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# **Example Candidate Responses (Standards Booklet)**

**Cambridge International AS and A Level  
Music**

**9703 and 8663**



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**Music**

**9703 and 8663**

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**Cambridge International AS and A Level**  
**Music**  
**Syllabus code 9703 and 8663**

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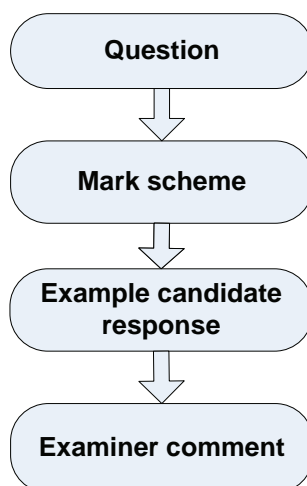
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## INTRODUCTION

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS and A Level Music (9703 and 8663), and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet a range of candidate responses has been chosen from Component 1, to exemplify top, middle and bottom grades. Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format has been adopted:



Each question is followed by an extract of the mark scheme used by Examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their grades.

Past papers, Principal Examiner Reports for Teachers and other teacher support materials are available on our Teacher Support website at <http://teachers.cie.org.uk>

## ASSESSMENT AT A GLANCE

### AS Level Music

- **Syllabus 8663:** This syllabus is only available as a stand-alone AS qualification. Results in this syllabus cannot be used to contribute towards the A Level qualification.
- **Syllabus 9703:** This can be taken as a stand-alone AS qualification. In addition, results in this syllabus can be carried forward, within a 13-month period, to contribute to A Level Music (9703).

### A Level Music

Candidates can take all components at a single session. Or they can carry forward an AS result (9703 Components 1 and 2) and choose two additional components from 3, 4, and 5. AS results must be carried forward within a 13-month period.

Component	Description	AS Level Syllabus code 8663	AS Level Syllabus code 9703	A Level Syllabus code 9703
1	Listening (100 marks)	✓	✓	✓
2	Practical musicianship (100 marks)		✓	✓
3 4 5	Performing (100 marks) Composing (100 marks) Investigation and Report (100 marks)			<u>Two</u> components from 3, 4 and 5
6	Investigation and Report (8663) (100 marks)	✓		

Teachers are reminded that a full syllabus is available on [www.cie.org.uk](http://www.cie.org.uk)

## COMPONENT 1

Candidates must answer three questions, one from each section.

- Sections A and B will each offer a choice of three questions on a prescribed topic.
- Section C will offer a choice of four questions. These will require wider knowledge of the historical, social and cultural background to both topics, and understanding of other relevant contextual and interpretative issues.

### Section A

The range of questions typically requires candidates to:

- describe the music in detail (commentary), usually with a specific focus, or;
- compare (often movements with a specific focus), or;
- define a genre or form (with examples from a wider range of repertoire)

In the latter two, particularly, the ability to select relevant examples from the Prescribed Works to illustrate points is crucial in showing: (a) familiarity with the music itself; (b) understanding of the thrust of the question. The level of success in a commentary question will hinge on the extent to which relevant features are highlighted.

### Generic mark bands

Candidates will be expected to show:

- close familiarity with the prescribed works
- an understanding of typical techniques and processes used in them
- an ability to describe music recognisably in words
- an ability to illustrate answers by reference to apt examples

Mark range	
<b>31–35</b>	A thorough knowledge of the music is very convincingly demonstrated, together with an ability to select and describe significant features in vivid commentaries.
<b>26–30</b>	A secure knowledge of the music is convincingly demonstrated, together with an ability to select and describe relevant features in accurate commentaries.
<b>21–25</b>	A good knowledge of the music is demonstrated, together with an ability to select and describe relevant features in a recognisable way.
<b>16–20</b>	A fairly good knowledge of the music is demonstrated, together with some ability to select and describe relevant features.
<b>11–15</b>	Patchy knowledge of the music is demonstrated, with some ability to refer to relevant aspects.
<b>6–10</b>	Some evidence of familiarity with some music is demonstrated, but the question is either not addressed or descriptions and references are very vague.
<b>1–5</b>	Some music has obviously been heard, but there is no evidence of real familiarity.
<b>0</b>	No evidence is shown of having listened to any of the music.

To access the highest bands, answers do not need to demonstrate the level of ability to analyse that would be expected if candidates were using scores. It is not necessary, therefore, to be able to name keys, or to explain key relationships in anything more detailed than broad principles when discussing a composer's handling of tonality. To be convincing, answers will need to explain effects, techniques, processes and forms using language as precisely as possible. Common technical terms should be known, explained and applied correctly.

In order to convince the examiners of their ability to find their way around the prescribed works, candidates will need to be able to describe accurately in words what precise moments or examples they are referring to. They should not use CD timings as reference points in their answers, as examiners may be using different recordings with different timings.



## Question

- 2 In Variation IV of Schubert's *Trout* Quintet describe the music played by the piano relationship with the strings. Contrast the piano's role and its music in Variation IV with two other variations.

## Mark scheme

The question is framed in two parts to ensure that candidates deal in detail with Variation IV before attempting their comparison. Candidates will have time in the examination to listen closely to it so a fairly close account will probably be attempted by most. This should give them a solid start when they come to contrast figurations, textures and shifting roles in any two other variations. The relationship between the piano and strings in Variation IV is very much a dialogic one. The principal points to be made about the actual piano writing are:

- loud, powerful/thick, repeated ('hammered'?) block chords
- 'answered' each time by upper strings (it is not necessary for candidates to describe the swirling figures of the lower strings)
- abrupt change of dynamic and a 'melting' into a thinner texture at the end of the first section
- piano initiates trilling figure in bare octaves
- which is taken up by the strings
- gradually becomes an accompaniment (gentler block chords) to more lyrical lines of the strings
- getting softer continuously to the end of the variation
- (minor key – not really relevant to the focus of the question, therefore this observation is not essential, but there may be recognition of the extreme looseness of the connection with the original theme at this point)

Candidates are not expected to have any close understanding of typical pianistic textures (in the tactile way that pianists themselves have or the visual sense available to score-readers) but, given the frequency with which Schubert writes for the instrument, in this quintet, in its upper register with both hands playing the same melody one octave apart they should be able to recognise this aurally and give a recognisable description of the effect and how it is achieved. They should also, therefore, be able to attempt a description of textures which differ. The most obvious points to be made about the other variations are:

Variation I: piano has theme; in octaves; high; ornamented; many trills; strings accompany; and pick up the trills towards the end.

Variation II: piano in short phrases; echoes/answers middle strings; in lightly textured chords; (1st violin in elaborate moto perpetuo).

Variation III: piano in foreground again; a more rapid elaboration in perpetual motion (the change of note-length from semiquaver sextuplets to demisemiquavers may make the part sound 'quicker' than the preceding 1st violin part – candidates are not expected to know how these parts are notated and should not be penalised here for not distinguishing between tempo and note lengths); no let-up/change in the figuration – breathless impression; above the theme played 'straight', by lower strings.

Variation V: piano silent for long periods; at the beginning of both 'halves'; at first it echoes the lugubrious variation of the cello (another – remoter – minor); in the second half has alternating small chords (actually full chords broken in two); 'hocketing' effect; as an accompaniment; going up and down in regular patterns.

The final statement of the theme may also be described as a variation: candidates will probably have heard the song and know that the accompaniment played here is very similar; a 'leaping' figure (in the treble); above 'vamping' chords (in the bass); changing to high octaves without chords; strings have the melody

Candidates should point out that the repeats are, this time, different from their first playings (they should be aware of the difference between notating a repeat by means of a conventional sign and writing out the music in full) – the piano drops out each time; returning for the final few bars.

The best answers will be tightly focused and will make very direct comparisons. They need not be over-detailed. In the middle range, candidates should be able to identify which instrument(s) plays the theme, whether it is plain or ornamented, whether the piano is in the foreground or background and give a recognisable description of the sort of sound it makes (but not, perhaps, how it is made).

Mark range	
<b>31–35</b>	A thorough knowledge of the music is very convincingly demonstrated, together with an ability to select and describe significant features in vivid commentaries.

## Example candidate response

## Section A

## Question ②

~~There~~ The technique of Theme and Variation is in its most simple form, is one theme that has its elements changed and manipulated to create contrasting variations that still can be connected to the original theme in some way, either the melody or counter-melody is recognisable or the harmony or rhythm do not change dramatically.

Schubert's 'Trout Quintet' Movement 4 is in this form, the instruments he chose are slightly unusual - 1 violin, 1 viola, 1 cello, 1 double bass and piano (in contrast to 2 violins, 2 viola, 2 cello & piano)

~~The~~ Variation IV of Schubert's 'Trout Quintet' is the climax of the movement. Var. III moves straight into IV, the key swiftly changes to ~~D~~ minor, the relative minor of the original theme. The piano plays dramatic rapid chords / accentuating the first beat of every ~~bar~~ <sup>bar</sup> in the first section of Variation IV. ~~For the first time~~

~~the~~ All the instruments repeat a sequence of events twice before building dramatically. After an initial chord to ~~change~~ establish the changed key ~~in~~ which all instruments play in unison the piano plays triplets before accentuating the 1<sup>st</sup> beat of the next bar and playing the triplets again.

The strings' rhythm is ~~almost identical~~ <sup>similar</sup> to the piano's in the first section, apart from while the piano plays the chords in triplets, the strings hold their notes, and while the piano ~~plays~~ <sup>holds</sup> its chord the violins answer the piano in exactly the same rhythm.



In this variation's start the texture is much thicker than in other variations or the simple theme. The piano's role in this section is to help bring about this thick texture and ~~help~~ heighten the dynamics.

After the first few bars the piano and strings accentuate every chord they make together which descends. The dynamics is *ff* and the melody cannot be heard, or ~~the~~ <sup>a</sup> counter-melody or Harmony.

In the next section of the variation the piano can barely be heard, the Violins take over the melody (which can't be recognised as the theme). The piano plays *P* (piano) underneath it in the major key of D, the same chord in triplets as at the beginning of this variation but in <sup>the</sup> major key.

The piano's role is to support the strings in this variation. Most of the time it supports the strings whether they are conveying a distressed image or the contrasting major section before returning to violent chords.

The piano in the major section of Variation IV uses the 'Question and Answer' technique - the violin answers the same rhythm of the piano but at a higher pitch using ornamentation as was representative of the early 19<sup>th</sup> century.

The piano's role in this variation is very different to any other variation in this movement due to the fact that it does not bring animation or forward movement to the section as much as in other variations such as the III variation. In this section of the movement the piano plays fast <sup>semi-</sup>quavers in contrast to the



Slower melody that the cello holds play pizzicato. The piano's role is to create an pleasant melody with the fast runs and passages it plays. Variation III is not dramatic and the melody is clearly heard and almost unembellished. ~~The piano~~

In Variation ~~III~~ II the piano play octaves to highlight areas of the variation.

In the final Variation VI, sometimes referred to as the coda, <sup>at the start</sup> the piano plays the original accompaniment to the song 'Die Forelli'. The melody is held by different strings (very similar to the vocal part of the song). The piano ~~highly~~ portrays the image of the trout swimming, playing the 'trout motif'.

This theme and Variation uses the piano in a great many different ways - from building up texture and dynamic <sup>Question</sup> to ~~answer~~ to bridging animation or imagery with the trout motif. The strings hold the melody in almost all the movement while the piano displays the harmonies and counter-melodies, or adds colour to the instrument which holds the melody. ~~the~~

Schubert focused on showing the contrasts in each variation. In contrast, the 2nd Movement of Beethoven's 5<sup>th</sup> Symphony (Andante con Molto) is also <sup>theme &</sup> Variation, but his changes are much less obvious as it was not the main objective of the music. Also, he had a full orchestra to work with making very slight changes and he used repeats as Schubert did not.

A very full account of Var. IV + an understanding of relevant comparisons.

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### Examiner comment

In this case the question not only required precise, detailed commentary with a specific focus but an ability to make comparisons within the movement. In a very ample answer the candidate demonstrates close familiarity with the music and a full understanding of what the focus of the question is. The details selected for description are relevant and the points of comparison are well-delineated. The misidentifications of

D minor as the relative minor, and of the key of the second half of Variation IV, in themselves (i) bearing on the answer to the question and (ii) were not aspects of theoretical knowledge required in the Syllabus. Their context, however, did show an appropriate awareness of major/minor shifts and their function. Reference to them also helped to locate which section of the variation was being discussed and to confirm familiarity with the music. The errors themselves were not, therefore, reflected in the mark. Similarly, without reference to a score (not required in the Syllabus) the candidate could not have known for sure whether the 'fast' notes in Variation III were 'semi-' or 'demi-semi-' quavers.

## General comment

Spelling errors in answers to questions on this paper do not usually detract from the quality of an answer (e.g. in this case, 'relative' and 'Forelli'). Examiners keep in mind that the candidate may not be fluent either in English or any of the other European languages that may crop up.

## Question

- 3** Explain 'Sonata Form', referring in detail to at least **two** movements, each by a different composer. Highlight features that are typical of the form. [35]

## Mark scheme

Candidates are unlikely to refer to Haydn's Trumpet Concerto in their answers to this question, although it can be made relevant. Of the possible Mozart and Beethoven movements, most will probably choose to describe events in the 1st movements of each symphony. The most basic answers must be able to name the three sections in sonata form and give some explanation of their meaning. Answers in the middle range may mention the possibility/use of a Coda and be able to distinguish two principal types of theme. Even in the highest mark ranges, though, candidates will not be expected to demonstrate an understanding of the role of tonality in sonata form – aurally they may have some sense of the completeness, the 'coming home' effect of a return to a tonic, and perhaps also of the shiftingness of a long sequence or modulatory passage, but the long range apprehension of a second subject which comes first in the dominant or relative minor and then returns in the tonic is beyond the scope of this level. The best answers will probably be those that demonstrate an ability to distinguish between 'developing' and 'varying' (as in the Schubert or, to some extent, the second movement of Beethoven's Fifth Symphony), and can describe vividly how this occurs in their two chosen movements.

Mark range	
<b>21–25</b>	A good knowledge of the music is demonstrated, together with an ability to select and describe relevant features in a recognisable way.



## Example candidate response

Section AQuestion 3

Sonata form appears in both Haydn's trumpet concerto in  $E^b$  major, and Mozart's symphony number 40 in g minor.

Sonata form consists of 3 components, including an exposition, a development and a recapitulation.

EXPOSITION

The exposition contains the main themes. It is, in simple terms, a straightforward presentation of the themes. The exposition is usually in the tonic chord, and is made up of a bridge passage, the first theme and the second theme, particularly in Mozart's symphony no. 40. The second theme is usually more lyrical.

The exposition is repeated in Mozart's symphony no. 40 <sup>in the first movement</sup>, as well as in Haydn's trumpet concerto. In the trumpet concerto's first movement, the exposition is played once for (trumpet) and orchestra together and again for the trumpet alone.

DEVELOPMENT

The development section is where themes from the exposition are explored and developed. Harmonic development, change in tonality, change of texture and many modulations are apparent in this section. One can notice that the development section in Mozart's 40th Symphony's second movement (ANDANTE) can be described as "dark", which forms a great contrast to its exposition section. Mozart is known for his use of instrumental colour, contrapuntal mastery, adventurous exploration of tonality and harmonic boldness in much of his development sections.

Modulations occur in this section. In the Baroque period, modulations were usually either to the dominant, or to relative major or minor keys. In the Classical period though, modulations

There is usually no tonic in the development section. Composers also tend to change the orchestral composition in this section. In other words, they use different instruments, or allow perhaps unusual instruments to take preference to the more common ones used.

### RECAPITULATION

In this section, there is partly new and old material. Themes from the exposition may return in this section. The tonic chord returns in the recapitulation.

One notices that some composers tend to use their original themes throughout certain movements. An example of this is Beethoven's Symphony no 5, movement 1. The original theme, supposedly depicting the portentous knock of fate, is heard throughout the first movement of his symphony. This theme may be developed in the developing section, undergoing elaborate modulations, but the note values and rhythm of the original theme still comes through in the movement.

The exposition of Beethoven's symphony no. 5 opens with ~~a~~ two fortissimo phrases, grabbing the listener's attention. (Movement 1) A more piano piece follows on the strings, followed once again by forte phrases, already in dissonance. In the development section, the trumpet takes much preference. A dialogue between strings and flutes develops as well. The recapitulation sees much repetition of the themes presented in the exposition. There is a return to the tonic in the recapitulation.

A basic grasp of the essential outline - a little sliver of detail

23

### Examiner comment

The explanation of the concept of Sonata Form is clear and purposeful and shows general understanding of the structure, particularly of the Exposition and Development sections. The most significant weakness of an otherwise promising answer lies in the brief sentence about the Recapitulation section: it is too vague in its reference to 'partly new and old material'. This vagueness carries through into the final sentence of the answer about what might have been a very relevant example – the Recapitulation in the 1st movement of Beethoven's Fifth Symphony. The possibility of mentioning a Coda (with reference particularly to this work) is not recognised. Clearly, there is a fairly good level of familiarity with the music of all three Prescribed Works but the details that confirm this are not themselves sufficiently developed in ways that support the initial explanation of the principles of Sonata Form.



## Question

- 2 In what ways was Beethoven's *Piano Concerto no 5 in E flat major, Op 73* innovative? Some examples you use to support your answer should be compared with Mozart's *Piano Concerto no 23 in A major (K 467)*. [35 marks]

## Mark scheme

The reference in the question to 'be compared with' should not turn this into solely a comparison task. Candidates are not expected to know about the genesis and development of the classical solo concerto but the fact that some of the crucial elements in Beethoven's *Piano Concerto no 5* were innovative should be understood e.g.:

- the immediate, and commanding, entry of the piano at the start of the first movement
- the integral nature of the cadenza and the explicit embargo on improvisation
- the linking device used to move from second to third movement without a break and, perhaps, also:
- the prominent timpani part in the closing stage of the third movement (this may be accepted as 'innovative' as candidates are not expected to be familiar with any others of his concertos)

Candidates are not required to understand the enharmonic nature of the composer's flat submediant key for the slow movement, but they should be able to hear the semitone descent at the end of the movement. The most perceptive answers may be able to demonstrate a shift in relationship between soloist and orchestra – it is particularly in this respect that comparison with the Mozart concerto may be helpful – perhaps in terms of a contrast between 'polite dialogue' and 'trial of strength'. If this aspect is addressed then some reference to developments in piano construction might also be made.

There are many striking details about the concerto which candidates may wish to show they have noticed, remembered and appreciated but not all of them will be relevant to the focus on 'innovation' e.g. the entry of the horns at the end of the cadenza or the rhythmic energy of the outer movements. Such details may be credited towards evidence of close familiarity with the music.

Mark range	
<b>11–15</b>	Patchy knowledge of the music is demonstrated, with some ability to refer to relevant aspects.

## Example candidate response

2. Though Beethoven's Piano Concerto no. 5 in E Major, Op 73, and Mozart's Piano Concerto in C major are both from a similar time period, there are a number of significant differences between the two pieces. ~~Albeit~~ there are also many similarities; both pieces were commissioned and composed in the city of Vienna; they have similar instrumentation and, of course, are both piano concerti. But in many aspects, Beethoven's piece ~~best~~ was more innovative.

Firstly, Beethoven's piece is arranged for a larger orchestra. This suggests that there were more instruments ~~is~~ available at this time, as well as more musicians. It also implies that the orchestra would require larger venues, and would be able to cater to larger audiences.

This is all the result of one truly important factor in the musical world; the <sup>early</sup> industrial revolution. ~~So~~ The completion of much more complex instruments and structures became possible, and Beethoven expressed his innovative nature by moving with this merging of Music and technology.

Another link between Beethoven's innovation and the early Industrial Revolution is his piano. The piano plays the same role in both pieces, as they are each piano concerti. Both pieces exhibit the pianist's (usually the



composers themselves) skill. In Beethoven's concerto, more is demanded of the instrument itself. Beethoven's piece has a much greater compass than Mozart's - and ~~its harmonic rhythm is much faster~~ and was made possible with the more modern pianos of Beethoven's time. Beethoven would also exert a lot of physical force on the piano when playing it, ~~which~~ which was possible thanks to the induction of steel frames. Interestingly, Mozart's piece was much more complex, and it is harder to dissect each harmony and development. This is because Mozart's piece was more about self-exposition. Whilst both pieces are about that by definition, (being concerti), Beethoven's was less self-indulgent in a number of ways.

Beethoven's piece begins in tutti (all play together) until bar 17, whereby it ~~is~~ is just the orchestra; the piano's exhibition ~~beginning~~ <sup>exposition?</sup> begins only at bar 107.

Mozart's, in contrast, has a varying texture, between 'orchestral and piano, as to highlight the piano (himself) more. <sup>beauty</sup>

The concept of music for ~~music's~~ <sup>beauty</sup> sake, rather than self exhibition, was not an ~~particularly~~ old concept. However, it is associated with the later period, the Romantic period, whereas self ~~exhibition~~ exhibition is more classical.

Conclusively, Beethoven's Piano concerto no 5 in Eb major, Op 73 is quite innovative, considering his unique texturing, instrumentation, form, and application of new techniques, when

compared with Mozart's Piano Concerto in C major.  
The essential differences are only vaguely understood. Of the  
(correct) points mentioned in the last sentence, only technology  
has been discussed.

### Examiner comment

The answer shows some understanding of the context of the two works, particularly the development of technology. The point about changes in the construction of pianos is potentially a significant one but it needed an explanatory reference to at least one example from Beethoven's Fifth Piano Concerto (e.g. the piano's opening bars or its cadenza) to make this substantial point relevant to the question. The answer lacks those references to detail which would confirm both understanding and real familiarity with the music.

## Section B

The first and last example responses in this section show two different levels of response to Question 6, which requires a discussion of the relationship between text and music in relation to a single Core Work. These build upon the analytic and descriptive writing skills developed in Section A but extend them by demanding 'personal responsiveness and an ability to explain musical effects'. Question 6, illustrated by the middle answer, is typical of the more 'open' type which expects a more general level of reflectiveness about an aspect of the 'theme' of Section B, and which may be illustrated by reference to a wider range of repertoire as well as the Core Works.

### Generic mark bands

Candidates will be expected to show:

- close familiarity with the prescribed works and/or a wider range of relevant music
- an understanding of typical techniques and processes
- personal responsiveness and an ability to explain musical effects
- an ability to illustrate answers by reference to apt examples

Mark range	
<b>31–35</b>	A well-developed understanding is demonstrated, together with an ability to select and describe significant examples of relevant music which support a wholly pertinent answer.
<b>26–30</b>	A fairly well-developed understanding is demonstrated, together with an ability to select and describe significant examples of relevant music which support a mostly pertinent answer.
<b>21–25</b>	An adequate understanding is demonstrated, together with an ability to select and describe relevant examples of music which support a fairly focused answer.
<b>16–20</b>	Some understanding is demonstrated, together with ability to select and describe relevant examples of music which sometimes support a loosely focused answer.
<b>11–15</b>	A little understanding is demonstrated, and a few examples of partly relevant music are cited.
<b>6–10</b>	The question is addressed, but little music is cited.
<b>1–5</b>	Some attempt to answer the question is made, but no specific references to any music are made.
<b>0</b>	No attempt is made to answer the question.

## Question

- 4 How effectively does Vaughan Williams express the sense of Walt Whitman's poem in 'Beatings of drums' from *Dona Nobis Pacem*? Refer in detail to specific examples of text and explain how these have been set to music. [35 marks]

## Mark scheme

There are two principal avenues for candidates to explore: details of word-painting and a more general sense of mood. Both of these can be illustrated by reference to choral and orchestral examples. Most candidates should be able to give some account of the more obvious use of fanfare patterns, marching rhythms, brass and drums to convey military metaphors but some may be able to go further and suggest e.g. the driving forward movement as illustrative of relentless force – which might be supported by an example of a strong orchestral or choral unison such as the ones that accompany 'Make no parley', or the way in which the orchestra's semiquaver/quaver figure in bar 1 beats 1 and 2 becomes a sustained 'rattle' (of cannon?) in the background behind the voices' more specific reference to gunfire in bars 50 to 54. A fuller answer might also consider the expression of the voices of the civilian population e.g. the chromatic vocal lines for 'beseeching' and 'entreaties'.

Mark range	
<b>26–30</b>	A fairly well-developed understanding is demonstrated, together with an ability to select and describe significant examples of relevant music which support a mostly pertinent answer.



## Example candidate response

4 Vaughan Williams  
 Beat Beat Drums Civil War  
 Blow Bugles  
 Through windows Creeping Conceptor  
 orchestra, choir

Vaughan Williams' 'Dona Nobis Pacem' was written to warn ~~of~~, and deter a possible war. ~~By using the poetry of Walt Whitman~~ Vaughan Williams shows the futility of war and the destruction it causes. The American Civil War and recent world war being the examples. Vaughan Williams uses his music as a platform to express the ideas in the poetry and ~~to~~ uses his orchestra and choir to express the ~~idea~~ words in an emotive way. 'Beat, Beat, Drums!!' The use of American civil war <sup>poet</sup> ~~softer~~, Walt Whitman's poetry gives a haunting message ~~to~~ of the Destruction War causes. In 'Beat, Beat, Drums' Vaughan Williams manages to effectively express the ideas of Whitman's poems.

~~By~~ ~~the~~ The Vaughan Williams' use of the orchestra is vital in conveying the sense of doom of Whitman's poetry. Throughout the whole piece there is extensive use of Brass to echo the military Bugles. This puts the listener in the battlefield where Whitman's words come to life. The orchestra is used by Vaughan Williams to ~~echo~~ describe the actions of the poetry. The words "Beat, Beat, Drums" are surrounded

by thundering Timpanis. "Blow, Bugles, Blow" is immediately followed by Brass fanfare that is not so much a call to arms as a warning of impending destruction. For "Through the Windows" the orchestra is hushed to create a creeping, stealthy sensation. When it comes back to 'scattering' the orchestra picks up again and words are punctuated by cymbal crashes. The orchestra generates the sounds of war which Whitman describes and continues to develop the scene of catastrophe.

Vaughan Williams uses the choir effectively to project the poetry, they are after all singing it. The choir is never overpowered by the orchestra there is almost a call and response situation which gives the choir the chance to clearly state the lyrics without being cluttered, making sure the listener understands the message. The choir uses varying volumes to add to the atmosphere starting loud with 'Beat, Beat, Drums' they soften to a whisper to add to the creeping idea with 'through the windows'. There is an acting out of "scatter the congregation" when the words are followed by the choir going through a church like flourish.

By following the <sup>words of the</sup> ~~poem~~ <sup>poem</sup> "Beat Beat Drums" with musical descriptions Vaughan Williams makes Whitman's poetry come to life and effectively conveys



the sense of war and its destructive powers. ~~It was a shame it couldn't stop~~  
~~World War Two from happening.~~ It manage to  
 unfortunately predict the horrors that  
 World War Two would create not  
 long after the pieces release

Some good points are made about the use of instruments,  
 word-painting and dynamics.

(27)

### Examiner comment

This answer is well organised. The candidate knows the music well enough to be able to discuss the music of orchestra and choir separately as well as, briefly, their relationship. Each discussion begins with general remarks, principally about mood, then moves on to develop the point by reference to specific examples. The more literal aspects of word-painting are understood and illustrated. The use of evocative instruments, dynamics and texture are all dealt with but there is no discussion of dissonance.

### Question

- 6 The word 'Threnody' means 'a lament for the dead'. Choose **two** pieces (vocal or instrumental, from any period or tradition) that express grief for those lost in war and compare the musical techniques used in them. [35 marks]

### Mark scheme

Candidates whose experience of repertoire in studying this section has been almost entirely confined to the Core Works will have enough material to draw on in the Penderecki and Britten. Together they offer very fruitful opportunities for the comparison of techniques part of the question. Those who choose the Britten will need to show some understanding of the nature of a Requiem (in general terms); in the Penderecki, care will need to be taken to demonstrate a relationship between specific string techniques and effect (it will not be sufficient only to describe 'what happens'). Candidates who are able to draw on music of a community tradition may be able to explain the relationship between the nature of the musical techniques in a more local, more individualised context and their affect. A personal expression might also be described from an operatic scene or some more intimate form such as a song or piano piece.

Mark range	
<b>21–25</b>	An adequate understanding is demonstrated, together with an ability to select and describe relevant examples of music which support a fairly focused answer..

## Example candidate response

6. Trenoody was composed by Krystof Penderecki. This composer wanted ~~to~~ to break traditions in music while writting this piece. Trenoody won a Unesco prize as it expresses very ~~what~~ well the horror of war. The innovation of Mr Penderecki was ~~the~~ the introduction of new ~~sgl~~ symbols in music e.g.:- Z which means a rapid tremolo.  
- 4 which means playing the highest possible notes.

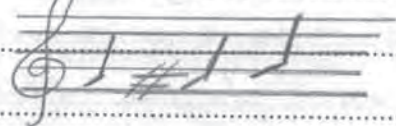
This piece varies a lot in texture and is in 8 parts.

The first part consists of different groups of ~~choirs~~ <sup>strings</sup> playing at their highest possible notes one after the other giving a sensation of terror, as if a crowd had been screaming after seeing something awful. Then each group start to make a timbral ligue with sounds that any musical teacher would defend their students from doing. ~~The~~ The huge cluster in the third part are one of the rare times where notes can be seen and these clusters



give an effect of sirens ~~but~~ before an attack. The fourth part consists of the fan of Penderestri is very well known. Each one of the 52 ~~chords~~<sup>strings</sup> take a note and keep playing it. In the end it gives a huge cluster blinding your ears, maybe to represent the blindness that the Hiroshima bomb caused those who saw the explosion. The intermediate part consists of a Duo Decaphonic sections, which themselves consist of inverted chromatics.

e.g. of normal chromatics:



e.g. of inverted chromatics:



These inverted chromatics are very hard to find in the score as they are scattered among the ~~strings~~<sup>strings</sup>. This may represent the dispersion of families while trying to escape after the explosion.

The last part of the piece consists of a huge cluster. The score is very dark and this may represent the darkness



of war. A detailed discussion of technique which was not made explicitly relevant to the question.

Britten tried to express the tragedy which is war in his ~~war~~ War Requiem which was commissioned for the reopening of St Michael's Cathedral which was destroyed during the second world war at ~~con~~ Coventry during the bombardment of London. Britten was chosen to write this piece of work as he was a consciousness objector, was known to be against war and represented well the British school.

His requiem consists of ~~it~~ was written for ~~for~~ three parts of an orchestra of three parts. First the tenor, baritone and a chamber orchestra, a choir of boys, accompanied by an organ and a full orchestra with a choir and a soprano.

Britten chose to use the normal Latin text and a Poem of Wilfred Owen, a young soldier dead at war. His is "War and the pity of war." In the Libera me, the choir sing "Libera me domine" which means "free me god" as it is to imitate ~~ghosts~~ ghosts. Then the English poem is sung by the tenor and the ~~B~~ baritone. One sentence



to be retained in this poem is, "I am the enemy you killed my friend". It shows well that even if we hate ourselves at war, we still are the same and have the same end.

The ~~is~~ In Paradisum that Dollans is very thick in texture as all the orchestrae play at same point but it is importance to, not that the end, there are bells that are played. Bells are often used in churches to represent different events in different ways, in this case, the bells represents death ~~as~~ as if to warn that even if the war is finished, it may start again if we are not careful.

Britten chose to express the Pity of war more with words, while Penderecki showed its horror with music but both have the same warning. The warning is that war only brings death and grief and has nothing good about it.

The music of both pieces is clearly very familiar and appreciated but the descriptions needed to address the issue of how they express "grief" in a more sustained way.

## Examiner comment

Even though the question was designed to allow discussion of other 'Laments', including ones from traditions, most candidates, as this one, chose to focus on two of the three Core Works. Whichever part of Core Works was chosen, nearly all candidates experienced difficulty discussing them in the light of the specific thrust of the question – 'grief'. Many wrote extensively about the 'horrors of war'. This answer is typical in its straightforward account of Penderecki's Threnody, but becomes just a little more reflective in the discussion of the Britten. Its strength lies primarily in its demonstration of close familiarity with, and responsiveness to, the music.

## Question

- 4 How effectively does Vaughan Williams express the sense of Walt Whitman's poem in '*Beat, beat drums*' from *Dona Nobis Pacem*? Refer in detail to specific examples of text and explain how they have been set to music. [35 marks]

## Mark scheme

There are two principal avenues for candidates to explore: details of word-painting and a more general sense of mood. Both of these can be illustrated by reference to choral and orchestral examples. Most candidates should be able to give some account of the more obvious use of fanfare patterns, marching rhythms, brass and drums to convey military metaphors but some may be able to go further and suggest e.g. the driving forward movement as illustrative of relentless force – which might be supported by an example of a strong orchestral or choral unison such as the ones that accompany 'Make no parley', or the way in which the orchestra's semiquaver/quaver figure in bar 1 beats 1 and 2 becomes a sustained 'rattle' (of cannon?) in the background behind the voices' more specific reference to gunfire in bars 50 to 54. A fuller answer might also consider the expression of the voices of the civilian population e.g. the chromatic vocal lines for 'beseeching' and 'entreaties'.

Mark range	
<b>16–20</b>	Some understanding is demonstrated, together with ability to select and describe relevant examples of music which sometimes support a loosely focused answer.



## Example candidate response

4. In Vaughan Williams' War Requiem, he uses the ~~poems of~~ works of the poet Walt Whitman in 'Beat beat drums' from Dona Nobis Pacem. Though he uses many texts, this one is particularly memorable because of the interaction between the words and the music.

Firstly, the instrumentation. The poem ~~itself~~ talks about beating drums and a bursting force, all of which relates to the horrors of war. The instrumentation carries this 'military' feel as well, having a number of instruments associated with military bands, such as drums, cymbals and brass. The words themselves are reflected in the music more literally, for example, when the choir sings "Beat beat drums," there follows a series of beats on the timpani. Towards the end, when the voices sing "Burst," there is a synchronised crash of cymbals.

This emulation of the poem, called 'word-painting', adds more emphasis to the words themselves, at no cost to the integrity of the music.

The ~~the~~ rhythm ~~it~~ tells a story as well. Though ~~the~~ the listener is made to think of a military song — we march, ~~the~~ the tempo and rhythm are ~~the~~ faster, giving the piece a more frightening and monstrous, as well as aggressive, ~~the~~ feeling.

The ~~the~~ piece has interesting points of chromaticity, that make it seem 'dischordant' and terrifying. <sup>eg?</sup>

The shrill voices of the choir, in tandem with the thundering orchestra, give an effect similar to one heard in the OST for the film 'The Army of the Dead', composed by Danny Elfman.

In conclusion, Williams utilizes techniques such as word painting, chromaticity, timbre, and instrumentation to emulate both the mood and the subject matter of Walt Whitman's poem, in "Beat, beat drums" from *Dona Nobis Pacem*.

There is a general understanding of the type of techniques used but the answer only illustrates the use of instrumental colour. More specific detail was needed.

(17)

### Examiner comment

The question demands specific references to text: although the answer appears quite full only two phrases/words from Whitman's text are cited:

- 'Beat, beat drums'
- 'burst'

The principal focus of this discussion is the use of instrumental colour for word-painting but, while moments of timpani and cymbal use are correctly identified, there are no examples of the use of any identifiable brass instrument (beyond a reference to 'brass' in general). The candidate recognises the affinity of the movement with a march but the explanation is unclear: 'rhythm' is confused with 'tempo' and there is a suggestion that these are 'faster' – than what? where? The mention of 'chromaticity', 'shrill voices in the choir'; and 'thundering orchestra' suggests familiarity with the music (though this might initially have been called into question by the opening reference to 'Vaughan Williams War Requiem'). These were all points that would have been worth developing, but the only elaboration offered is to compare their 'similar effect' to 'The Army of the Dead' (an example which, itself, is not explained).



## Section C

The range of questions in this section has usually included one that specifically requires reference to an aspect of the context in which one or more of the Prescribed Works was composed, as well as ones that may be illustrated solely by examples both from these and/or the Core Works. Others offer scope for reference to a much wider range of repertoire including, if appropriate, that of the candidate's own indigenous tradition, sometimes in the context of explaining a general musical concept or specific term, or in the course of reflection on a broader social or cultural phenomenon.

### Generic mark bands

Candidates will be expected to show:

- knowledge and understanding of relevant background
- evidence of reflection on issues related to the composition and performance of music they have heard
- an ability to state and argue a view with consistency
- an ability to support assertions by reference to relevant music/musical practices

Mark range	
<b>26–30</b>	A comprehensive, cogent discussion of the issues raised by the question, well supported by relevant references to music and/or contextual background.
<b>21–25</b>	A thorough, articulate discussion of the issues raised by the question, well-supported by relevant references to music and/or contextual background.
<b>16–20</b>	A sensible, clearly-expressed discussion of the issues raised by the question, largely supported by relevant references to music and/or contextual background.
<b>11–15</b>	A patchy attempt to address the issues raised by the question, supported by some relevant references to music and/or contextual background.
<b>6–10</b>	Some attempt to address the issues raised by the question, but lacking support from references to relevant music and/or contextual background.
<b>1–5</b>	A confused attempt to answer the question, lacking evidence of any background knowledge.
<b>0</b>	No attempt to answer the question.

## Question

- 8 Compare the circumstances of Haydn's and Beethoven's working lives and explain how they affected their musical output. [30 marks]

## Mark scheme

Comparing 'circumstances' is the more tractable part of this question: Haydn's long full-time employment at Esterhaz against Beethoven's entirely 'free-lance' career. Candidates should know that, by the time of writing the Emperor's Hymn and the quartet variations, Haydn, too, was free of close control; and, conversely, that Beethoven was strongly dependent financially on 'patronage' (Archduke Rudolf, Lobkowitz etc), albeit not in as formally contractual a way as to be a 'job' (candidates are not expected to understand the notion of 'pension' at this time). Publishing was more vital financially to Beethoven but Haydn's music was also widely published and he exerted as strong a control over this aspect of his income as was possible in the days without copyright protection.

How their different circumstances affected what music they composed can also be demonstrated, although this requires quite extensive background knowledge: e.g. Haydn's composition of operas, church music and baryton pieces for the Prince, and later the symphonies for Salomon, the trips to London also providing the stimulus for *The Creation*; Beethoven's early focus on piano music for himself to play, as an aspiring *virtuoso*, the significance of the chamber music composed for rich, aristocratic *cognoscenti*, and the importance of concert-promotion (it was never 'concert-giving' – there was always both a financial return expected, and the sense of self-promotion was strong).

How circumstances affected the nature of the music composed is an aspect of the question that will probably elude most candidates – perhaps a recognition that this needs to be addressed may be the best that can be managed: for those who do tackle it, it is likely that they will find a richer source of example in Haydn's music than in Beethoven's and this, too, is likely to be in the line of 'circumstances' rather than 'influences' e.g. many may know the story behind the '*Farewell*' Symphony.

Mark range	
<b>26–30</b>	A comprehensive, cogent discussion of the issues raised by the question, well supported by relevant references to music and/or contextual background.

## Example candidate response

Haydn & Beethoven's conditions of work varied widely with Haydn being employed for much of his life by the Esterhazy Princes, who largely determined what he produced musically, & Beethoven being ~~largely~~ <sup>freelance</sup> composer, & relying on concert subscriptions & teaching ~~into~~ positions to pay his bills, resulting in ~~some~~ ~~more~~ ~~which~~ ~~only~~ ~~largely~~ ~~only~~ ~~he~~ ~~could~~ ~~achieve~~ ~~to~~ much greater compositional freedom. These circumstances & results will now be examined.

Haydn's employer, ~~at Esterh~~ one of the Esterhazy Princes, was a rather amateurish ~~to~~ player of the baryton, an instrument with strings on the front & rear of the instrument, & obviously wished Haydn to compose music for the instrument. Haydn, in reality, produced some 170 works for <sup>the</sup> baryton, ~~producing~~ 120 of those being trios, did ~~he~~ Haydn would perform with him on the viola. Because of the limited skill of the prince, Haydn was constrained to simple keys & rhythms, & hence most are in simple keys such as A, C & G major. Haydn furthermore wasn't able to display his full compositional potential with these works, ~~due to~~ as he rarely <sup>required</sup> ~~asked~~ the prince to ~~play~~ ~~the~~ ~~plus~~ the rear strings & bow simultaneously, a skill which would have added greatly to the ~~to~~ instrument's timbral range. Haydn, ~~the~~ ~~these~~ during this period of his life, produced rather interesting? works ~~the~~ compared to those of Beethoven, ~~who~~ who was not tied down to an unsuccessful instrumentalist whom he needed to please in order to receive his salary.

Beethoven, on the other hand, had three major supporters, Archduke Rudolf / to whom he dedicated many works & was his



dear friend), Prince Kinsky & Prince Lobkowitz, all of whom commissioned works from Beethoven, supporting his income. The 'Eroica' Symphony #3 was commissioned by Lobkowitz for the world to own it for 6 months, probably for the ~~prestige~~ social prestige accompanied with ~~owning a Beethoven~~ being the only person able to have such a work performed. ~~Beethoven, due to his~~ Beethoven, however, after completing about two-thirds of the work, & having to teach his pupils for some days, up to 3 hours; however, his compositions were not restricted or hindered by these conditions such as Haydn's were, as Beethoven was allowed his full orchestral scope, while Haydn was limited to a ~~poor~~ bad Brighton player.

Later, Prince Anton dispatched the court orchestra, (note Dr Julia Moore lists over 85 aristocratic estates who dispatched & disbanded their orchestras in the 18th century, due to economic hardship) & allowed Haydn to roam freely across Europe, requiring only one horse per year for his & the princess's remedy. Haydn took this chance & ventured to London, where he heard many of Beethoven's & ~~Haydn~~ Handel's works. Consequently, Haydn's ~~later~~ ~~music~~ & ~~trials~~ rapidly picked up in tempo, becoming like Beethoven's Scherzos & Trios. Haydn's Salomon quartets were also a product of this visit. Haydn, hearing ~~Handel~~ Handel's oratorios (Handel was known as the master of the oratorio), modelled himself on Handel, & set about writing his 'The Creation'. It was at this time Josef Count Josef Erdödy commissioned the string quartets op 76 No.3 from him to own for 2 years.

Beethoven, consequently, ~~was~~ due to his ~~as~~ being subject only to the wishes of his 3 major patrons, was able to demonstrate his full compositional scope, & did so in all

of his orchestral works. This is particularly evident in his Symphony No. 9 'Choral' where he introduces a choir into his symphonic work. Beethoven's increasing deafness towards the end of his life, (probably due to lead poisoning), did however have a major impact on his work, as it is said the first violinist needed to turn his head after the first performance of Symphony #9 to see the audience's rapturous applause. Beethoven, however, did continue to compose dramatic & avant-garde works through his deafness.

Haydn & Beethoven's <sup>output</sup> both subject to extremely different working conditions, varied greatly, due to the restriction of the price, the patronage of Beethoven & his deafness. Publishing?

26 A clear picture of both composers' employment, with relevant references to specific compositions.

### Examiner comment

In this example response, the question is kept in view at all points. It includes consideration of the issue of 'ownership': there is also some awareness of changing circumstances during Haydn's lifetime (the misunderstanding about when and where Haydn might have heard Beethoven's music has no bearing on the question). The only significant omission, which might have made the answer more 'comprehensive', is that of the increasing income to be made from publishing.

## Question

10 What is the role of the conductor of an orchestra?

[30]

## Mark scheme

Candidates will have had widely different opportunities to watch orchestral conductors at work at live events: for the majority, listening will have been via audio-recordings supplemented by some experience of TV programmes. Those who play instruments themselves may also have performed in a school or college orchestra and be able to comment from the 'inside' on what they perceive the conductor's role to be. Most will have made some study of the orchestras used in the Prescribed Works, and understand something of the complexity of Britten's scoring involving the need for more than one conductor. The best answers are likely to be those that can distinguish between beating time, 'keeping everyone together', and determining and shaping an 'interpretation'. Those who have had the opportunity to hear more than one recording of at least one of the Prescribed Works, and can discuss it convincingly, will have a head start.

Mark range	
<b>21–25</b>	A thorough, articulate discussion of the issues raised by the question, well-supported by relevant references to music and/or contextual background.



## Example candidate response

10. What is the role of the conductor of an orchestra?

The conductor of an orchestra has a number of roles, from the obvious ones of keeping the orchestra in time and at the right place, cueing sections to ensure entries are on time, to the less obvious ones such as controlling tension between players, interpreting the music and deciding how it should be expressed, and controlling the texture, as well as being a figurehead or 'face' for the orchestra.

The most obvious role of the conductor of an orchestra is to keep the orchestra in time and together. To do this, he or she beats the number of beats in each bar with hands or a baton, raising it to indicate the first beat, lowering to indicate the second beat, and moving left and right to indicate the other beats. For example, two bars in  $\frac{4}{4}$  would be up, down, left, right, up, down, left, right. In  $\frac{3}{4}$  it would be up, down, left, up, down, left, and  $\frac{2}{4}$  would simply be up, down, up, down. This lets the players know how many beats are in the bar, and which beat it currently is where in the bar they are.

During a performance, the conductor can alter the pace of a piece as needed. This is vital for ~~at and~~ pieces with rit.'s in them, as the conductor can also cue a section or player by pointing at them, or control the

dynamics through hand signals previously agreed upon with the orchestra players. This gives the conductor control to adapt the texture and dynamic to different acoustic environments.

When a new piece is being learnt by an orchestra, it is primarily the conductor's interpretation of the music that dictates how the orchestra will play it. During rehearsals, a composer will often tell the players how to play a certain articulation in that context, and ~~how to play~~ to what extent they should play crescendos and decrescendos. Without the conductor doing this, the players would have no one interpretation to play, and the piece would become a mixture of the individual players' different interpretations.

It is also important that the conductor keeps an eye on social relations between players. If two players are hostile to each other, this animosity can be expressed through the music and may have a negative effect on the performance.

In conclusion, the conductor of an orchestra must control the timing, dynamics, entries, and texture of the orchestra while performing, as well as interpreting the music and keeping the orchestra socially united.



### Examiner comment

Answers to this question required reflection on matters that might have been learned almost incidentally during the course, perhaps as candidates compared interpretations of recorded examples of performance or recalled what they had observed as listeners at live concerts or as performers in a choir or orchestra. It was not going to be enough to refer without explanation to responsibility for the 'interpretation' of the music, or simply to state (as many candidates did) that the conductor keeps the orchestra together. This candidate recognised the need to amplify these points in more specific (though limited) ways. The point about interpretation, in particular, might profitably have been expanded. The account of how a conductor keeps an orchestra together was clear and precise.

### Question

- 9 What does the term 'dynamics' mean? Illustrate your answer by referring to examples which you identify clearly. [30]

### Mark scheme

There should be little risk of overlap with earlier answers. Answers may draw on any music from any tradition but a successful answer may discuss a range of examples from a single one. Candidates should show that they have been aurally aware of dynamic gradations and contrasts, that they are sufficiently closely familiar with a range of music to be able to remember and describe effects and that they have some sense of critical appreciation of whether particular effects 'work' or not.

Mark range	
<b>16–20</b>	A sensible, clearly-expressed discussion of the issues raised by the question, largely supported by relevant references to music and/or contextual background.

## Example candidate response

9) There are large varieties of dynamics in music.

Dynamics ~~are~~ is the intensity or "velocity" of the note(s) being played. Different expressions will give different dynamics. e.g. "pp" to "ff" is a large change in dynamics. The most common way to express dynamics is the use of crescendos and decrescendos.

e.g.



Notice how the melody starts with "p" piano as expression and at the 5th bar, the expression is "f" forte. To switch directly from "p" to "f" is too direct and unpleasant to the hearing. That is why we use ~~the symbol~~ becomes louder gradually crescendos to create a ~~good~~ good sounding difference in dynamics. Also notice how I used the symbol ~~the~~ at the fourth bar. That emphasizes on the ~~the~~ <sup>minimum's</sup>

change of dynamics, so that the transition between "p" and "f" is as smooth as possible. But at the end of the melody, the expression is "p" once again, so

I need to make the ~~the~~ melody go from "f" to "p". The best way to make this transition is to use decrescendos, ~~which is the~~ ~~opposite of a crescendo~~ : becomes softer gradually. Dynamics are essential to make a melody fluid and alive. Without dynamics, music would be plain and uninteresting. A good example to finally justify this is ~~the~~ Beethoven's 5th symphony, very abundant of dynamics. 1

A careful MS example shows understanding but more developed refs. to actual repertoire were needed.

(17)

### Examiner comment

The definition is clear and, although the MS musical example is musically simple, it shows a secure understanding of the process. (At first sight the point about the pause sign looks irrelevant but it is very well explained: it did need some indication of the type of instrument – if not for voice – on which such an effect is possible.) However, discussion of how specific composers use these effects was lacking: the only repertoire identified, that of Beethoven's Fifth Symphony (did the candidate have any particular movement or moments in mind?) was potentially a very fruitful, relevant source of examples of how dynamics might work, but the explanation did not explore further than the assertion that they are 'very abundant'.



## Question

- 8 Compare the circumstances in which Haydn worked with those of musicians today.

## Mark scheme

Background study related to Haydn's Trumpet Concerto should alert candidates not to treat his working life as wholly that of a 'victim' of patronage. While discussion of the effect of the patronage system (including that of churches) on the arts must be a central element in the answer, consideration should also be given to the growth at the end of the 18th century of public concerts and publishing. An analysis of contemporary approaches is likely to concentrate on funding: the commercial aspects of popular music and the wider range of media available will probably be discussed at some length but the question of how new 'serious' music can be fostered should also be considered. The best answers should raise a range of such general issues and support points made by reference to specific cases. Answers in the middle range are likely to show some understanding of the second half of the eighteenth century but not be able to present discussion of the contemporary scene in an orderly and specific way.

Mark range	
<b>11–15</b>	A patchy attempt to address the issues raised by the question, supported by some relevant references to music and/or contextual background.

## Example candidate response

8 With advancements in technology, it is much easier for a musician in today's world to create and play music as it ~~is~~ compared to Haydn's time. As Haydn composed ~~in~~ in candle light, today's musician has electricity to work with, and with it the light bulb which gives more and better luminescence.

With the invention of the computer, it is possible for a musician to have little to no education or knowledge of music to create a good piece. This is evident in pop-culture where a vast majority of composers (or producers) are un-educated in the art of music.

In Haydn's time, it was <sup>almost</sup> impossible to do this as composers in his time (~~heard the music in their hands~~) were ~~at~~ educated (e.g. Haydn, Mozart, Beethoven, etc).

The need of money is ~~at~~ relevant in both periods, ~~however~~, However, music from his time was usually commissioned and written for a purpose. That is seen today through film score and other events.

Most music written today is broadcast on radio. It is relatively easier for a musician to be heard ~~by~~ by the masses / as it ~~was~~ was in the classical period.

RAE Of course, musicians today have the advantage of being able to learn from the works of Haydn and develop ~~an~~ ideas from his works. Haydn had this advantage as well but for musicians before him.

There are more styles of music today that are accepted as compared to Haydn's time. This limited the style in which they ~~were~~ ~~no~~ composed.

A rather limited account of H.'s working conditions.

(11)

### Examiner comment

This question's first requirement is knowledge and understanding of Haydn's working conditions (and the Mark Scheme expects that there will be some awareness of how these changed). The second demand is for some wider reflection on current practices, conditions and influences. The answer displays a limited understanding of Haydn's economic circumstances but the principal focus of the answer is the difference in technologies. General points about education and the media were relevant but needed developing, perhaps by reference e.g. to the work of specific film composers. In every respect this answer is a great deal less specific than the previous answer on pages 32–34 and no reference is made to any examples of particular pieces of music that were the product of any of the factors mentioned.



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