



**Cambridge International Examinations**  
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 2017**

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 will not enter into discussions about these mark schemes.

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This document consists of **9** printed pages.

**MARK SCHEME****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.	<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:

- The tempo of the Adagio is considerably slower in Performance 2, but the Allegro is slightly faster. (Candidates might also discuss the different character this gives the performances)
- Performance 1 is about a semitone lower in pitch than Performance 2 suggesting it is on period instruments (or copies).
- The strings play with considerable vibrato in Performance 2, but very little in Performance 1, again suggesting that Performance 1 is on period instruments and Performance 2 is played on modern instruments.
- The orchestra sounds somewhat bigger in Performance 2
- The timpani are louder and more resonant in Performance 2
- The pauses at the beginning of Performance 2 are considerably longer.
- In Performance 1 the horns crescendo quite considerably (which is not marked on the score) in bar 6 (there is a very small sense of crescendo in Performance 2 at this point).
- The staccato marking on the last quaver of bars 5 and 6 (and 12 and 14) is clearly observed in Performance 1, but ignored in Performance 2.
- The crotchets in bar 9 are quite detached (which is not marked on the score) in Performance 1 but full length in Performance 2.
- There is a greater sense of the *fp* marking in bars 7 and 8 in Performance 1 than in Performance 2, and the *p* marking in bar 11 is considerably softer
- The quavers in bar 16 are more detached in Performance 1 than in Performance 2.
- The Allegro section in Performance 2 is actually quite detached and dance-like compared to the legato approach taken in the Adagio.
- The first violins are far more prominent in bars 43 onwards in Performance 2; Performance 1 puts more emphasis on the block chords than the first violin figuration.
- Performance 1 would be seen as more historically informed in most regards.

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

Question	Answer	Marks
2(a)(i)	<b>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:</b>  Bars 8 <sup>2</sup> – 9 <i>Oboe</i>	<b>1</b>
2(a)(ii)	Bars 12 – 13 <i>Flute</i>	<b>1</b>
2(a)(iii)	Bar 15 <i>Clarinet</i>	<b>1</b>
2(b)	<b>Which of these does not entirely double the 1st violins?</b>  <i>The Clarinet</i>	<b>1</b>
3	(Track 5 starts at the beginning of bar 17.)  <b>In the passage from bar 17 to bar 24 the horns twice play the following figure:</b>    Give the bar numbers where this figure appears:  From bar 17 to bar 18 and from bar 22 to bar 23	<b>2</b>
4	<b>Describe in detail the orchestration and texture in bars 25 – 29 (Track 6 starts at the beginning of bar 24).</b>  <ul style="list-style-type: none"> <li>• <i>This is a tutti</i></li> <li>• <i>There is extensive doubling</i></li> <li>• <i>The strings are most prominent at the start of bar 25</i></li> <li>• <i>They are echoed by woodwind on the upbeat to bar 26</i></li> <li>• <i>The woodwind entry is almost (but not quite) an imitation</i></li> <li>• <i>The same process is repeated from bar 26<sup>2</sup></i></li> <li>• <i>There is a pedal in the horns, timpani (roll) and 2nd violins to underpin the texture</i></li> <li>• <i>Ref. to strong bass line</i></li> </ul> <i>Accept any three valid points for 1 mark each to a total of 4.</i>	<b>4</b>

Question	Answer	Marks												
5	<p>In the score, write the 1st violin part from bar 30 to bar 33<sup>1</sup> (Track 7 starts at the beginning of bar 29).</p>  <p>Award marks as follows:</p> <table data-bbox="284 555 790 757"> <tr> <td>Entirely correct</td> <td>5</td> </tr> <tr> <td>No more than 3 minor errors</td> <td>4</td> </tr> <tr> <td>No more than 5 minor errors</td> <td>3</td> </tr> <tr> <td>No more than 7 errors</td> <td>2</td> </tr> <tr> <td>Approximate melodic shape given</td> <td>1</td> </tr> <tr> <td>No attempt at a melody</td> <td>0</td> </tr> </table>	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	5
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6(a)	<p><b>What cadences or cadential progressions are used in the following places (marked as a, b and c in the score), and in which keys?</b></p> <p>Bars 37 – 38<sup>1</sup> Cadence: <i>Perfect</i> Key <i>B flat major</i></p>	2												
6(b)	Bars 41 <sup>2</sup> – 42 <sup>1</sup> Cadence: <i>Interrupted</i> Key <i>B minor</i>	2												
6(c)	Bars 43 – 44 <sup>1</sup> Cadence: <i>Perfect</i> Key <i>B minor</i>	2												
7	<p><b>Comment on the harmony of bars 49<sup>2</sup> – 52<sup>1</sup></b></p> <ul data-bbox="284 1160 1197 1332" style="list-style-type: none"> <li>• Built over a single chord / static harmony</li> <li>• Which sounds like the dominant 7th of E flat major</li> <li>• The chord could equally be interpreted as an augmented 6th in D</li> <li>• In which case its resolution, to the tonic minor, is as expected</li> <li>• Ref. to dominant / B flat pedal</li> </ul> <p>Accept any two valid points for one mark each to a total of 2.</p>	2												
8	<p><b>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).</b></p> <p>Bar 57: 2nd quaver should be F (not E flat) Bar 60: even quavers in 2nd half of the bar (not dotted)</p>	4												
9	<p><b>Give a technical term to describe what the clarinet plays in bars 62–65.</b></p> <p>A Cadenza (accept Solo)</p>	1												


Question	Answer	Marks												
10	<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="284 416 1345 1122"> <thead> <tr> <th data-bbox="284 416 1198 465"><b>DESCRIPTORS</b></th> <th data-bbox="1198 416 1345 465"><b>MARKS</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="284 465 1198 651">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="1198 465 1345 651"><b>7–8</b></td> </tr> <tr> <td data-bbox="284 651 1198 837">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="1198 651 1345 837"><b>5–6</b></td> </tr> <tr> <td data-bbox="284 837 1198 954">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="1198 837 1345 954"><b>3–4</b></td> </tr> <tr> <td data-bbox="284 954 1198 1070">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="1198 954 1345 1070"><b>1–2</b></td> </tr> <tr> <td data-bbox="284 1070 1198 1122">No creditable stylistic points or comparisons made</td> <td data-bbox="1198 1070 1345 1122"><b>0</b></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="284 1261 1345 1675" style="list-style-type: none"> <li>• <i>The extract is an example of absolute music</i></li> <li>• <i>It is conservative in nature</i></li> <li>• <i>Its harmony is nevertheless chromatic and expressive, in a typical mid-nineteenth century manner</i></li> <li>• <i>Modulations explore regions that are quite far removed from the tonal centre of D (e.g. the reference to E flat major)</i></li> <li>• <i>Melodies, at least on first hearing, appear less distinctive than those of other contemporary composers</i></li> <li>• <i>It has similarities in style to Mendelssohn or Schumann (perhaps even Brahms)</i></li> <li>• <i>Contrasts may be made with composers of ‘progressive’ music (e.g. programmatic music), such as Berlioz, Liszt, etc.</i></li> </ul>	<b>DESCRIPTORS</b>	<b>MARKS</b>	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.	<b>7–8</b>	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.	<b>5–6</b>	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.	<b>3–4</b>	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.	<b>1–2</b>	No creditable stylistic points or comparisons made	<b>0</b>	8
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**Topic B2 Opera: Questions 12 – 23**

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.

Question	Answer	Marks
11	<p><b>Describe in detail the orchestration and the texture of the introduction (bars 1–6<sup>2</sup>)</b></p> <ul style="list-style-type: none"> <li>• <i>Melody and accompaniment / homophonic</i></li> <li>• <i>Solo cello</i></li> <li>• <i>Accompanied by horns and bassoons</i></li> <li>• <i>Low tessitura</i></li> <li>• <i>Syncopated accompaniment</i></li> <li>• <i>Underpinned by string bass</i></li> </ul> <p><i>Accept any four valid points for 1 mark each to a total of 4.</i></p>	<b>4</b>
12(a)	<p><b>Name the chord played on the first beat of bar 3.</b></p> <p><i>Dominant 9th (in A flat)</i></p>	<b>1</b>
12(b)	<p><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.</b></p> <p>Bar 7 and bar 11</p>	<b>2</b>
	<p>Difference in the second of the above: <i>It is in 1st inversion.</i></p>	<b>1</b>
13(a)	<p><b>Give the technical name for the device used in the melody on the first beat of bar 9.</b></p> <p><i>Suspension</i></p>	<b>1</b>
13(b)	<p><b>Give the technical term to describe the function of the first and third semiquavers of the third beat of bar 9.</b></p> <p><i>Accented passing notes / appoggiaturas</i></p>	<b>1</b>

Question	Answer	Marks												
14	<p><b>How does the harmony in bars 21 – 23 express the meaning of <i>rein und klar</i> (pure and clear)? (Track 10 starts at the beginning of bar 20).</b></p> <ul style="list-style-type: none"> <li>• <i>Two bars of static harmony, then</i></li> <li>• <i>The highest note (the given E natural) is harmonised with a C major chord</i></li> <li>• <i>This has the effect of brightening the harmony</i></li> </ul> <p><i>Accept any two valid points for 1 mark each to a total of 2</i></p>	2												
15	<p><b>How does Weber’s style of word setting in bars 23<sup>3</sup> – 27 help to create a sense of climax and finality at this point?</b></p> <ul style="list-style-type: none"> <li>• <i>High tessitura;</i></li> <li>• <i>And sustained high note;</i></li> <li>• <i>Diminuendo from the climax</i></li> <li>• <i>Descending melodic shape towards the final perfect cadence</i></li> </ul> <p><i>Accept any description which satisfactorily explains the process, to a total of 3 marks.</i></p>	3												
16	<p><b>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).</b></p> <p><i>In bar 28, the last 2 notes are sung as even semiquavers (not dotted)</i>  <i>In bar 30, the 2nd note should be a low E flat (not B flat)</i>  <i>(Alternatively, allow some sensible adjustment of rhythm in the last beat of b30)</i></p> <p><i>In each case, 1 mark for identifying the position of the error; 1 mark for showing an accurate correction.</i></p>	4												
17	<p><b>In the score, write the solo soprano part from bar 37<sup>3</sup> to bar 40<sup>2</sup> (Track 12 starts at the upbeat to bar 36).</b></p>  <p><i>Award marks as follows:</i></p> <table style="width: 100%; border: none;"> <tr> <td><i>Entirely correct</i></td> <td style="text-align: right;">5</td> </tr> <tr> <td><i>No more than 3 minor errors</i></td> <td style="text-align: right;">4</td> </tr> <tr> <td><i>No more than 5 minor errors</i></td> <td style="text-align: right;">3</td> </tr> <tr> <td><i>No more than 7 errors</i></td> <td style="text-align: right;">2</td> </tr> <tr> <td><i>Approximate melodic shape given</i></td> <td style="text-align: right;">1</td> </tr> <tr> <td><i>No attempt at a melody</i></td> <td style="text-align: right;">0</td> </tr> </table>	<i>Entirely correct</i>	5	<i>No more than 3 minor errors</i>	4	<i>No more than 5 minor errors</i>	3	<i>No more than 7 errors</i>	2	<i>Approximate melodic shape given</i>	1	<i>No attempt at a melody</i>	0	5
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Question	Answer	Marks
18(a)	<b>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):</b>  A dominant 7th in C flat major in 1st inversion: Bar 44	<b>1</b>
18(b)	A chord of C flat major in root position: Bar 43	<b>1</b>
18(c)	A diminished 7th chord: Bar <u>45</u> Beat 3	<b>2</b>



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19	<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="312 416 1318 1189"> <thead> <tr> <th data-bbox="312 416 1169 465"><b>DESCRIPTORS</b></th> <th data-bbox="1169 416 1318 465"><b>MARKS</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="312 465 1169 651">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="1169 465 1318 651"><b>7–8</b></td> </tr> <tr> <td data-bbox="312 651 1169 837">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="1169 651 1318 837"><b>5–6</b></td> </tr> <tr> <td data-bbox="312 837 1169 987">Answers draw some credible 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="1169 837 1318 987"><b>3–4</b></td> </tr> <tr> <td data-bbox="312 987 1169 1137">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="1169 987 1318 1137"><b>1–2</b></td> </tr> <tr> <td data-bbox="312 1137 1169 1189">No credible stylistic points or comparisons made</td> <td data-bbox="1169 1137 1318 1189"><b>0</b></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="284 1328 1342 1984" style="list-style-type: none"> <li>• <i>The extract is from an influential example of an early nineteenth-century opera</i></li> <li>• <i>The language identifies it as a German Romantic opera</i></li> <li>• <i>The quasi-religious text is typical of such operas</i></li> <li>• <i>because they commonly dealt with the struggle between good and evil</i></li> <li>• <i>The harmonic style is simple but rich (especially in the use of the dominant 9th)</i></li> <li>• <i>The orchestration, with horns prominent in the accompaniment, is typical of nineteenth-century German operas</i></li> <li>• <i>The use of harmony and orchestration to underline the meaning of the text is also typical of German operas of the period</i></li> <li>• <i>Comparisons might most appropriately be made with other early nineteenth-century German operas</i></li> <li>• <i>Comparisons might also be made with later German operas (e.g. by Wagner) or with early 19th-century operas by composers of other nationalities (e.g. Bellini, Donizetti, Rossini) or with the operas of Meyerbeer</i></li> <li>• <i>Contrasts may be made with later Italian operas (e.g. by Verdi)</i></li> <li>• <i>But the influence of Der Freischütz was not limited to Germany, but can also be traced in operas of other nationalities</i></li> </ul>	<b>DESCRIPTORS</b>	<b>MARKS</b>	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.	<b>7–8</b>	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.	<b>5–6</b>	Answers draw some credible 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.	<b>3–4</b>	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.	<b>1–2</b>	No credible stylistic points or comparisons made	<b>0</b>	8
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