



**Cambridge International Examinations**  
Cambridge Pre-U Certificate

CANDIDATE  
NAME

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NUMBER

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**MUSIC (PRINCIPAL)**

**9800/11**

Paper 11 Listening, Analysis and Historical Study

**May/June 2018**

Candidates answer on the Question Paper and Insert.

**1 hour 30 minutes**

Additional Materials: Individual listening facilities with headphones  
CD

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.  
Write in dark blue or black pen.  
You may use an HB pencil for any music or rough working.  
Do not use staples, paper clips, glue or correction fluid.  
**DO NOT WRITE IN ANY BARCODES.**

Answer Section A and **either** Topic B1 **or** B2.

You must write your answers in this answer booklet OR in the score in the Insert.  
At the end of the examination, hand in the Insert together with the Question Paper.

**Contents**

Extract 1 (Section A Tracks 2 and 3 on your CD) page 2

Extract 2 (Section B1 Tracks 4–9 on your CD) page 6

**OR**

Extract 3 (Section B2 Tracks 10–15 on your CD) page 9

| For Examiner's Use |  |
|--------------------|--|
| Section A          |  |
| Section B          |  |
| <b>Total</b>       |  |

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

This document consists of **11** printed pages, **1** blank page and **1** Insert.



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**Section B: EITHER B1 Orchestral Music OR B2 Opera in the Nineteenth Century (36 marks)**

Answer **all** the questions on your chosen Topic.

**Topic B1 Orchestral Music: Questions 2–12**

Questions 2–12 are based on the skeleton score of the complete exposition from the first movement of Symphony No. 3 (*Sinfonie singulière*), composed in 1845 by the Swedish composer Franz Berwald (1796–1868). Track 4 on your CD is the start of the complete recording; Tracks 5–9 provide reference points to identify some passages which relate to particular Questions. The skeleton score is in the accompanying Insert, where it is identified as Extract 2.

- 2** The initial entries of the main theme are played by the strings. In bars 7, 9 and 11 there are further entries of this theme. Name the instruments that play these entries.

In bar 7 the entry is played by the ..... [1]

In bar 9 the entry is played by the ..... [1]

In bar 11 the entry is played by the ..... [1]

- 3** **In the score**, write the missing 1st violin part in bars 19–23. (**Track 5** on the CD starts at the beginning of bar 17.) [5]

- 4** Describe **any two** features of the 2nd violin and viola parts in bars 25–29. (**Track 6** on the CD starts at the upbeat to bar 25.)

.....  
 .....  
 ..... [2]

- 5** Compare bars 49–56 with bars 17–24, noting any similarities or differences. (**Track 7** on the CD starts at the beginning of bar 49 and **Track 5** starts at the beginning of bar 17.)

.....  
 .....  
 .....  
 ..... [3]

6 Describe **any two** ways in which the music in bars 73–88 is derived from themes or motifs heard earlier in the extract. (**Track 8** on the CD starts at the beginning of bar 73.)

.....  
.....  
..... [2]

7 Give a technical term to describe what is played by the trumpets and horns in bars 73–80.

..... [1]

8 The extract consists of the complete exposition of a movement in Sonata Form. Give bar numbers to indicate the start of the Transition (Bridge Passage) and Second Subject, and provide **one** reason to support each answer.

The Transition (Bridge Passage) begins at bar ..... [1]

My reason in support of this answer is:

..... [1]

The Second Subject begins at bar ..... [1]

My reason in support of this answer is:

..... [1]

9 In the passage from bar 106 to bar 110 there are two errors of pitch or rhythm in the upper part. Indicate them **in the score**, showing what is actually played. (**Track 9** on the CD starts at the beginning of bar 105.) [4]

10 (a) What thematic material makes up the accompaniment to the melody in bars 111–122?

.....  
..... [1]

(b) Give an appropriate Italian term to indicate what happens in the passage from bar 123 to bar 126.

..... [1]

11 The music in bars 133–141 forms a climax. Describe **any two** features of the music that help to create this climax.

.....  
.....  
..... [2]





**Topic B2 Opera: Questions 13–21**

Questions 13–21 are based on the skeleton score of the Prelude and beginning of the first scene of Act 3 of Wagner's *Siegfried* (the third part of *The Ring of the Nibelung*), composed in 1869. Track 10 on your CD is the start of the complete recording; Tracks 11–15 provide reference points to identify some passages which relate to particular Questions. The skeleton score is in the accompanying Insert, where it is identified as Extract 3. A translation of the German text is provided at the bottom of each page of the score.

Wotan, ruler of the gods, is trying to regain control of the magic ring. He has disguised himself as The Wanderer so that he can watch what is happening without being recognised. As events develop, he uses his power to summon Erda, the wise, ancient goddess of the earth, to foretell what will happen. As he approaches the cave where she is sleeping, it is night and a storm is raging.

**13** Describe **any three** features of the orchestration in bars 1–14.

.....

.....

.....

.....[3]

**14** Describe in as much detail as you can the music in bars 15–22. (**Track 11** on the CD starts at the beginning of bar 15.)

.....

.....

.....

.....

.....[4]

**15 (a)** In bars 27–29 the music is temporarily in C major. Explain the harmonic progression used in these bars. (**Track 12** on the CD starts at the beginning of bar 23.)

.....

.....

.....

.....[3]

**(b)** Identify **one** other place where a similar progression is used.

From bar ..... to bar ..... [1]

16 (a) Give bar numbers to indicate where the climax of the Prelude occurs.

Bars ..... to ..... [1]

(b) What techniques does Wagner use to release the tension after this climax?

.....  
 .....  
 .....  
 ..... [3]

17 Suggest **any two** features of the music in the Prelude that suggest a storm.

.....  
 .....  
 ..... [2]

18 How does the music from bar 74 to bar 89 depict the power of the Wanderer? (**Track 13** on the CD starts at the beginning of bar 74.)

.....  
 .....  
 ..... [2]

19 **In the score**, write the missing voice part in bars 91–97<sup>2</sup>. (**Track 14** on the CD starts at the beginning of bar 90.) [5]

20 In the passage from bar 106 to bar 113 there are two errors of pitch or rhythm in the voice part. Identify them **in the score**, and show what is actually sung. (**Track 15** on the CD starts at the beginning of bar 106.) [4]



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