



Cambridge International Examinations
Cambridge Pre-U Certificate

CANDIDATE
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MUSIC (PRINCIPAL)

9800/11

Paper 11 Listening, Analysis and Historical Study

May/June 2017

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 4–8 on your CD) page 6

OR

Extract 3 (Section B2 Tracks 9–13 on your CD) page 9

For Examiner's Use	
Section A	
Section B	
Total	

The syllabus is approved 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: 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

Questions 2–10 are based on the skeleton score of part of the second movement of Symphony No. 6 in G minor, Op. 32, composed in 1857 by the Danish composer Niels Wilhelm Gade (1817–1890). Track 4 starts at the beginning of the extract and 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 (a) In bars 1–16 the skeleton score shows only the string parts. Name the woodwind instruments that can be heard most prominently in the following bars:

(i) Bars 8²–9 [1]

(ii) Bars 12–13 [1]

(iii) Bar 15 [1]

- (b) Which of these does not entirely double the 1st violins?

..... [1]

- 3 (Track 5 starts at the beginning of bar 17.)

In the passage from bar 17 to bar 24 the horns twice play the following figure:



Give the bar numbers where this figure appears:

From bar to bar and from bar to bar [2]

- 4 Describe in detail the orchestration and texture in bars 25–29 (Track 6 starts at the beginning of bar 24).

.....

 [4]

- 5 In the score, write the 1st violin part from bar 30 to bar 33¹ (**Track 7** starts at the beginning of bar 29). [5]
- 6 What cadences or cadential progressions are used in the following places (marked as a, b and c in the score), and in which keys?
- (a) Bars 37–38¹ Cadence: Key [2]
- (b) Bars 41²–42¹ Cadence: Key [2]
- (c) Bars 43–44¹ Cadence: Key [2]
- 7 Comment on the harmony of bars 49²–52¹
-
-
- [2]
- 8 In the passage from bar 56 to bar 62 there are two errors of pitch or rhythm in the 1st violin part. Indicate them in the score, showing what you actually hear (**Track 8** starts at the beginning of bar 55). [4]
- 9 Give a technical term to describe what the clarinet plays in bars 62–65.
- [1]

Topic B2 Opera: Questions 11–19

Questions 11–19 are based on the skeleton score of part of the Cavatina from Act III of Weber's opera *Der Freischütz*, first performed in 1821. Track 9 starts at the beginning of the extract and Tracks 10–13 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.

It is the morning of Agathe's wedding day. Before she can marry her beloved Max, however, he must win a shooting contest. He has made a pact with the devil to help him win by using magic bullets, one of which is cursed. Agathe, full of foreboding, prays and puts her trust in God that all will be well.

11 Describe in detail the orchestration and the texture of the introduction (bars 1–6²).

.....

.....

.....

.....

.....

.....[4]

12 (a) Name the chord played on the first beat of bar 3.

.....[1]

(b) In the passage from bar 6 to bar 14 this chord is heard twice more. Give the bar numbers where the chord is used, and briefly describe what is different about it the second time.

Bar and bar [2]

Difference in the second of the above [1]

13 (a) Give the technical name for the device used in the melody on the first beat of bar 9.

.....[1]

(b) Give the technical term to describe the function of the first and third semiquavers of the third beat of bar 9.

.....[1]

14 How does the harmony in bars 21–23 express the meaning of *rein und klar* (pure and clear)? (Track 10 starts at the beginning of bar 20).

.....

.....

.....[2]

- 15 How does Weber's style of word setting in bars 23³–27 help to create a sense of climax and finality at this point?

.....

.....

.....

..... [3]

- 16 In the passage from bar 28 to bar 31 there are two errors of rhythm or pitch in the solo soprano part. Indicate them in the score, showing what you actually hear (**Track 11** starts at the beginning of bar 28). [4]

- 17 In the score, write the solo soprano part from bar 37³ to bar 40² (**Track 12** starts at the upbeat to bar 36.) [5]

- 18 In the passage from bar 41 to bar 46, give the bar number (or bar and beat) where the following occur (**Track 13** starts at the upbeat to bar 41):

- (a) A dominant 7th in C flat major in 1st inversion: Bar [1]
- (b) A chord of C flat major in root position: Bar [1]
- (c) A diminished 7th chord: Bar Beat [2]

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