

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Pre-U Certificate

MARK SCHEME for the May/June 2015 series

9800 MUSIC

9800/12

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

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Mark Scheme

Section C

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

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: Byrd – *Mass for Four Voices*

- (a) Describe in detail Byrd’s use of the opening motif (the ‘Head Motif’) in the *Mass for Four Voices*. [18]**

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

- *A Head Motif is a thematic idea which occurs at the beginning of more than one movement of a polyphonic Mass.*
- *It does not need to be exactly the same at each appearance but the shape is usually recognisably similar.*
- *In Byrd’s Mass for Four Voices the Head Motif consists of a descending interval (4th or 5th) followed by a rising minor 3rd; these first three notes are often followed by step-wise descending movement.*
- *This Head Motif also occurs during the polyphonic development of most movements, forming the basis for several derivations used in points of imitation at various stages.*
- *The Head Motif can be heard clearly at the opening of the Kyrie, where it forms the basis of a point of imitation in four parts. It is not used in the Christe or in the second Kyrie.*
- *It occurs again at the beginning of the Gloria, where it forms a point of imitation in two parts. It occurs again, in an altered version, at Domine Deus, Agnus Dei, as the basis for the start of a trio, and in inversion at Qui tollis peccata mundi shortly after. Further derivations can be observed at Suscipe deprecationem nostrum, Qui sedes and Quoniam.*
- *In the Credo the intervallic shape of the Head Motif, albeit heavily disguised, can be seen in the opening duo. There are other potential derivations, but mainly so heavily altered as to be questionable. It occurs in recognisable form at In remissionem.*
- *The Head Motif does not occur at the beginning of the Sanctus, but ideas derived from it are used at Pleni sunt caeli. In the Benedictus it can be heard in the Alto and Bass parts at the start.*
- *The Head Motif returns in its original form at the beginning of the Agnus Dei, as the basis of an extended duo. The second Agnus is based on an altered version, and the third on an extended and decorated derivation.*
- *The Head Motif is thus one of the most significant devices used in giving this Mass its sense of unity.*

Valid and relevant observations not listed above should be rewarded. Candidates should make specific references to the score to illustrate the points they make.

(b) either

- (i) In what ways did composers respond to the religious changes that took place during this period? Illustrate your answer with references to the music of at least two composers. [18]**

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

- *The reformation in England began with Henry VIII’s break from the Papacy in the early 1530s but a protestant reformation as such did not take hold until Edward VI came to the throne in 1547. During the reign of Mary I Catholicism was at least partially re-established, but with the accession of Elizabeth I in 1558 most of Edward’s reforms were reinstated.*

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- Composers who lived through these events needed to be adaptable and able to respond to the different requirements of the catholic (i.e. Latin) or protestant (i.e. English) liturgies.
- The principal genres of catholic church music (Mass and Motet) remained unchanged.
- There was a need for new genres to suit the English liturgy: the Anthem and the Service eventually emerged.
- Latin and English being very different languages, the approach to word setting in either language was also very different.
- Under the influence of Thomas Cranmer, composers of English church music adopted a characteristically syllabic style, in contrast to the often melismatic style of Latin church music.
- Among the composers who lived through the period of transition and who wrote for both catholic and protestant liturgies were Tallis, Tye, Sheppard, William Mundy, Parsons, White, Byrd.
- Among those who emigrated rather than staying to work in a protestant England were Peter Philips, John Bull.
- Among those who were born too late to experience the period of transition were Tomkins, Weelkes, Gibbons, Batten.
- The most significant recusant composer was Byrd.

Valid and relevant observations not listed above should be rewarded. Candidates should relate the points they make to specific pieces of music by at least two composers.

or

- (ii) **What are the most significant differences between settings of Latin and English words in the church music of this period? 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 principle Latin texts belong to the catholic liturgy and English ones to the reformed liturgy;
- but this distinction is not absolute: e.g. Elizabeth I permitted the singing of Latin in College chapels.
- Most settings of Latin texts belong to the genres of the Mass or the Motet.
- In such settings, polyphony is often complex and the words are often treated melismatically.
- Most settings of English texts belong to the genres of the Service or the Anthem.
- In such settings the music is often homophonic, with simple points of imitation and the words are often treated syllabically (e.g. in anthems such as Tallis's *If ye love me*, or similar examples by Batten, Farrant, etc.)
- There are, however, several exceptions to this (e.g. in large-scale works such as Byrd's *Great Service*)
- The development of the Verse Anthem (notably in examples by Gibbons) with sections for solo voice(s) was restricted entirely to settings of English texts.

Valid and relevant observations not listed above should be rewarded. Candidates should relate the points they make to specific pieces of music by at least two composers.

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

- (a) Describe in detail the musical form and content of the Prologue, drawing attention to the significance of this section to the opera as a whole. [18]**

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

- *The Prologue is sung by the allegorical character of Music (La Musica)*
- *It is addressed to 'you illustrious heroes of noble, royal blood' in reference to Duke Vincenzo Gonzaga of Mantua (for whom Monteverdi had worked since c.1590) and other members of his family who were probably present at the first performance*
- *Since, according to myth, Orfeo was a musician, it was logical for the story to be introduced by this character*
- *The music consists of a Ritornello and five sung verses in monodic style*
- *The Ritornello is in a modal D minor with a move to the dominant in the middle*
- *The music of the verses is similar but not identical*
- *Although the verses of the poem each consist of four lines with eleven syllables*
- *The differences between the verses accommodates the detailed meaning of the words*
- *Verse 1 begins in D minor and modulates to A minor*
- *Verse 2 begins with the same head motif as V1 but soon differs; it also begins in D and ends in A. There is a striking use of dissonance near the end (bass C sharp against B in the melody)*
- *In Verse 3 the singer begins on A instead of D (marking the mid point of the symmetrical structure) and there is a transient modulation to C major (b42) before the music settles again in A minor at the end*
- *In Verse 4 the singer begins on D again; the key structure is the same*
- *Verse 5 follows a similar pattern; it ends, however, with an imperfect cadence in A minor (whereas the final cadence is perfect in all the other verses)*
- *This creates a more dissonant transition to the final Ritornello (the B in the vocal melody being followed by the F a tritone higher at the start of the Ritornello)*

Valid and relevant observations not listed above should be rewarded. Candidates should ideally refer to the text to illustrate some of the reasons for changes in the music.

(b) either

- (i) The different approaches to composition in this period were often controversial. How were the varying views of music described in writings by supporters of both the *Prima Prattica* and the *Seconda Prattica* and how were these views reflected in the music? Refer in your answer to music by at least two composers. [18]**

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

- *The most important theorist of the *Prima Prattica* was Zarlino (so far as this Topic is concerned)*
- *His two most important treatises were *Dimostrazioni harmoniche* (1571) and *Le istituzioni harmoniche* (1558)*
- *These works set out principles for the composition of polyphonic music, with rules for the treatment of dissonances, the use of intervals between parts and many other relevant issues*
- *The first theorist of a more progressive approach was Vincenzo Galilei, a pupil of Zarlino*

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- *His Dialogo della musica antica et della moderna (1581) set out (among other things) a critique of contrapuntal music and proposed a theory of monody; he also argued for a freer treatment of dissonance*
- *Galilei's views were opposed by Zarlino*
- *Composers associated with the Florentine Camerata wrote documents (dedications, forewords, etc.) in which they explained their approach to the composition of monodies (e.g. both Peri and Caccini)*
- *Giovanni Maria Artusi, in his L'Artusi, overo Delle imperfettioni della moderna musica (1600), made a public attack on the innovations contained in some recent madrigals: this referred to pieces by Monteverdi*
- *Monteverdi replied to Artusi's criticisms in the foreword to his 5th book of madrigals (1605)*
- *In 1607 this was amplified by a 'Declaration' written by Monteverdi's brother, Giulio Cesare*

[NB reference to this issue is made in both the Syllabus and the Teachers Guide]

Valid and relevant observations not listed above should be rewarded. Candidates should relate the points they make to specific pieces of music by two composers.

or

- (ii) **What is the essential difference between a madrigal and a monody in the music of this period? Illustrate your answer with references to examples of both genres and to music by at least two composers.** [18]

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

- *An Italian Madrigal of this period was a polyphonic setting of poetry, usually in five parts*
- *It was often characterised by elaborate word-painting and by homophonic writing in addition to imitative counterpoint*
- *It was normally sung unaccompanied (or was capable of being sung unaccompanied)*
- *The Madrigal genre belongs essentially to the Prima Prattica style, even though some examples (e.g. those of Gesualdo) came to exhibit some characteristics of the Second Prattica*
- *Leading composers include Marenzio, Gesualdo, Monteverdi*
- *A Monody was an accompanied setting of poetry or of a dramatic text for solo voice with continuo accompaniment*
- *Its music was often, in the form in which it was written down, simple and relatively unadventurous*
- *Performers were expected to add improvised embellishments so that the music, in its performance, reflected the detailed imagery of the text*
- *The Monody genre grew out of discussion (especially between members of the Florentine Camerata) about the nature of ancient Greek drama*
- *It belongs wholly to the Seconda Prattica style*
- *Leading composers include Peri, Caccini, Monteverdi*
- *Works including significant examples include Peri: Dafne, Euridice; Caccini: Euridice, Le Nuove musiche; Monteverdi: L'Orfeo (and later operas)*

Valid and relevant observations not listed above should be rewarded.

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

- (a) How does Ravel's music characterise the *Danse grotesque de Dorcon* (Grotesque Dance of Dorcon) in Part I? Describe in detail the structure, thematic content and orchestration of the passage from fig. 32 to fig. 42 in the score. [18]

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

- The *Danse grotesque* is the beginning of a dance contest between the cowherd Dorcon and the shepherd Daphnis, the prize being a kiss from Chloé
- Dorcon is first characterised by a theme played by 3 bassoons over a pedal E [theme 12 in the Teachers Guide]
- The interjection by upper woodwind and pizzicato strings (3 before 33) may suggest a gesture by the dancer
- Theme 12 is repeated by the horns, culminating again in the same interjection
- A second theme is introduced at fig. 34 in the upper woodwind [theme 13a in the Teachers Guide], with an accompaniment of repeated chords in the strings, horns and lower woodwind
- Its answering phrase (3rd bar of 34) [theme 13b in the Teachers Guide] comes twice, the 2nd time with added repeated semiquavers a major 2nd apart in the flutes, clarinets and muted trumpets; the use of percussion adds to the colour at this point
- At 35 this music is repeated with fuller orchestration, but the 2nd statement of theme 13b is cut short by one bar, the sudden stop accentuated by a comma at 36
- The first part of theme 12 is repeated at 36, now played by the strings. The portamento in the 3rd bar adds a 'grotesque' detail. The woodwind interjection is replaced by a descending chromatic figure in the woodwind
- The strings repeat the same music an octave higher, followed by the same descending chromatic figure; this is all more fully orchestrated than before
- At 37 theme 13b returns, the chord on the 2nd beat of the 2nd bar now played by muted horns and trombones (another 'grotesque' effect)
- This is repeated, but the final chord is now played by muted horns and muted trumpets
- A 3rd statement is shortened: at fig. 38, after one bar, it gives way (*ppp subito*) to a rising phrase in triplets with a crescendo, leading at 39 to a further appearance of theme 13b, followed by the most grotesque effect yet in the 3rd bar, with a glissando, upwards then downwards in the trombones, followed by the interjection from 3 before 33
- Theme 12 returns in almost its original form, though the 4th bar is in diminution
- At fig. 40 theme 13a returns, played by the full orchestra and marked *Pesant* (heavy) as 'the crowd ironically imitates the cowherd's clumsy gestures'; this is followed by the trombone glissandos and the woodwind interjection
- Theme 12 reappears for the last time, but again is cut short
- At fig. 41, as Dorcon 'finishes his dance in the midst of general laughter' comes one of Ravel's most telling onomatopoeic effects: the laughter is imitated first by woodwind and trumpets, then by woodwind and horns, accompanied by string tremolandos
- The form of this passage is a loose Rondo: ABABACoda, with theme 12 as A, themes 13a and 13b as B and the laughter as the Coda

Valid and relevant observations not listed above should be rewarded. Candidates should make specific references to the score to illustrate the points they make.

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(b) either

- (i) Was Erik Satie a significant composer or merely an influential eccentric? Illustrate your answer with references to works by Satie and any of the composers he influenced. [18]

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

- *The Question asks for an evaluation of Satie’s music, not simply for a description*
- *Satie’s eccentricity is well documented*
- *It finds expression in several of his works, including piano pieces, the ballet Parade and the Entr’acte cinématographique among others*
- *It is often seen in apparently meaningless instructions to performers (e.g. ‘trembler comme une feuille’, ‘avec un grand oubli du présent’ etc.)*
- *Or in the titles of pieces (Embryons déséchées, Choses vues à droite et à gauche [sans lunettes], etc.)*
- *Or in the use of extra-musical sounds in Parade (though this was Cocteau’s idea, which Satie disliked and tried for a time to resist)*
- *Parade, however, has a metronome mark of 76 for the prevailing note value at every change of time signature, so that every tempo is identical*
- *Notwithstanding such characteristics, there is a beauty about much of Satie’s music that goes beyond mere eccentricity*
- *Satie’s influence was felt most obviously in the early compositions by members of Les six*
- *The group formed in the aftermath of the first performance of Parade*
- *The surreal nature of several of their pieces and their apparent desire to shock their audiences is largely due to the notoriety of Parade*
- *Less familiar, but well documented, is Satie’s influential relationship with Debussy, with whom he discussed a wide range of aesthetic issues during a friendship that lasted from c.1890*
- *Satie was probably responsible for Debussy’s eventual ambivalence towards Wagner*

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

or

- (ii) Sergei Diaghilev challenged Jean Cocteau in 1909: ‘*Étonnez-moi!*’ (‘Astonish me!’). This was the trigger for several pieces of modernist music composed in the following years which audiences found ‘astonishing’. Choose any two such works and describe aspects of the music which made this kind of impact when they were first performed. [18]

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

- *The most celebrated works which astonished audiences at their first performances were Stravinsky’s The Rite of Spring and Satie’s Parade*
- *There was a riot at the première of The Rite*
- *Although this may have been primarily a reaction to the choreography, there were many features of the music which were shocking to an audience familiar with e.g. the ballets of Tchaikovsky or the earlier ballets of Stravinsky*

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- These included the dissonance of the music, its rhythmic complexity and the barbarism of its effect
- There is reason to believe that one of the intentions behind Parade was to emulate the shock caused by The Rite and to instigate a similar riot (in Cocteau's or Diaghilev's minds, if not in Satie's)
- Features of Parade that were found astonishing included the nonsensical scenario, the cubist décor and costumes, the extra-musical effects and the mechanical nature of the music
- Other works which made a similar impact were often ballets, e.g. Les Mariés de la Tour Eiffel, Milhaud: La Création du monde
- Equally astonishing in a less dramatic way, were smaller-scale works, e.g. Poulenc: Rapsodie nègre, Le Bestiaire, Cocardes

Valid and relevant observations not listed above should be rewarded.

Topic C4: Jazz (1920 – 1960)

Prescribed Work: Dave Brubeck – *Time Out*

- (a) Describe the approach to form and phrase structure in *Time Out*, referring to at least three pieces. [18]

Candidates are expected to make some or all of the following points in reference to their chosen pieces:

- Blue Rondo à la Turk uses a modification of classical Rondo form with 12-bar Blues form for the improvisations.
- Strange Meadow Lark is a variation of Popular Song form (AABA) but using 10, 16 & 14-bar sections.
- Take Five has a 12-bar Intro, after which the Head is in Ternary form (three 8-bar sections ABA), followed by a Sax solo and extended Drum solo all on the A section vamp, followed by the Head and an Outro.
- In Three to Get Ready the 12-bar waltz theme consists of four 3-bar phrases (AA¹BA²). In the improvisations this extended to 16 bars by converting every 3rd bar to two 4/4 bars. This is emphasized by four 'conversations' between instruments before the Sax solo (3 choruses) and Piano solo (7) and a return to the Head plus Outro.
- Kathy's Waltz has a theme using both 2/2 and 3/4 time, which is a varied 32-bar Popular Song form with a 4-bar Bridge (extended to 6 bars for the Outro). The 4 improvs follow this 36-bar form.
- Everybody's Jumpin' has a 12-bar Head followed by a 6-bar Bridge. The Head & Bridge are followed by Head & Bridge and Head; 6 solos (Head only) end with Head, Bridge and Outro.
- Pick Up Sticks is based on a 6-note circular Bass Riff with variations above it, much like a Chaconne. There are meant to be eight 12-bar sections but the 2nd Sax chorus is only 10 bars.

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) either

- (i) Describe the different uses of melodic material in any two styles of Jazz between 1920 and 1960. [18]

Candidates are expected to describe the use of melody in some or all of the following Jazz styles:

- *Dixieland Jazz Bands in New Orleans: performers took turns playing the melody, while others improvised countermelodies. Improvisation included exaggerated embellishments of the melody.*
- *1920s Chicago Trad Jazz: the rise of the virtuoso soloist led to flamboyant and highly individualistic variations on well-known popular songs (standards).*
- *1930s Swing era: big bands relied on arranged music with the emphasis being on ensemble playing. Recognisable melodic material was prominent and sophisticated.*
- *1940s Bebop: the Melody or 'Head' would be stated at the start and end of a piece. These melodies were played at a fast tempo and in unison. The core of the performance would be the improvisations in the middle.*
- *Late 1940s Cool Jazz: characterised by calm smoothness, with long, linear melodic lines and a lighter sound.*
- *Modal Jazz: the 'given' melody was often simple and fragmentary and in improvisations the emphasis shifted from harmony to melody.*
- *Avant-garde and Free Jazz idioms: while rooted in Bebop, Free Jazz tunes gave players much more latitude; the loose harmony and tempo was deemed controversial. Often fragmentary motifs barely resembled melodic material.*

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

or

- (ii) Discuss the distinctive contribution to the development of Jazz made by any two musicians between 1920 and 1940. [18]

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

- *There were three styles prevalent in this period: Dixieland Jazz in New Orleans, Chicago Trad Jazz and Swing.*
- *Significant contributions to early New Orleans Jazz were made by:*
 - **Sidney Bechet:** a pioneer in the art of improvisation and famous for his clarinet and soprano sax playing.
 - **Kid Ory:** 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 was invented by Ory.
 - **Jelly Roll Morton** was a Ragtime and early Jazz pianist, bandleader and composer. He is perhaps most notable as Jazz's first arranger.
- *Significant contributions to Chicago Trad Jazz were made by:*
 - **Joe 'King' Oliver,** a cornet player and bandleader responsible for transporting Jazz to Chicago via steamboats up the Mississippi river. He was also a notable composer and the mentor and teacher of Louis Armstrong.
 - **Louis Armstrong:** 1920s Chicago saw the rise of the virtuoso soloist, the most notable being Louis Armstrong. This led to 'cutting sessions' or competitions between two virtuoso soloists. Armstrong is also credited with the invention of 'swinging'.

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- Significant contributions to **Swing** were made by:
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 business men.
Ella Fitzgerald, Billie Holiday and Fats Waller were prominent among vocalists who came to the fore.

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

Topic C5: Art Song and Popular Song in Britain and America (1939 – 1970)
Prescribed Works – Britten: Serenade for Tenor, Horn and Strings, Op. 31
Nocturne, Op. 60

- (a) How does Britten's use of instruments and instrumental techniques contribute to the communication of the meaning of the texts in either the **Serenade** or the **Nocturne**? [18]

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

- In the Serenade:
 - Repeated notes under the same bow (opening of Pastoral)
 - Pizzicato (middle section of Pastoral)
 - Staccato broken chords in horn part ('Blow, bugle, blow' in Nocturne), over tremolando string chords
 - Open and stopped horn notes in Elegy
 - Portamenti in string and horn parts in Dirge
 - Theme derived from a horn call in Hymn
 - Divisi strings in Sonnet
 - Horn tacet in Sonnet
 - Assorted examples of e.g. divisi strings, tremolando, pizzicato, etc. throughout
 - Such effects are almost always connected in some way to the interpretation of the text, either in terms of general mood or of detail.
- In the Nocturne:
 - A different obbligato instrument is used in each poem, apart from the first and last, in which the accompaniment is for strings only (Prometheus Unbound) or for solo strings with all the other instruments (Sonnet 43)
 - Muted, divisi strings in Prometheus Unbound;
 - Wide-ranging bassoon figurations, often arpeggiated, in The Kraken, with widely-spaced, pizzicato chords in the strings, and high, staccato bassoon to represent the 'polypi', with string trills and a wide-ranging double bass part.
 - Harp (representing leaves) and string harmonics (moonlight) in The Wanderings of Cain
 - Horn (initially representing 'midnight's bell'); later (stopped notes) 'ravens croak', (fluttersong) 'the cricket', (muted, staccatissimo) 'the nibbling mouse' in Blurt, Master Constable

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- *Timpani (specifically pedal timps) in The Prelude to represent the atmosphere of 'fear' and 'substantial dread', with effects including glissandi, chromatic retuning, rolls (significant because so sparingly used), unisons; in the string accompaniment NB the direction 'without mutes' just after fig. 17 (with no earlier indication of where the mutes are put on); also tremolando and sul ponticello ('the earthquake') and repeated down-bows at the end*
- *Cor anglais obligato in The Kind Ghosts (used for its plaintive tone quality, the 'wail of boys on boys'); figuration changes at fig. 22 ('their blood in her crimson rooms'); pizzicato strings, double and triple-stops, harmonics*
- *Flute and clarinet in Sleep and Poetry (the only section with two obbligato instruments); figurations and techniques in each instrument are linked to concepts, line by line, in the text: 'a wind in summer' (flute fluttertongue – notated as tremolando), 'the pretty hummer' (clarinet, chalumeau register), 'a musk-rose' (widely-spaced flute figuration), etc.*
- *The link between specific instrumental techniques and specific words or phrases in the text is not always entirely obvious, although there is enough evidence to suggest that Britten's care in setting the words led him to consider particular affects appropriate for particular moments*
- *The attention to detail in expressing the meaning of the words through the music is typical of Britten*

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.

(b) either

- (i) Discuss the contribution to Art Song in this period of any one British composer other than Britten or any one American composer. [18]**

Candidates are likely to choose from the composers specifically mentioned in the Syllabus. They are expected to make some or all of the following points:

- *Ralph Vaughan Williams: one of the English folk-song collectors; within the period of the Topic are Along the Field (Housman – revised version 1954), Seven Songs from The Pilgrim's Progress (Bunyan, 1951), In the Spring (Barnes, 1952), Ten Blake Songs (Voice and Oboe, 1957), Three Vocalises (Soprano and clarinet, 1958), Four Last Songs (Ursula VW, 1954 – 8)*
- *Michael Tippett: a slightly older contemporary of Britten and often compared with him; composer of operas, from which some of his songs derive; within the period of the Topic are Boyhood's End (Hudson, 1943), The Heart's Assurance (Keyes, Lewis, 1951), Songs for Achilles (Tenor and Guitar, Tippett, 1961), Songs for Ariel (Shakespeare, 1962), Songs for Dov (Tippett, 1969 – 70)*
- *Harrison Birtwistle: a member of the New Music Manchester Group; an experimental, modernist composer; solo vocal works all for voice with (unconventional) ensembles; within the period of the Topic are Monody for Corpus Christi (1959), Entr'ates and Sappho Fragments (1963 – 4), Ring a Dumb Carillon (1965), The Visions of Francesco Petrarca (1966), Cantata (1969), Prologue (1970), Nenia on the Death of Orpheus (1970)*
- *Peter Maxwell Davies: another member of the New Music Manchester Group; a teacher, notably at Cirencester Grammar School (1959 – 62); interested in Music Theatre; within the period of the Topic are Epitaph (c.1967), Revelation and Fall (1968), Eight Songs for a Mad King (1969), Also hat Gott die Welt geliebet (based on Buxtehude, 1970), Nocturnal Dances (1970)*

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- *Aaron Copland: celebrated for his ‘American’ ballets; songs within the period of the Topic are Twelve Poems of Emily Dickinson (1950), Old American Songs (arrangements, Set 1: 1950, Set 2: 1952), Dirge in Woods (1954)*
- *Samuel Barber: a composer with a distinctly lyrical approach (Barber was himself a singer) and a fairly prolific composer of songs, several for voice and orchestra; during the period of the Topic are Four Songs, Op. 13 (1937 – 40), Two Songs, Op. 18 (1942 – 43), Knoxville, Summer of 1915, Op. 24 (1947), Nuvoletta (1947), Mélodies passagères, Op. 27 (1950 – 51), Hermit Songs, Op. 29 (1952 – 53), Andromache’s Farewell, Op. 39 (1962), Despite and Still, Op. 41 (1968 – 69)*
- *Virgil Thomson: another fairly prolific composer of songs, some with orchestra, some with chamber ensemble, many with piano; songs within the period of the Topic include Five Songs to Poems of William Blake (1951), Old English Songs (1955), Stabat Mater (revised version, 1960), The Feast of Love (1964), Ship Wreck and Love Scene from Byron’s Don Juan (1967) and many individual songs throughout his career*
- *Ned Rorem: a pupil of Leo Sowerby, Virgil Thomson and Honegger (among others); lived in Paris 1952 – 58; solo song was his most significant medium in the early part of his career, from A Psalm of Praise (1945) to Trickle Drops (1970); he has set a wide range of poets, in a fundamentally tonal style but sometimes using modified serial techniques*
- *Milton Babbitt: an experimental composer, fascinated by the possibilities of post-serial organisation of musical elements and ultimately synthesised composition; songs from within the period of the Topic include The Widow’s Lament in Springtime (1950), Two Sonnets (1955), Sounds and Words (1960), Composition for Tenor and Six Instruments (1960)*

Valid and relevant observations not listed above should be rewarded. The precise content of any essay will depend upon the choice of composer: factual information must therefore be carefully checked for accuracy and relevance.

or

(ii) What were the origins and early characteristics of Rock & Roll? [18]

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

- *Bill Hailey and The Comets’ 1954 hit Rock Around the Clock heralded the birth of Rock and Roll.*
- *Its immediate origins lay in a mixing together of various musical genres of the time, including rhythm and blues and gospel music; in addition to country and western.*
- *In 1951, Cleveland, Ohio disc jockey Alan Freed began playing rhythm and blues music for a multi-racial audience. He is credited with first using the phrase ‘rock and roll’ to describe the music.*
- *Artists such as Chuck Berry, Bo Diddley, Fats Domino, Little Richard, and Jerry Lee Lewis released the initial early rock and roll hits.*
- *Elvis Presley soon became the leading figure of the newly popular sound of rock and roll with a series of network television appearances and chart-topping records. His energised interpretations of songs, many from African American sources, and his uninhibited performance style made him enormously popular and controversial during that period.*

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- *Characteristics:*
 - *Use of 12-bar blues chord structure*
 - *A strong 'walking' bass line*
 - *A rigid, four-square drum rhythm with accents on beats 2 and 4*
 - *Use of the dotted 'boogie-woogie' rhythm*
 - *Vocal arrangements with call and response patterns*
 - *Eccentric singing styles and outrageous stage antics*

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 compositions.

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Section D (24 marks)

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

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

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 With reference to any piece of baroque music, how would you prepare a historically-informed performance? Discuss some of the performance issues you would need to research and which documentary sources you would need to consult. [24]

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

- *Three main types of resource are available for this kind of research*
- *Several treatises survive from the 17th and 18th centuries which deal with matters of performance (though in practical terms it is not often feasible to consult them directly)*
- *Several books are available in which the content of such treatises is summarised and interpreted with a view to guiding present-day performers; such books cover a wide range of performance practice issues and are very useful sources of information, although they do not always agree, either because of inconsistencies in the historical documents on which they are based or because they depend on the particular interpretation of those documents by the authors of the books*
- *Urtext scores set out the musical text in its original form (so far as is possible), with issues of interpretation of the text noted in editorial comments*
- *Issues that might need to be researched include, for example, pitch, tuning, tempo, rhythm (especially conventions governing rhythmic alteration), ornamentation, dynamics, size of ensemble, nature of instruments, playing techniques appropriate to particular instruments (e.g. the use of vibrato), etc.*
- *Candidates should select some of these issues and discuss them with reference to specific pieces of music.*

Valid and relevant observations not listed above should be rewarded.

D2 What contribution to nineteenth-century music was made by composers who were not attracted to the ‘progressive’ tendencies of Romanticism? Illustrate your answer with references to the music of any two composers. [24]

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

- *This Question asks for a discussion and evaluation of the work of some of the ‘conservative’ composers of the 19th century*
- *Relevant composers include Mendelssohn, Schumann, Brahms, Dvořák, Tchaikovsky, Bruckner*
- *In the case of some of these composers, certain works might be seen as being more overtly conservative than others*
- *Few were as consistent as Brahms in focusing almost exclusively on absolute music*
- *The principal genre under discussion should be the Symphony (with some single-movement works as a sub-set)*

Valid and relevant observations not listed above should be rewarded.

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D3 Choose any song cycle composed in the nineteenth century and describe some of the ways in which the music reflects the meaning of the poetry. [24]

The detail of candidates' answers will depend to a large extent upon the chosen song cycle. It is anticipated that answers will cover some or all of the following issues:

- *The mood of the song cycle and of the individual songs in it is determined by the subject matter of the poetry*
- *Many decisions about e.g. rhythm, phrasing and structure are also determined by the poetry*
- *Some song cycles tell a story of some kind (e.g. Beethoven: An die ferne Geliebte, Schubert: Die schöne Müllerin, Winterreise) and are often settings of poems by a single author*
- *Others present a sequence of poems by different authors, linked by some kind of common theme (e.g. Schumann: Myrthen)*
- *Relevant composers include Beethoven, Weber, Schubert, Schumann, Brahms, Wolf, Mahler, Berlioz, Fauré, Mussorgsky, etc.*

Valid and relevant observations not listed above should be rewarded.

D4 Some people believe that the only composers worth studying are the major figures of their period and that lesser figures are of no significance. Do you agree with this opinion? [24]

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

- *The 'great' composers from any period are often held to represent the pinnacle of artistic achievement during their lifetimes*
- *Therefore they demand special attention from historians because of the superiority of their work over that of their contemporaries*
- *This tends to overlook the fact that some composers (e.g. Bach) were not very highly regarded during their lifetime*
- *It also overlooks the fact that some composers, who may be equally deserving of our attention, are not so familiar because of accidents of history, rather than because of the intrinsic quality of their work*
- *All composers are the product of a context, which is often provided by the 'lesser' composers as well as by the individual circumstances of their lives*
- *Therefore, in order to understand the context within which the 'great' composers lived and worked, it is necessary to know about the music of the 'lesser' composers*

Valid and relevant observations not listed above should be rewarded. Candidates are free to express their own opinions, but should do so by constructing a coherent argument, illustrated by references to specific composers and pieces of music.

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D5 ‘Composers should not study the history of music: it only gets in the way of their creativity.’ What arguments might be put forward to support or to contradict this point of view? [24]

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

- *Those who argue in favour of the above statement often say that a composer should be free to be as inventive as possible and that the study of history inhibits this freedom*
- *A composer such as Brahms, with his reluctance to complete his first symphony because he felt the shadow of Beethoven looming over him, could be taken as a case-study in support of such a view*
- *Creativity, however, does not usually come from nowhere; it is shaped by a context*
- *That context may be provided by contemporary musicians, particularly other composers*
- *Or it may be provided by a sense of belonging to a line of succession stretching back into the past*
- *Few composers have been instantly original: most of them have discovered their own artistic voice gradually*
- *In many cases a composer’s earliest works can be seen as derivative from the music of the (recent) past*
- *There are many famous examples of composers studying the music of the past in order to learn from it (e.g. Brahms studying Palestrina, the Florentine Camerata attempting a study of ancient Greek music, etc.)*
- *In the case of the Florentine Camerata, however misinformed they may have been about certain aspects of ancient Greek music, historical study led to the creation of a new genre of music*

Valid and relevant observations not listed above should be rewarded. Candidates are invited to present their own opinions and should do so by constructing a coherent argument supported by references to a range of music.