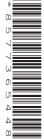


Cambridge Assessment International Education

Cambridge Pre-U Certificate

MUSIC (PRINC	IPAL)		9800/11
CENTRE NUMBER		CANDIDATE NUMBER	
CANDIDATE NAME			



Paper 11 Listening, Analysis and Historical Study

May/June 2019

Candidates answer on the Question Paper and Insert.

1 hour 30 minutes

Additional Materials:

Individual listening facilities with headphones

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 4–8 on your CD) page 6

OR

Extract 3 (Section B2 Tracks 9–14 on your CD) page 9

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



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

Your CD contains two different performances of the opening of the first movement from Haydn's Symphony No. 41 in C major, Hob. I:41. 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. The repeat is not played in the recording.

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

	••
[24	4]

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 2–9

Questions 2–9 are based on the skeleton score of the opening of Beethoven's Overture *Egmont*, Op. 84, composed in 1810. Track 4 on your CD is the start of the complete recording; Tracks 5–8 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 dynamics in bars 1–15 ¹ .	
		[3]
3	Describe the texture of the music in bars 5 ² –7 ² .	
		[2]
4	Suggest any three ways in which the music in bars 12–15 ¹ differs from bars 5 ² –8.	
	(i)	[1]
	(ii)	[1]
	(iii)	[1]

5	(a)	Describe the harmony and tonality of the passage from bar 15 to bar 24 in as much detail as you can. (Track 5 starts at the beginning of bar 15.)
		[4]
	(b)	Describe the orchestration of the same passage (from bar 15 to bar 24).
		[4]
6		he score, write the 1st violin part from bar 34 to bar 38 ¹ . (Track 6 starts at the beginning of 25.)
7		ne passage from bar 42 to bar 58 there are two errors of pitch or rhythm. Indicate them in the re, showing what is actually played. (Track 7 starts at the beginning of bar 42.)
8		v does the passage from the end of bar 58 to bar 73 make use of material heard earlier in the fact? (Track 8 starts at the beginning of bar 58.)
		[3]

9

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Topic B2 Opera: Questions 10–17

Questions 10–17 are based on the skeleton score of music from Act I of Offenbach's *Orphée aux Enfers* (Orpheus in the Underworld), an *opéra bouffe* first performed in 1858. Track 9 on your CD is the start of the complete recording; Tracks 10–14 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 French text is provided at the bottom of each page of the score.

Orpheus and his wife, Euridice, intensely dislike each other. Orpheus is therefore delighted when Euridice is carried off to the Underworld by Pluto (who disguised himself as a shepherd so that he could seduce her). Orpheus is about to run off into the arms of the nymph he loves, when he hears threatening cries from the chorus. He is being pursued by Public Opinion, the only character he ever listens to, who now commands him (against his will) to go and rescue Euridice.

10	Describe any three aspects of the way the singer performs Orpheus's music in the opening recitative (bars 1-5) that are not written into the score.
	[3]
11	In the passage from bar 5 to bar 14 ¹ , describe any three features of the orchestration.
	(i)[1]
	(ii)[1]
	(iii) [1]
12	Describe in detail the harmony of the passage from bar 24 ² to bar 34 ¹ , noting any passing modulations or chromaticisms. (Track 10 starts at the bass clef chorus entry in bar 24.)
	[4]

13		he score, write the chorus soprano part in bars 47 to 50 ¹ . (Track 11 starts at the beginning of 39.)
14	(a)	Provide suitable dynamic markings in the score in bars 57–61 to reflect the way the music is performed on this recording. (Track 12 starts at the beginning of bar 55.) [3]
	(b)	Comment on any three features of the harmony and tonality in bars 61–67 ¹ . (Track 13 starts at the beginning of bar 61.)
		[3]
	(c)	What is the role of the Chorus in bars 65–72?
		[1]
15		ne passage from bar 73 ³ to the end of the extract, give the bar number where an example of h of the following occurs (Track 14 starts at the 3rd beat of bar 73):
	(a)	An ascending run played by the piccolo
		Bar
	(b)	A 1st inversion dominant chord of the relative minor
		Bar[1]
16		ne passage from bar 81 to bar 87 there are two errors of pitch or rhythm in the solo voice part. cate them in the score, showing what is actually sung.

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12

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