



Cambridge Pre-U

MUSIC (PRINCIPAL)

9800/11

Paper 1 Listening, Analysis and Historical Study Sections A and B

May/June 2022

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 International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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 **13** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

SECTION A: The Symphony in the Classical Period (24 marks)**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 two is a semitone lower than Performance 1. This suggests that it is played on period instruments or copies
- Furthermore, Performance 2 includes a harpsichord continuo, which Performance 1 does not
- The tempo of Performance 1 is *slightly* faster
- The crotchets are played very staccato in Performance 1; they are slightly detached in Performance 2
- The crotchets in Performance 1 have a clear emphasis on the first beat of the bar
- The quaver rest at the beginning of bars 2, 4 and similar bars is dotted in Performance 1, but not in Performance 2
- As a result of the above, Performance 1 perhaps feels more graceful than Performance 2, matching the instruction 'con Garbo'
- Performance 1 adds a crescendo in bars 2 and 4 etc; Performance 2 accents the first crotchet in bars 3 and 5 etc.
- At bar 9, Performance 2 continues at the same dynamic level as bars 1–8, but Performance 1 is slightly quieter
- There is a *messa di voce* effect on the minims in bars 10 and 12 in Performance 2
- The flute part in bars 17 onwards is not very audible in Performance 2, but the oboe is very prominent
- In bars 27–30, Performance 1 treats the slurs as separate 1 bar phrases, while Performance 2 is more legato
- Whereas in bars 32–35, Performance 2 performs the quaver slurs more distinctly than Performance 1
- Performance 1 adds a terraced dynamic echo effect in bars 33–34
- Both performances add a *rallentando* at the end of the Minuet
- The trumpet sound in bar 63 is clearly that of a natural trumpet in Performance 2
- There is a small rit. at the end of bar 65 in Performance 2
- The timpani sound from bar 67 onwards is resonant in Performance 1, but rather dead in Performance 2

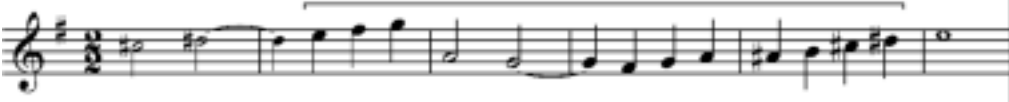
- From bar 74, the timpani in Performance 1 make a diminuendo rather than a crescendo
- The timpani part is embellished with a dotted rhythm in bar 81 in Performance 2
- The trumpets play *subito ff* in bar 85 in Performance 2

Section B: Orchestral Music or Opera in the Nineteenth Century (36 marks)**MARK SCHEME.****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.

Question	Answer	Marks
2	<p>Describe the orchestration of bars 1–22</p> <ul style="list-style-type: none"> • <i>Horn (accept brass) pedal,</i> • <i>which is doubled by a timpani roll</i> • <i>Pizz. basses (arco from b15) play a pedal / emphasise the down beat</i> • <i>Strings play the main theme</i> • <i>with occasional wind doubling (oboe, bassoon)</i> <p><i>3 marks – an accurate and detailed description</i> <i>2 marks – an answer which is less detailed or not entirely accurate</i> <i>1 mark – some instruments identified but not their role in the orchestration.</i></p>	3
3	<p>Briefly describe the harmony of bars 24–36 (<u>Track 5</u> starts at the beginning of bar 23)</p> <ul style="list-style-type: none"> • <i>Tonic pedal</i> • <i>Diatonic</i> • <i>Suspensions</i> • <i>Interrupted cadence, b 30/31</i> • <i>Sidestepping perfect cadences</i> <p><i>1 mark each for any three valid points.</i></p>	2
4	<p>How does Bruch prepare for the entry of the new theme in bar 51? (<u>Track 6</u> starts at the second half of bar 36)</p> <ul style="list-style-type: none"> • <i>Dominant pedal</i> • <i>Rising contour</i> • <i>Sense of diminution/fragmentation</i> • <i>Accelerando</i> • <i>Crescendo / Louder</i> • <i>Lack of downbeats (bb 44–47)</i> <p><i>1 mark each for any three valid points.</i></p>	3

Question	Answer	Marks
5	<p>There is a modulatory passage from bar 65⁴ to bar 84¹. Bars 65⁴ to 66¹ form a perfect cadence in E major (labelled <u>A</u> in the score). Indicate in a similar way where a perfect cadence occurs in each of the following keys (<u>Track 7</u> starts at the beginning of bar 63):</p> <p>B C sharp minor Bars 69⁴ to 70¹ [1]</p> <p>C G sharp minor Bars 73⁴ to 74¹ or 75⁴ to 76¹ [1]</p> <p>D D sharp minor Bars 77⁴ to 78¹, or 78⁴ to 79¹, or 79⁴ to 80¹ [1]</p>	3
6	<p>Comment on the music from bar 100 to bar 124. (<u>Track 8</u> starts at the beginning of bar 100.)</p> <ul style="list-style-type: none"> • <i>Preparing the dominant key</i> • <i>which arrives at the climax in bar 110</i> • <i>Emphatic dominant arpeggios (broken chords) in the bass, bb 110–114</i> • <i>Triumphal / festive mood / ref. to fanfare-like figure</i> • <i>Tutti</i> • <i>Using the 2nd main theme (from bar 51)</i> • <i>Much syncopation</i> • <i>Antiphony between wind and strings</i> • <i>Gradual diminuendo, easing of tension, thinning out the texture, dropping an octave</i> <p><i>1 mark each for any five valid points.</i></p>	5
7(a)	<p>What is the key of the music in bars 125³ to 137? (<u>Track 9</u> starts at the beginning of bar 122.)</p> <p><i>G major</i></p>	1
7(b)	<p>Why might this key be considered unusual at this point in the movement?</p> <p><i>It contradicts the dominant preparation</i> <i>Flattened mediant key</i> <i>False recapitulation</i></p>	2

Question	Answer	Marks												
8	<p>In the score, write the missing melody (oboe) part from bar 142² to bar 145. (<u>Track 10</u> starts at the beginning of bar 138.)</p>  <p><i>Award marks as follows:</i></p> <table data-bbox="316 562 893 763"> <tr> <td><i>Entirely correct</i></td> <td>5</td> </tr> <tr> <td><i>No more than 2 minor errors</i></td> <td>4</td> </tr> <tr> <td><i>No more than 4 minor errors</i></td> <td>3</td> </tr> <tr> <td><i>No more than 6 errors</i></td> <td>2</td> </tr> <tr> <td><i>Approximate melodic shape given</i></td> <td>1</td> </tr> <tr> <td><i>No attempt at a melody</i></td> <td>0</td> </tr> </table>	<i>Entirely correct</i>	5	<i>No more than 2 minor errors</i>	4	<i>No more than 4 minor errors</i>	3	<i>No more than 6 errors</i>	2	<i>Approximate melodic shape given</i>	1	<i>No attempt at a melody</i>	0	5
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<i>Approximate melodic shape given</i>	1													
<i>No attempt at a melody</i>	0													
9	<p>In the passage from bar 148 to bar 157 there are two mistakes of pitch or rhythm in the first violin part. Indicate them <u>in the score</u>, showing what is actually played.</p> <p><i>b151 dotted minim followed by crotchet</i> <i>b155 2nd note C sharp</i></p>	4												

Question	Answer	Marks												
10	<p>Consider the style of this extract in comparison with any other nineteenth-century orchestral music.</p> <p><i>Marks should be awarded using the following scheme:</i></p> <table border="1" data-bbox="320 416 1310 1279"> <thead> <tr> <th data-bbox="320 416 1158 481">DESCRIPTORS</th> <th data-bbox="1158 416 1310 481">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="320 481 1158 680">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.</td> <td data-bbox="1158 481 1310 680">7 – 8</td> </tr> <tr> <td data-bbox="320 680 1158 880">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.</td> <td data-bbox="1158 680 1310 880">5 – 6</td> </tr> <tr> <td data-bbox="320 880 1158 1043">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.</td> <td data-bbox="1158 880 1310 1043">3 – 4</td> </tr> <tr> <td data-bbox="320 1043 1158 1209">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.</td> <td data-bbox="1158 1043 1310 1209">1 – 2</td> </tr> <tr> <td data-bbox="320 1209 1158 1279">No creditable stylistic points or comparisons made</td> <td data-bbox="1158 1209 1310 1279">0</td> </tr> </tbody> </table> <p><i>Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:</i></p> <p><i>The music is typical of a late 19th-century approach, relatively conservative in matters of harmony and form, though with a number of features that mark it out as coming from the late 19th century. The tranquil mood of the opening theme is very unusual for a symphonic finale and the strong contrast with the more lively second theme gives this movement its dramatic character. The return of the opening theme in G major (the flattened mediant) towards the end of the extract suggests that the tonal scheme of the movement is more adventurous than would be normal in a symphony from earlier in the century. In terms of orchestration and general approach (though perhaps not in harmony or melody) the music appears to be influenced by Brahms and perhaps Schumann (who may be the most apt composers to compare it to). Contrasts may be drawn with composers of the 'New German School' (Wagner, Liszt, etc.), whose programmatic and more highly chromatic style is far removed from Bruch's more traditional style.</i></p>	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	8
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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.

Question	Answer	Marks
11(a)	Which woodwind instruments play the quavers in bars 4–5 and 7–8? <i>4–5 Piccolo (accept Flute) 7–8 Bassoon</i>	2
11(b)	In bars 15–21, how does the music suggest that Turiddu is not a trustworthy character? <i>Accompaniment very low, Minor chords, played by divisi double basses. Melody mainly on a monotone, also at a relatively low pitch, making the music sound dark and rather threatening.</i> <i>1 mark each for any two valid points.</i>	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? (<u>Track 12</u> starts at the upbeat to bar 22.) <i>Musical factors: Use of organ Unaccompanied choir Singing in Latin</i> <i>Recording factors: Slightly distantly recorded Alleluias recorded more closely</i> <i>1 mark each for any two valid points (for full marks answers must include something about the music and the recording)</i>	2

Question	Answer	Marks
16	<p>Compare the harmony and tonality of bars 55²–63³ with bars 63⁴–71.</p> <ul style="list-style-type: none"> • <i>The first 4 bars of both passages are identical.</i> • <i>Thereafter, the first passage modulates to the dominant, while the second passage remains in the tonic.</i> <p><i>Credit additional details, which may include:</i></p> <ul style="list-style-type: none"> • <i>The chromatic E flat in b59⁴ is not repeated in 67⁴;</i> • <i>Instead of the last inversion V⁷ in G throughout bar 60, in bar 68 there is a 1st inversion of F major, followed by a root position of G major;</i> • <i>Instead of the chord of G in bar 61 (major in the 1st half of the bar, minor on the 2nd with a chromatic move from B to B flat in the bass), in bar 69 there is a root position of F followed by a root position of C (transient modulation into C major), followed by a chromatic rise to C sharp in the bass on the 4th beat;</i> • <i>The harmony in the final cadence of the first passage is a simple Ic V I progression in D major; in the second passage the harmony is more elaborate, with different chords on each beat of bar 70 (Ic IV II⁷ V⁷), resolving onto I in G major (accept ref. to increased rate of harmonic change).</i> <p><i>Award 1 mark each for any four valid observations</i></p>	4
17	<p>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 (<u>Track 14</u> starts at the beginning of bar 77).</p> <p><i>Bar 79, 3rd beat: bass note should be E</i> <i>Bar 80, 4th beat: penultimate soprano note should be F natural.</i></p> <p><i>1 mark each for the location of the errors; 1 mark for each accurate correction.</i></p>	4
18	<p>Explain how the passage from 85⁴ to 96¹ makes use of material heard earlier. (<u>Track 15</u> starts at the 4th beat of bar 85).</p> <p><i>Rising sequence, both melodic and harmonic, based on theme from b77⁴</i> <i>Imitation (entries at 4th beats of bars 85, 86 and 87, the 2nd & 3rd each a tone higher than the entry before)</i> <i>Repetition of soprano phrase from bar 89 in the chorus tenor part of bar 90.</i> <i>A second rising sequence with imitative entries starts at the upbeat to bar 93</i> <i>This is more chromatic, taking the music through A major, C flat Major (or B major), D flat major and G flat major</i></p>	2

Question	Answer	Marks
19	<p data-bbox="316 248 1241 315">A climax is reached in bar 98. Describe <u>any two</u> ways in which the music draws attention to this climax.</p> <ul data-bbox="316 353 1241 595" style="list-style-type: none"><li data-bbox="316 353 1241 421">• <i>Inverted pedal at the point where a further imitative entry might be expected</i><li data-bbox="316 421 1241 454">• <i>Following a melody which is gradually rising</i><li data-bbox="316 454 1241 488">• <i>Ritenuato (or Allargando) in 1st half of bar 98, leading to</i><li data-bbox="316 488 1241 521">• <i>Top A flat (the highest note in the extract) at the 3rd beat of bar 98</i><li data-bbox="316 521 1241 555">• <i>ff dynamic</i><li data-bbox="316 555 1241 595">• <i>Heavy brass are added</i>	2

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20	<p>Consider the style of this extract in relation to any other 19th-century operas.</p> <p><i>Marks should be awarded using the following scheme:</i></p> <table border="1" data-bbox="320 416 1310 1232"> <thead> <tr> <th data-bbox="320 416 1158 472">DESCRIPTORS</th> <th data-bbox="1158 416 1310 472">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="320 472 1158 667">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.</td> <td data-bbox="1158 472 1310 667">7–8</td> </tr> <tr> <td data-bbox="320 667 1158 862">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.</td> <td data-bbox="1158 667 1310 862">5–6</td> </tr> <tr> <td data-bbox="320 862 1158 1016">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.</td> <td data-bbox="1158 862 1310 1016">3–4</td> </tr> <tr> <td data-bbox="320 1016 1158 1171">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.</td> <td data-bbox="1158 1016 1310 1171">1–2</td> </tr> <tr> <td data-bbox="320 1171 1158 1232">No creditable stylistic points or comparisons made</td> <td data-bbox="1158 1171 1310 1232">0</td> </tr> </tbody> </table> <p><i>Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:</i></p> <p><i>The extract opens with a recitative passage, effectively no different in style to any other Italian operatic recitative composed at any date within the 19th century (or even the late 18th). The style of chorus writing in the Regina Caeli is also similar to comparable chorus passages in operas by composers such as Verdi, although the chromaticism in this example may suggest a later date. The emphasis on the melody in the following chorus and solo sections is typical of Italian opera of the period, but Mascagni's harmony (apart from a few enharmonic chord changes and other chromaticisms) is generally quite simple and thus in stark contrast to much contemporary opera in Germany or France. There is no hint here of any influence from Wagner, and the harmony is less 'advanced' than much of late Verdi. The directness of appeal that flows from this is, however, typical of the Verismo school of Italian opera (of which Cavalleria Rusticana was one of the earliest examples) and may help to account for its immediate popularity.</i></p> <p><i>Candidates may find comparisons with operas by composers such as Donizetti, Bellini, Rossini or Verdi. They may consider contrasts with various German or French composers, especially Wagner and those he influenced.</i></p>	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	8
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