



Cambridge International Examinations
Cambridge Pre-U Certificate

MUSIC (PRINCIPAL)

9800/11

Paper 11 Listening, Analysis and Historical Study Sections A and B

May/June 2016

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2016 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

Page 2	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

Section A: Generic Marking criteria

DESCRIPTORS	MARKS
A thorough and detailed comparison, demonstrating excellent aural perception of interpretative differences informed by a highly-developed understanding of performance practice issues.	21–24
A detailed comparison demonstrating good aural perception of interpretative differences informed by a well-developed understanding of performance practice issues.	16–20
A fairly detailed comparison demonstrating moderately good aural perception of interpretative differences informed by some understanding of performance practice issues.	11–15
Some aural awareness of interpretative differences in an uneven comparison showing a little understanding of performance practice issues.	6–10
A little aural awareness of a few differences showing very limited familiarity with performance practice issues.	1–5
No attempt to compare the recordings.	0

Points for discussion might include, but are not limited to, the following:

- Performance 1 is somewhat faster, perhaps better reflecting the ‘di molto’ instruction in the tempo marking
- Performance 2 is at a lower pitch, and therefore suggests the use of period instruments (or copies)
- The trills in performance 1 are shorter, as are the staccato markings, in bars 4 – 8 (and similar passages)
- There is a significant crescendo in bar 20 Performance of 1
- But overall there is a wider dynamic range in Performance 2
- In bars 22 and 23 there is a significant messa di voce effect in the violin part of Performance 2 (again suggesting the use of period instruments)
- A comparison of the different approaches to bars 33 – 37
- The flute duet in bars 61 to 64 is much more staccato in Performance 1 than Performance 2
- There is a significant rallentando at the end of Performance 1, which is not present to the same extent in Performance 2
- Both performances include a harpsichord continuo
- Both performances show an awareness of performance practice issues

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

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

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

Either Topic B1 Orchestral Music: Questions 2–11

Questions 2–11 are based on the skeleton score of part of Liszt's Tone Poem *Orpheus*, first performed in 1854. The recording begins on Track 4 of the CD and Tracks 5–11 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 Comment on the tempo in bars 1 – 15¹. [3]

- Always gradually speeding up the tempo
- Uneven *accelerando* or *rubato*
- *Rit.* In *b*14
- Moving from 4 in a bar to 2

Accept any of these or other relevant observations for 1 mark each up to a total of 3 marks

3 Describe the orchestration of bars 1 – 11, giving specific examples of what each instrument plays. [4]

Clarinets: syncopated entries followed by descending arpeggios

Oboes/Flutes: answering crotchet phrase / chromatic melody

Harp: arpeggios

Brass: dotted rhythm in mid-texture / chords

Strings: accompaniment (with a 3-note falling figure)

Bb 1 – 3 repeat without essential change.

Accept these or any other valid observations for 1 mark each, up to a total of 4.

4 In the score, write the woodwind melody from bar 12 to bar 15¹ (Track 5 on the Cd starts at the beginning of bar 12). [NB the melody is played in octaves: you may write at either pitch.] [5]



[Tie not essential]

Award marks as follows:

Entirely correct	5
No more than 3 minor errors	4
No more than 5 minor errors	3
No more than 7 errors	2
Approximate melodic shape given	1
No attempt at a melody	0

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

- 5 Describe what is played in the bass part of bars 18 – 20 (Track 6 on the CD starts at the beginning of bar 15). [2]

Award 1 mark each for any of the following:

- *Description of the melodic shape*
- *Description of the imitation*
- *Description of the source of the imitation (same as melody earlier in the bar)*
- *Identification of sequential shape*

- 6 Give the technical term that describes how the bass part from the last crotchet of bar 26 to the end of bar 27 is used in the passage that follows (Track 7 on the CD starts at the upbeat to bar 27).

The bass part is used as *an ostinato* [1]

- 7 The chords above the bass from bar 41 to bar 48 are all of the same kind. What name is given to this kind of chord? (Track 8 on the CD starts at the beginning of bar 41).

Diminished 7ths [1]

- 8 How does the music from bar 51 to bar 65 prepare for the climax at bar 66? (Track 9 on the CD starts at the beginning of bar 51). [4]

Rising phrases (sequential)
Quaver figures come closer together (bb 60 – 61)
Then move into bass
With diminution of the rhythm
Crescendo
Tremolando strings
More instruments enter
F sharp pedal rises to G (dominant)
Harmony leads to emphatic dominant 7th chord

Accept these or any other valid observations for 1 mark each, up to a total of 4.

- 9 In the passage from bar 75 to bar 84 there are two errors of rhythm or pitch in the solo Cor Anglais part. Indicate them in the score, showing what you actually hear. (Track 10 on the CD starts at the beginning of bar 75). [4]

b80 1st half of bar: not dotted
b83: A flat not A natural

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

10 In the passage from bar 85 to bar 90, give the bar numbers where the following chords appear (Track 11 on the CD starts at the beginning of bar 85):

(a) G minor in root position: [1]

bar 87

(b) F sharp major in 1st inversion: [1]

bar 90

(c) E flat major in root position: [1]

bar 88

(d) A major in root position: [1]

bar 86

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

- 11 Consider the style of this extract in comparison with any other nineteenth-century orchestral music. [8]

Marks should be awarded using the following scheme:

DESCRIPTORS	MARKS
Answers make detailed comparisons between the extract and the chosen piece(s); highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.	7–8
Answers draw a number of comparisons between the extract and the chosen piece(s); a range of similarities/differences are identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.	5–6
Answers draw some creditable comparisons between the extract and the chosen piece(s). The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.	3–4
Answers may show some knowledge, but fail to compare successfully the chosen piece(s) and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2
No creditable stylistic points or comparisons made	0

Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:

- The extract is an example of Programme Music (in this case written to introduce a performance of Gluck's Orfeo ed Euridice)
- The harmonic and melodic style is chromatic, with extensive use of diminished chords, appoggiaturas and chromatic passing notes.
- The work is characterised by the kind of 'endless melody' favoured by Liszt and Wagner.
- It is written for a large orchestra, with additional wind instruments (e.g. cor anglais), a full brass section (including trombones and tuba) and (2) harps.
- The most apt comparisons may be with other examples of programmatic or descriptive music (e.g. by Berlioz, Tchaikovsky, Dvořák)
- Contrasts may be made with composers of symphonies in the Classical tradition (Schumann, Mendelssohn, Brahms) or with any other music which uses a more traditional harmonic and melodic style.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

Or Topic B2 Opera: Questions 12–23

Questions 12–22 are based on the skeleton score of part of the Duet from Act II of Verdi's opera *Rigoletto*, first performed in 1851. The recording begins on Track 12 of the CD and Tracks 13–18 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 Italian text is provided at the bottom of each page of the score.

The Duke of Mantua lusts after Gilda, *Rigoletto*'s innocent daughter. Some of the Duke's men have abducted her. *Rigoletto*, as he searches for her, realises that she has been with the Duke. When *Rigoletto* finds Gilda she tells him what happened and weeps with shame as he comforts her.

12 (a) For how many bars does the first chord last? [1]

4 bars

(b) Name the chord onto which it changes. [1]

Chord IV / A minor / subdominant

13 Describe the way the singer performs bars 10 – 17 (Track 13 on the CD starts at the beginning of bar 9). [3]

- Bel canto
- Expressively but simply sung
- Quietly, then crescendo
- Vibrato
- Portamento
- Liberal approach to some rhythms (e.g. triplet in b16)

Accept two of these or any other valid observations for 1 mark each

14 In the score, write the vocal melody in bars 18 – 21. The rhythm of bars 20 – 21 has been given above the staff. [5]



Award marks as follows:

Entirely correct or 1 minor error	5
No more than 3 minor errors	4
No more than 5 minor errors	3
No more than 7 errors	2
Approximate melodic shape given	1
No attempt at a melody	0

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

- 15 The chords at b21² and b 22¹ form a cadence. Which kind of cadence is it, and in which key?
- (a) Cadence: [1]
Perfect
- (b) Key: [1]
A minor
- 16 (a) Name the device used in the bass from bar 35 (Track 14 on the CD starts at the beginning of bar 35).
- Device: [1]
[Tonic] Pedal point
- (b) For how many bars is this device used? [1]
7 bars
- 17 How does the music depict Gilda's account of her abduction in bars 42 – 51? [3]
- *Crescendo*
 - *Stringendo*
 - *Rising contour*
 - *Use of chromatic chords (Augmented 6th, Diminished 7th)*
 - *Addition of woodwind doubling vocal melody*
 - *Repeated chords in horns*
 - *Syncopation*
 - *Word painting on 'ansia'*
 - *Chromatic descending bass line*

Accept any two valid points for 1 mark each

- 18 Suggest some of the ways in which the music depicts Rigoletto's agitation in bars 52 – 67 (Track 15 on the CD starts at the beginning of bar 52). [3]
- *Abrupt change of key to flat 6th*
 - *Tremolando in upper strings*
 - *Rising chromatic movement in inner parts*
 - *Somewhat rough style of singing*
 - *Dotted rhythms*
 - *High(ish) tessitura*
 - *Forte dynamics*
 - *Insistent bass notes*

Accept any two valid points for 1 mark each

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

- 19** In the passage from bar 69 to bar 75 there are two errors of rhythm or pitch in the voice part. Indicate them in the score, showing what you actually hear (Track 16 on the CD starts at the beginning of bar 69). [4]

b69: 2nd note should be A flat, not B flat

b72: dotted rhythm in 1st half of the bar (any version of a dotted rhythm is acceptable)

1 mark each for the right point in the passage; 1 mark each for accurate correction

- 20** In the passage from bar 69 to bar 84, what aspects of the music suggest the idea of weeping? [2]

Arpeggiated pizzicato figure in strings (cellos)

Descending intervals (4ths, minor 3rds)

Violin figuration from b78

Syncopated semitonal melody from b85

Accept any two valid points for 1 mark each

- 21** In as much detail as you can, describe any two features of the vocal parts in the middle of bar 96 that are not shown in the score (Track 17 on the CD starts at the middle of bar 95). [2]

Cadenza

Voices in 10ths

Chromaticism

Fairly high register, and loud for both voices

Accept any two valid points for 1 mark each

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9800	11

22 Consider the style of this extract in comparison with any other nineteenth-century opera. [8]

Marks should be awarded using the following scheme:

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Answers make detailed comparisons between the extract and the chosen piece(s); highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.	7–8
Answers draw a number of comparisons between the extract and the chosen piece(s); a range of similarities/differences are identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.	5–6
Answers draw some creditable comparisons between the extract and the chosen piece(s). The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.	3–4
Answers may show some knowledge, but fail to compare successfully the chosen piece(s) and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2
No creditable stylistic points or comparisons made	0

Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:

- *Italian opera*
- *Typical example of Verdi's style*
- *Primary focus on (bel canto) vocal melody*
- *Relatively simple harmony using mainly primary chords*
- *Orchestra used to provide harmonic support to voices, but also to reflect the changing moods of the scene.*
- *The most apt comparisons may be with other Verdi operas, or other Italian operas (e.g. Rossini, Donizetti, Bellini)*
- *Contrasts may be made with other national styles of opera, especially German, and with Wagner in particular*