



Cambridge Pre-U

CANDIDATE
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MUSIC

9800/11

Paper 11 Listening

May/June 2022

1 hour 30 minutes

You must answer on the question paper and on the insert.

You will need: Insert (enclosed)
Individual listening facilities with headphones
CD

INSTRUCTIONS

- Section A: answer **the** question.
- Section B: answer **either** Topic B1 **or** B2.
- Write your answer on the question paper or on the score in the insert.
- Use a black or dark blue pen. You may use an HB pencil for any music or rough working.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- At the end of the examination, hand in the insert together with the question paper.

INFORMATION

- The total mark for this paper is 60.
- The number of marks for each question or part question is shown in brackets [].
- The insert contains the scores referred to in the questions.

For Examiner's Use	
Section A	
Section B	
Total	

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

This document has **16** pages. Any blank pages are indicated.



Section A: The Symphony in the Classical Period (24 marks)

Your CD contains two different performances of the third movement (*Minuetto con Garbo* – ‘*Minuet with Grace*’) and the opening of the fourth movement (*Presto*) from Dittersdorf’s *Symphony in C major, Kr. 73*. Track 2 contains Performance 1 and Track 3 contains Performance 2. A full score of the music is in the accompanying Insert where it is identified as Extract 1.

- 1 Compare the approach taken to the performances in Performance 1 and Performance 2. Your answer should refer to matters such as tempo, dynamics, instruments, phrasing, articulation, balance, ornamentation and any other interpretative or performance practice issues you consider to be relevant. Refer precisely to bar numbers.

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Section B: Orchestral Music or Opera in the Nineteenth Century (36 marks)

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

Topic B1: Orchestral Music

Questions 2–10 are based on the skeleton score of the start of the fourth (last) movement of Max Bruch’s Symphony No. 3 in E, Op. 51, the final version of which was first performed in 1886. Track 4 on your CD is the start of the complete recording; Tracks 5–10 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 Describe the orchestration of bars 1–22.

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..... [3]

3 Briefly describe the harmony of bars 24–36. (**Track 5** starts at the beginning of bar 23.)

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

4 How does Bruch prepare for the entry of the new theme in bar 51? (**Track 6** starts at the second half of bar 36.)

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

- 5 There is a modulatory passage from bar 65⁴ to bar 84¹. Bars 65⁴ to 66¹ form a perfect cadence in E major (labelled **A** in the score). Indicate in a similar way where a perfect cadence occurs in each of the following keys (**Track 7** starts at the beginning of bar 63):
- B** C sharp minor [1]
- C** G sharp minor [1]
- D** D sharp minor [1]
- 6 Comment on the music from bar 100 to bar 124. (**Track 8** starts at the beginning of bar 100.)
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-
-
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- [5]
- 7 (a) What is the key of the music in bars 125³ to 137? (**Track 9** starts at the beginning of bar 122.)
- [1]
- (b) Why might this key be considered unusual at this point in the movement?
-
-
- [2]
- 8 **In the score**, write the missing melody (oboe) part from bar 142² to bar 145. (**Track 10** starts at the beginning of bar 138.) [5]
- 9 In the passage from bar 148 to bar 157 there are two mistakes of pitch or rhythm in the first violin part. Indicate them **in the score**, showing what is actually played. [4]

Topic B2: Opera

Questions 11–20 are based on an extract from the first section of the one-act opera *Cavalleria Rusticana* (Rustic Chivalry) by Pietro Mascagni (1863–1945), first performed in 1890. Track 11 on your CD is the start of the complete recording; Tracks 12–15 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.

It is Easter morning in a village square in Sicily, in front of the church. Lucia is the landlady of the village tavern and her son, the flirtatious Turiddu, has seduced a peasant girl called Santuzza and made her pregnant. A villager, Alfio, is about to tell Lucia that her son has been up to no good, when they are interrupted by the sound of singing from inside the church. As the villagers go into the church, Santuzza and Lucia join in with the Easter Hymn from the square.

11 (a) Which woodwind instruments play the quavers in bars 4–5 and 7–8?

Bars 4–5 [1]

Bars 7–8 [1]

(b) In bars 15–21, how does the music suggest that Turiddu is not a trustworthy character?

.....

 [2]

12 In the passage from bar 29 to bar 39, how do the music and the recording communicate a sense of two locations, inside and outside the church? (**Track 12** starts at the upbeat to bar 22.)

.....

 [2]

13 In the chorus section beginning at bar 33, which chords are used at the following points? Answer by placing a tick in one box in each of (a), (b) and (c):

- | | | |
|--------------------|-------------------------|--------------------------|
| (a) Bar 40 | G major 1st inversion | <input type="checkbox"/> |
| | B major root position | <input type="checkbox"/> |
| | E major root position | <input type="checkbox"/> |
| (b) Bar 46 | C major root position | <input type="checkbox"/> |
| | Dominant 7th in G major | <input type="checkbox"/> |
| | A minor 7th | <input type="checkbox"/> |
| (c) Bar 50, beat 1 | E minor root position | <input type="checkbox"/> |
| | C major 1st inversion | <input type="checkbox"/> |
| | Dominant 7th in D major | <input type="checkbox"/> |

[3]

14 Describe the accompaniment of the passage from bar 56 to bar 63³. (**Track 13** starts at the upbeat to bar 56.)

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..... [2]

15 **In the score**, write the soprano part of the chorus from bar 59⁴ to 63². [5]

16 Compare the harmony and tonality of bars 55²–63³ with bars 63⁴–71.

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..... [4]

17 In the passage from bar 77 to bar 81 there are two mistakes of pitch in either the solo soprano part or the bass part. Indicate them **in the score**, showing what is actually heard (**Track 14** starts at the beginning of bar 77). [4]

18 Explain how the passage from 85⁴ to 96¹ makes use of material heard earlier. (Track 15 starts at the 4th beat of bar 85).

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..... [2]

19 A climax is reached in bar 98. Describe **any two** ways in which the music draws attention to this climax.

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..... [2]

20 Consider the style of this extract in comparison with any other nineteenth-century operas.

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