



**Cambridge Assessment International Education**  
Cambridge Pre-U Certificate

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**MUSIC (PRINCIPAL)**

**9800/11**

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

**May/June 2019**

MARK SCHEME

Maximum Mark: 60

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**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.

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

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This document consists of **12** 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: Generic Marking criteria**

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

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

- Performance 1 is slightly faster than Performance 2 (arguably interpreting the ‘con spirito’ indication more effectively)
- Performance 2 is at a lower pitch, suggesting that it is played on period instruments (or copies)
- Both performances include a harpsichord; this is heard from the beginning in Performance 2 but not until bar 27 in Performance 1
- Neither performance makes use of vibrato in the string parts
- There is a distinctive sound of the baroque oboe in Performance 2 (e.g. in bars 9 – 10)
- The trumpets in Performance 1 play dotted rhythms (like the oboes/strings) in bar 12 which is not written in the score. They also play fanfare-like rhythms in bars 27 and 39 – again, not notated
- But Performance 2 omits the trumpets (and timpani), often using the horns to play the part (see later)
- Many of the crotchets in Performance 1 in the opening passage are extremely short, whether or not they are marked staccato
- Performance 1 creates a strong hemiola effect in bars 36 – 38 by accenting the D crotchet
- Whereas Performance 2 accents the E flat instead
- Performance 1 includes dynamic effects not marked in the score – e.g. crescendos in bars 40 and 42, diminuendos in bars 65 and 67, and a big crescendo in bar 96
- Performance 2 also includes some extra dynamic effects (e.g. crescendos in bars 40 and 42 also)
- But overall, the dynamic range is greater in Performance 1
- The appoggiatura in bars 69 and 70 is performed as ‘expected’ in both performances; Performance 1 adds an additional trill in bar 70, and separates the first note
- The trumpet part in bars 72 – 79 is very prominent in Performance 1, but in Performance 2 it is played forcefully by horns instead – candidates may discuss this difference in instrumentation; they may realise that Performance 2 does not use trumpets or timpani at all
- The tempo slows in Performance 1 at bar 80, then becomes fast again in 105
- There is a clear ‘messa di voce’ effect on the long violin notes in bars 83 and 85 in Performance 2
- Performance 1 includes significant rallentandos towards the pauses in bars 100 and 104
- Despite Performance 1 being on modern instruments, it still demonstrates good performance practice

**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.

Question	Answer	Marks
2	<p><b>Comment on the dynamics in bars 1 – 15<sup>1</sup>.</b></p> <p><i>Most candidates will note the f opening, the p entries in bb 5–8, the ff reprise of the opening in bb 9–11 and the p entries in bb 12–15. [Award up to 2 marks for a description of these.]</i></p> <p><i>Additional detail, including the diminuendo in b1, the crescendo in b8 and the slight but perceptible hairpins in b13, should be used to justify the additional mark, to a total of 3.</i></p>	3
3	<p><b>Describe the texture of the music in bars 5<sup>2</sup> – 7<sup>2</sup>.</b></p> <ul style="list-style-type: none"> <li>• <i>Contrapuntal</i></li> <li>• <i>Imitative</i></li> <li>• <i>Credit a description of the relative pitches of the entries</i></li> </ul>	2
4	<p><b>Suggest any <u>three</u> ways in which the music in bars 12 – 15<sup>1</sup> differs from bars 5<sup>2</sup> – 8.</b></p> <ul style="list-style-type: none"> <li>• <i>Imitative entries in bb 5-8 involve both woodwind and strings, whereas in bb 12–15 they are played by woodwind alone</i></li> <li>• <i>The key is different (F minor in 5–8, D flat major in 12–15)</i></li> <li>• <i>Entries are closer together in the second passage</i></li> <li>• <i>There are more entries in the 2nd passage</i></li> </ul> <p><i>Accept any other valid observations which refer to the <u>whole</u> of the referenced passages.</i></p>	3
5(a)	<p><b>Describe the harmony and tonality of the passage from bar 15 to bar 24 in as much detail as you can. (<u>Track 5</u> starts at the beginning of bar 15.)</b></p> <ul style="list-style-type: none"> <li>• <i>Passage begins in D flat major.</i></li> <li>• <i>Diminished 7th chord on C in b17 begins a...</i></li> <li>• <i>move towards B flat minor in bb 18–19.</i></li> <li>• <i>Another diminished 7th chord on G in b20 begins a...</i></li> <li>• <i>...return towards F minor in bb 21–24.</i></li> <li>• <i>Bars 21–24 are built over the dominant 7th of F minor.</i></li> </ul> <p><i>Award up to 3 marks for identification of the three keys involved. 1 additional mark for a valid account of the process of moving between these keys</i></p>	4



Question	Answer	Marks
8	<p><b>How does the passage from the end of bar 58 to bar 73 make use of material heard earlier in the extract? (<u>Track 8</u> starts at the beginning of bar 58.</b></p> <ul style="list-style-type: none"> <li>• <i>Melody in bb 58<sup>3</sup>–66<sup>1</sup> is derived from Cello from b28<sup>3</sup></i></li> <li>• <i>Oscillating quavers in Viola/Cello replace the repeated quavers in the same earlier passage</i></li> <li>• <i>The passage from b66 is based on passage starting at b47 (accept b42)</i></li> <li>• <i>but the figure rises through a 4th (i.e. the final note is not a repeat of the previous note but continues upward by step)</i></li> <li>• <i>The ww/horn chords which were on beat 2 in the earlier passage are now on beat 1</i></li> <li>• <i>Credit ref. to material from Violin 1 in b15 in augmentation</i></li> </ul> <p><i>1 mark for each correct point up to a total of 3</i></p>	3

Question	Answer	Marks												
9	<p><b>Consider the style of this extract in comparison with any other nineteenth-century orchestral music.</b></p> <p><i>Marks should be awarded using the following scheme:</i></p> <table border="1" data-bbox="316 416 1310 1279"> <thead> <tr> <th data-bbox="316 416 1157 481">DESCRIPTORS</th> <th data-bbox="1157 416 1310 481">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 481 1157 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="1157 481 1310 680">7 – 8</td> </tr> <tr> <td data-bbox="316 680 1157 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="1157 680 1310 880">5 – 6</td> </tr> <tr> <td data-bbox="316 880 1157 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="1157 880 1310 1043">3 – 4</td> </tr> <tr> <td data-bbox="316 1043 1157 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="1157 1043 1310 1209">1 – 2</td> </tr> <tr> <td data-bbox="316 1209 1157 1279">No creditable stylistic points or comparisons made</td> <td data-bbox="1157 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> <ul data-bbox="319 1417 1292 1895" style="list-style-type: none"> <li>• <i>Slow introduction followed by Allegro is typical of late Classical and early 19th-century movements of this kind</i></li> <li>• <i>It can be safely assumed that the movement is in Sonata Form</i></li> <li>• <i>The dramatic nature of the opening is typical of early 19th-century overtures in general and of Beethoven in particular</i></li> <li>• <i>The clear establishment of the tonic at the start (by reference to other closely-related keys) is another typical feature</i></li> <li>• <i>The frequent use of sf is typical of Beethoven</i></li> <li>• <i>The developmental character of the later stages of the extract (still within the 1st Subject stage of the movement) is also typical of Beethoven</i></li> <li>• <i>Comparisons may be made with other Beethoven overtures (Leonore, Coriolan, etc.), or with his symphonies; or with programmatic works by other composers</i></li> </ul>	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 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.

Question	Answer	Marks
10	<p><b>Describe any <u>three</u> aspects of the way the singer performs Orpheus's music in the opening recitative (bars 1 – 5) that are <u>not</u> written into the score.</b></p> <ul style="list-style-type: none"> <li>• <i>The singer begins substantially after the orchestra in b1,</i></li> <li>• <i>but is ahead of the orchestra at the start of b2.</i></li> <li>• <i>(accept any valid description of the rhythmic freedom of b1)</i></li> <li>• <i>Portamento between the first two notes of b2;</i></li> <li>• <i>Accelerando through b3;</i></li> <li>• <i>Added ornament on the E in b4 (E – D sharp – E, just before the rise to G);</i></li> <li>• <i>Another portamento between the G in b4 and the C in b5.</i></li> </ul> <p><i>1 mark for each valid point to a total of 3.</i></p>	<b>3</b>
11	<p><b>In the passage from bar 5 to bar 14<sup>1</sup>, describe any <u>three</u> features of the orchestration.</b></p> <ul style="list-style-type: none"> <li>• <i>Repeated quavers in Horns in bars 5–6;</i></li> <li>• <i>Bass drum (accept timpani) accompanies the word Anathème in bb 5, 6, 10 and 11;</i></li> <li>• <i>Horns emphasise the 3rd syllable in the same bars;</i></li> <li>• <i>Pizzicato Strings accompany the unison melody in bb 8, 9, 12 and 13.</i></li> </ul> <p><i>1 mark for each of 3 valid observations</i></p>	<b>3</b>



Question	Answer	Marks												
12	<p><b>Describe in detail the harmony of the passage from bar 24<sup>2</sup> to bar 34<sup>1</sup>, noting any passing modulations or chromaticisms. (<u>Track 10</u> starts at the bass clef chorus entry in bar 24.)</b></p> <ul style="list-style-type: none"> <li>• From a start in G minor (24)</li> <li>• the bass rises to B natural and continues upwards by step</li> <li>• taking the music towards C minor (E flat in bass at 26<sup>1</sup>).</li> <li>• The bass then rises chromatically to E natural and continues upwards by step</li> <li>• taking the music towards F minor (A flat in bass at 28<sup>1</sup>).</li> <li>• A cadential figure, apparently in C minor, follows, based on chords IVb, Ic, and V.</li> <li>• This is repeated</li> <li>• but the cadence does not resolve in C minor;</li> <li>• it moves instead back to G major with a chromatic rise in the bass (F, F sharp, G) in bb 32–34.</li> </ul> <p><i>Award marks as follows:</i></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 80%;">Fully detailed and accurate</td> <td style="text-align: right;">4</td> </tr> <tr> <td>Several correct observations</td> <td style="text-align: right;">3</td> </tr> <tr> <td>Some correct observations</td> <td style="text-align: right;">2</td> </tr> <tr> <td>Several misinterpretations</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No creditable points made</td> <td style="text-align: right;">0</td> </tr> </table>	Fully detailed and accurate	4	Several correct observations	3	Some correct observations	2	Several misinterpretations	1	No creditable points made	0	4		
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13	<p><b>In the score, write the chorus soprano part in bars 47 to 50<sup>1</sup>. (<u>Track 11</u> starts at the beginning of bar 39.)</b></p>  <p><i>Award marks as follows:</i></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 80%;">Entirely correct</td> <td style="text-align: right;">5</td> </tr> <tr> <td>No more than 2 minor errors</td> <td style="text-align: right;">4</td> </tr> <tr> <td>No more than 4 minor errors</td> <td style="text-align: right;">3</td> </tr> <tr> <td>No more than 6 errors</td> <td style="text-align: right;">2</td> </tr> <tr> <td>Approximate melodic shape given</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No attempt at a melody</td> <td style="text-align: right;">0</td> </tr> </table>	Entirely correct	5	No more than 2 minor errors	4	No more than 4 minor errors	3	No more than 6 errors	2	Approximate melodic shape given	1	No attempt at a melody	0	5
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14(a)	<p><b>Provide suitable dynamic markings <u>in the score</u> in bars 57 – 61 to reflect the way the music is performed on this recording. (<u>Track 12</u> starts at the beginning of bar 55.)</b></p> <p><i>Ideally the markings should show:</i></p> <ul style="list-style-type: none"> <li>• ff at b55, maintained throughout 55–58.</li> <li>• (Subito) p (accept mp) at the start of b59,</li> <li>• followed by crescendo throughout 59–60</li> <li>• leading back to ff at 61.</li> </ul> <p><i>Award marks as follows:</i></p> <ul style="list-style-type: none"> <li>• All details correctly shown 3</li> <li>• Any two or three correct markings 2</li> <li>• One correct marking 1</li> <li>• No creditable markings 0</li> </ul>	3
14(b)	<p><b>Comment on any <u>three</u> features of the harmony and tonality in bars 61 – 67<sup>1</sup>. (<u>Track 13</u> starts at the beginning of bar 61.)</b></p> <ul style="list-style-type: none"> <li>• C major chord at b61</li> <li>• The change to a chord of E major in b62 is unprepared (i.e. there is no modulation)</li> <li>• but the mediant relationship is common in 19th-century music.</li> <li>• The E major chord is a dominant, in fact, not a tonic</li> <li>• The new tonic of A major is established in bb 65–67</li> </ul> <p>1 mark for each of 3 correct observations</p>	3
14(c)	<p><b>What is the role of the Chorus in bars 65 – 72?</b></p> <p><i>Accept either a musical description (i.e. It repeats, (in a harmonised version), what the soloist has just sung) or a convincing description concerning the dramatic situation.</i></p>	1
15	<p><b>In the passage from bar 73<sup>3</sup> to the end of the extract, give the bar number where an example of each of the following occurs (<u>Track 14</u> starts at the 3rd beat of bar 73):</b></p> <p>(a) An ascending run played by the piccolo</p> <p>Bar 87, 88, 91 or 92 (accept any of these) [1]</p> <p>(b) A 1st inversion dominant chord of the relative minor</p> <p>Bar 96 [1]</p>	2

Question	Answer	Marks
16	<p><b>In the passage from bar 81 to bar 87 there are two errors of pitch or rhythm in the solo voice part. Indicate them in the score, showing what is actually sung.</b></p> <p><i>In b81 the A should be A sharp</i> <i>In b86 the E should be B (a 4th lower)</i></p> <p><i>1 mark each for locating the errors; another for each correction.</i></p>	4

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17	<p><b>Consider the style of this extract in comparison with any other nineteenth-century opera.</b></p> <p><i>Marks should be awarded using the following scheme:</i></p> <table border="1" data-bbox="316 416 1310 1279"> <thead> <tr> <th data-bbox="316 416 1158 481">DESCRIPTORS</th> <th data-bbox="1158 416 1310 481">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 481 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="316 680 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="316 880 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="316 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="316 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> <ul data-bbox="319 1417 1300 1926" style="list-style-type: none"> <li>• <i>The opening accompanied recitative is typical of 19th-century opera, regardless of its precise genre.</i></li> <li>• <i>The predominantly choral section that follows is relatively serious in mood and recalls many similar passages in early and mid-19th-century operas (e.g. in the Grand Operas of Meyerbeer), which Offenbach intended to mock by imitating them in a ridiculous dramatic context.</i></li> <li>• <i>The juxtaposition of styles, from the mock-serious Anathema chorus to the song of Public Opinion, with its echoes of the music hall, is unusual outside the context of a comic opera.</i></li> <li>• <i>A strophic song is also unusual (though examples exist in serious opera, e.g. in Singspiele such as Weber's Freischütz)</i></li> <li>• <i>Comparisons may be made with other forms of comic opera (e.g. Strauss, Lehar, Sullivan)</i></li> <li>• <i>Contrasts may be drawn with any type of serious opera, or with works from later in the 19th century.</i></li> </ul>	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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