloists source the most popular minor modes (Aeolian and Dorian) but Coltrane clearly uses a Phrygian opening at letter C on p36.
- *All Blues* has a very static melody stated by Davis at bar 9 which centres on the mediant (concert B) and seems to juxtapose B flat with B natural, which highlights the tension between the blue note (flattened 3rd) and the normal note. The overall compass is an octave but mostly it occurs over a 5th, using conjunct movement. All four soloists use the mixolydian mode (e.g. Davis at letter A on p44 and Evans on p51, 3rd and 4th systems) as well as the minor and major blues scales.
- *Flamenco Sketches*, strictly speaking, has **no** given melody. Each soloist is expected to create his own during the execution of the strict order of modes that make up the piece: C Ionian, A flat Ionian, B flat Ionian, D Phrygian, and G Aeolian – which each soloist follows for varying numbers of bars (usually 4 or 8 bars per mode).
- Generally speaking, any melodic material provided is simple and minimalistic in nature, with a notable frugality and sparseness. In the improvisations, Davis and Evans tend to emphasise an elegant lyricism with much use of space, while Coltrane and Adderley attempt the same but apply more virtuosity and use more notes.

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) either

- (i) How did the experiences of African-Americans influence the history of Jazz between 1920 and 1960? In your answer you should discuss specific styles, bands and/or performers. [18]**

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

- The earliest forms of jazz began to emerge in New Orleans, a multiracial French-ruled city. Ragtime and Dixieland Jazz were the first forms of black music to cross over into white America (e.g. Scott Joplin and Jelly Roll Morton).
- The Great Migration (1910 – 1940) saw African American people leave the South to seek better lives in industrial cities such as Chicago and New York. New inventions like the phonograph and radio meant Southern blues singers were recorded and broadcast to the world. Bessie Smith became the most popular singer in America in the 1920s.
- The Volstead Act (1920) prohibited the sale of alcohol and blacks and whites flocked to Harlem's clubs for bootleg liquor. They heard bands like those of Cab Calloway, Count Basie and Duke Ellington. White America embraced the Jazz music they heard on their radios but black musicians were still subjected to harsh discrimination and prejudice.
- After the stock market crash of 1929, the Great Depression created an era of severe economic suffering. It was the optimistic music of all black Big Bands that boosted the morale of white America. Benny Goodman was the first to form a racially integrated band to perform at Carnegie Hall in 1938.

- The rationing of World War II caused the recording industry to slow down during the war, but Jazz transmitted by radio was essential to uplifting the American spirit. Bebop was a musical revolution by young black Jazz musicians who were tired of the predictability of Swing music (e.g. Dizzy Gillespie, Thelonius Monk, Bud Powell, Kenny Clarke, Max Roach and Ray Brown). Despite white America's initial resistance, it flourished and the complex structures and technical ability endured to become the principal musical language of Jazz musicians worldwide. Their longer performances were aided by the invention of LP records (1948).
- In Post-World War II America, conditions of inequality and social injustice were still present for people of colour and they strove to find their own "voice". By the 1950s Jazz was exploding, and many people were involved in delivering diverse kinds of music. The biggest contrast can be heard in the styles of Cool Jazz and Hard Bop. Miles Davis's *Birth of the Cool* (1949) opened the door for the experimentation of the Hard Bop movement, spearheaded by Art Blakey and the Jazz Messengers.
- The 'Beat Generation' (a counter-cultural movement led by the Beatniks of Greenwich Village in New York City) turned jazz into a way to protest against what was going on in society. African American musicians in the Free Jazz movement (Charles Mingus, Ornette Coleman and Cecil Taylor) used their music to express their anger and frustration about unfair acts of racism in America.

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.

or

- (ii) Discuss the contribution of any three key figures other than Miles Davis to the development of Jazz between 1920 and 1960. [18]

Candidates are expected to write about any three Jazz musicians of their choice. They are likely to choose from the following:

- **Kid Ory:** In Dixieland Jazz, the common practice for all the horns to improvise collectively at the same time included a particular style of playing the trombone. This 'tailgate' style, in which the trombone plays a rhythmic line underneath the trumpets and cornets, was invented by Ory.
- **Joe 'King' Oliver** was a New Orleans Jazz cornet player and bandleader. He was particularly noted for his playing style, pioneering the use of mutes. He was also a notable composer and the mentor and teacher of Louis Armstrong.
- **Jelly Roll Morton** was a Ragtime and early Jazz pianist, bandleader and composer. Widely recognised as a pivotal figure in early Jazz, Morton is perhaps most notable as Jazz's first arranger.
- **Louis Armstrong:** 1920s Chicago Trad Jazz saw the rise of the virtuoso soloist, the most notable being Louis Armstrong. This led to 'cutting sessions' or competitions between two virtuoso soloists. The invention of 'swinging', or playing off the beat, is also attributed to Armstrong.
- **Fletcher Henderson** began a trend towards larger ensembles, which encouraged the Dance band culture of the Swing era.
- **Duke Ellington, Count Basie, and Benny Goodman:** The larger sized Dance bands required the services of an arranger/orchestrator. Arrangements were either written or learned by ear and memorized – many early Jazz performers could not read music. These three bandleaders ruled with an iron fist and were excellent businessmen.

- **Dizzy Gillespie, Charlie Parker** and **Thelonius Monk** led the artistic rebellion by creative improvisers against the commercialism and written arrangements of Swing; Bebop was meant for attentive listening, not dancing. They pioneered faster tempos and introduced new forms of chromaticism and dissonance into jazz.
- **Dave Brubeck**, in his groundbreaking album *Time Out*, produced Jazz that is influenced by classical music, in an effort to reach a more knowledgeable audience.
- **Charles Mingus, Ornette Coleman** and **Cecil Taylor** all pioneered the avant-garde Free Jazz idiom that calls for abandoning chords, scales, and rhythmic metres. They encouraged Jazz to break through into an open space of 'free tonality' in which metre, beat and formal symmetry all disappeared.

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.

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

D1 How should a solo performer approach the issue of ornamentation in a baroque concerto? Refer in your answer to any two concertos. [24]

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

- There are broadly two main types of ornamentation that need to be taken into account
- First is the interpretation of trills, mordents, etc., for which many 'tables of ornaments' survive from the 17th and 18th centuries
- Issues that need to be considered include (a) the starting note of the ornament (whether the written note or the one above); (b) the length of any preparatory appoggiatura; (c) the number of notes in the ornament; (c) the speed at which the ornament is performed
- Second is the addition of improvised embellishments to the written melody, especially (but not exclusively) in slow movements
- Several examples by baroque composers survive, providing substantial evidence of how this may have been treated by contemporary performers (examples include some by Telemann and Quantz)
- Such embellishment was often more elaborate than modern performers are accustomed to playing

Valid and relevant observations not listed above should be rewarded.

D2 How significant was Programme Music in the nineteenth century? Illustrate your answer with reference to the music of any two composers. [24]

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

- Programme Music was among the most characteristic expressions of musical Romanticism
- The term is generally used to refer both to music provided with a 'programme' (i.e. music that attempts to tell a story of some kind) and to music that is more generally descriptive
- The genres in which this approach was used include the symphony, overture and tone poem
- A range of techniques was used to achieve the descriptive purpose of such music, typically involving elaborate orchestration and a range of melodic and harmonic devices
- Relevant composers include Mendelssohn, Schumann, Berlioz, Liszt, Smetana, Dvořák

Valid and relevant observations not listed above should be rewarded.

D3 To what extent was nineteenth-century opera concerned with the question of making the drama true to life? Refer in your answer to any two operas. [24]

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

- There is a tension between the nature of opera itself and the concept of true-to-life drama
- Nineteenth-century composers were aware of this tension and several of them made strenuous efforts to restrict the artificiality of the genre
- Wagner, for example, intended that the continuity of his Music Dramas (the symphonic development of themes primarily in the orchestral accompaniment) should represent the continuity of life
- The quasi-philosophical nature of his texts explored fundamental issues about the human condition
- However his characters are often more important for what they represent (in most cases, embodiments of the struggle between good and evil) than as individual people

- Verdi placed greater emphasis on the psychological interaction of his characters, portraying them as believable human beings
- Earlier in the century most operas continued traditional approaches that had been established in the 18th century, whether French, German or Italian

Valid and relevant observations not listed above should be rewarded. Essays should be illustrated with detailed references to any two operas.

D4 Is there any difference between sound and music?

[24]

Candidates may approach this Question in any way they choose. Possible points that might be made include the following:

- All music consists of sound
- The world is full of sound
- Most sound occurs in an entirely random way
- It is the act of selecting and organising sound that transforms random sound into music
- A composer's role may therefore be to undertake this selection and organisation
- Some music, however, consists (in whole or in part) of random sound
- Cage's 4'33" is the most famous example of such a piece
- Other composers have incorporated everyday sounds into their works (*Musique concrète*)
- One of the earliest examples is Satie's *Parade*
- This issue ultimately depends on a definition of what music is.

Valid and relevant observations not listed above should be rewarded. Candidates are free to attempt whatever definitions and arguments they consider appropriate and to illustrate their essays with any examples drawn from their own experience.

D5 Why might some people think that recordings are no substitute for live performance?

[24]

Candidates may approach this Question in any way they choose. Possible points that might be made include the following:

- A live performance is a unique occasion that can never be repeated
- There is an immediacy about live performance that recordings cannot reproduce
- Recordings are potentially listened to several times over
- Consequently the presence of extraneous noise (e.g. from an audience) can be extremely distracting
- Live performances can have imperfections (mistakes, wrong notes, etc.) which are equally distracting if reproduced in a recording
- Studio recordings therefore attempt to present the music in as perfect a way as possible
- This is often achieved by recording several 'takes', sometimes of only a short passage at a time, and assembling the final product through editing
- This, in a real sense, destroys the integrity of a single performance
- There is an increasing tendency (often for economic reasons) to publish recordings of live performances, with all their possible imperfections
- Such recordings, especially of operas, are sometimes the result of editing together passages taken from performances on successive nights, or even of dress rehearsals
- In much rock music the concept of a live performance is meaningless and the recording represents the authentic form of the music (e.g. *Bohemian Rhapsody*)

Valid and relevant observations not listed above should be rewarded.

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