

**MARK SCHEME for the May/June 2010 question paper  
for the guidance of teachers**

**9800 MUSIC**

**9800/11**

Paper 11 (Listening, Analysis and Historical Study  
Sections A and B), maximum raw mark 60

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 must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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### 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>

Most answers should notice that:

- Performance 1 is substantially faster than Performance 2
- Performance 1 uses an 18th century type of piano, while Performance 2 uses a modern piano
- And give some indication of an awareness that there is extensive ornamentation in Performance 1 but much less in Performance 2

Better-informed and more perceptive answers might add that:

- The piano used in Performance 1 has much less sustaining power than that used in Performance 2
- The orchestral sound in Performance 2 is richer than in Performance 1
- And show an awareness of performance practice issues

Answers in the highest bands are likely to explain that:

- The choice of tempo and ornamentation in Performance 1 helps to counteract the relative lack of sustaining power in a period piano
- The orchestra in Performance 1 also uses period instruments, while Performance 2 is played entirely on modern instruments, though the difference in pitch is small
- The orchestra in Performance 2 is rather larger than that used in Performance 1
- And show a secure understanding of performance practice issues

This list is in no way exhaustive and credit must be given for any other relevant comparisons.

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**Section B: Instrumental or Vocal Music in the Romantic Period (36 marks)**

**Topic B1 Instrumental Music: Questions 2–8**

Questions 2–9 are based on the skeleton score of an extract from the third movement of Schumann's Symphony No. 3 ('Rhenish'). The recording is on Track 4 of the CD, and the skeleton score is in the accompanying Insert, where it is identified as Extract 2.

**2 Complete the 1st violin melody in bars 6–8 (on the upper staff). [5]**



Award marks as follows:

Entirely correct or no more than 3 minor errors	(5)
No more than 5 minor errors	(4)
No more than 7 errors	(3)
Approximately half correct	(2)
Approximate melodic shape given	(1)
No attempt at a melody	(0)

**3 In bar 10 there is a perfect cadence in E flat major (the dominant) on beats 2–3. Using the letters A, B, C and D, indicate in the score where each of the following occurs between bar 11 and bar 15: [4]**

**(a) a perfect cadence in C flat major (A)**

Bar 12 (beats 2–3)

**(b) an imperfect cadence in the tonic (B)**

Bar 11 (beats 2–3)

**(c) a perfect cadence in the tonic (C)**

Bar 15 (beats 2–3)

**(d) a passing modulation into the relative minor (D)**

Bar 14 (beats 2–4)

One mark each. Accept the right letter placed at any point in the correct bars

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**4 Briefly describe what the woodwind instruments play from bar 15<sup>4</sup> to bar 17<sup>3</sup>. [2]**

- The opening theme of the movement
- Is played in two separate phrases
- Without the semiquaver arpeggio
- By clarinets and bassoons
- Horn plays a tonic pedal
- The instruments play antiphonally with the strings

One mark for each correct observation to a total of 2

**5 (a) In the passage from bar 17<sup>4</sup> to bar 21<sup>3</sup> there are two errors of rhythm or pitch. Indicate them in the score, showing what you actually hear. [4]**

Bar 19 beat 3: Melodic error (should be D flat, not D natural in top line)

Bar 21 beat 2: Rhythmic error (should be dotted, not even quavers, in top line)

1 mark for identifying the correct place of each error

1 mark for showing the correct version of each

**(b) Comment briefly on the texture in the same passage (bar 17<sup>4</sup> to bar 21<sup>3</sup>), paying particular attention to any accompanying parts that are not shown in the skeleton score. [2]**

- Melody and inner part (mainly a 3rd below) played by violas (accept cellos)
- Doubled by bassoons an octave lower
- Bass part played by cellos/basses in unison
- Solo cello plays a decorative figuration of semiquavers (accept arpeggio)
- Which decorates the melody
- And often shadows it

One mark for each correct observation to a total of 2

**6 In the last beat of bar 21 the 1st violins play a rising semiquaver figure, accompanied by repeated chords in the clarinets, bassoons and horns. Comment on the use of this material in the passage that follows (bb22–30) [4]**

- The rising semiquaver figure is heard several times throughout this passage
- It is usually in the treble (1st violins, 1st flute)
- It occurs twice in the middle of the texture (1st bassoon in bb22 and 23) and twice in the bass (bb23 and 24)
- The repeated chords always accompany the semiquaver figure when it is in the treble, but not when it is in the middle of the texture or in the bass
- They are always played by woodwind instruments (in various combinations) and are sometimes doubled by strings (b26, 27 and 29)
- The semiquaver figure appears in inversion (descending) in b23
- It is used to facilitate the modulation
- It is sometimes chromatically altered (credit an accurate description of how)

One mark for each correct observation to a total of 4

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**7 From bar 28<sup>4</sup> to bar 34<sup>3</sup> the music refers to a theme heard earlier.**

**(a) Identify exactly where this theme began on its first appearance: [1]**

Bar 17 beat 4

**(b) How is the second appearance different from the first? [2]**

Extensive doubling by upper woodwind, an octave higher

**8 The quaver upbeat to bar 36 marks the recapitulation of the opening theme of the movement. Briefly describe any differences in the way this theme is presented from this point to the end of the extract, compared with the start of the movement. [4]**

- Lacks the cello semiquaver accompaniment
- Lacks the horn bass
- Has fragments of the 2nd theme in the strings
- Adds flutes as well as oboes at b38
- And a descant in the (2nd) violins from b37<sup>2</sup> to b38<sup>4</sup>
- Oboe plays at b40 as well as clarinets
- Credit any other correctly identified differences

One mark for each correct observation to a total of 4

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**9 Consider any similarities or differences between this extract and any other 19th-century orchestral work. [8]**

Marks should be awarded using the following scheme:

<b>DESCRIPTORS</b>	<b>MARKS</b>
Answers make detailed comparisons between the extract and the chosen piece; 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; 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. 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 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>

Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:

- This is the slow movement of a symphony
- It has three distinct themes and the structure is episodic
- The music has a strongly melodic, song-like character
- The harmony is tonal, and melodic chromaticisms occur above mainly diatonic harmony
- Some modulations go to keys that lie a major 3rd apart (e.g. from the dominant to C flat major; from the dominant to G minor)
- The music is orchestrated with extensive doubling of lines and a frequently rich texture in the middle voices (divisi cellos and violas, often doubled by bassoons and clarinets)
- The movement does not have an overtly programmatic character and is broadly classical in conception
- The most apt comparisons may be with symphonies by Mendelssohn, or (at a somewhat later date) Brahms, Dvořák or even Tchaikovsky; modulations to keys a major 3rd apart are characteristic of Beethoven
- Contrasts may be made with more explicitly programmatic symphonies (Berlioz, Liszt, etc.), or with single movement works such as overtures or tone poems, or with works based on a more chromatic language
- Candidates may choose to make direct comparisons with another symphony, or to focus on contrasts with a work from a different genre.

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**Or Topic B2 Vocal Music: Questions 10–17**

Questions 10–17 are based on the skeleton score of an extract from Mendelssohn's *Elijah*. The recording is on track 5 of the CD and 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 end of the extract.

- 10 Complete the solo soprano melody in bars 13–16 (on the highest staff). The words are given as a guide to the rhythm. [5]**



Award marks as follows:

- |                                 |     |
|---------------------------------|-----|
| 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) |

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**11 Using the letters A, B and C, indicate in the score where each of the following occurs in the orchestral accompaniment between bar 8 and bar 17: [3]**

**(a) a bar in which there is a tonic 2nd inversion with a suspension (A)**

Bar 10

**(b) an entire bar of dominant 7th harmony (B)**

Bar 9

**(c) a beat where there is an augmented triad (C)**

Bar 12 beat 2

One mark for each

**12 Comment on the orchestral texture in the first four bars of the Chorus (bars 18–21 of the Extract). [4]**

- Melody in octaves,
- played by violins
- and woodwind.
- Tonic pedal,
- played by basses and horns.
- Semiquaver figuration
- in cello (and viola) parts.
- Vocal entry doubled
- by violins and flute

One mark for each correct observation to a total of 4

**13 Comment on the harmony and tonality in the passage from bar 28 to bar 43. [4]**

- Starts in dominant
- Goes back to tonic (bb32–33)
- Returns to dominant (at b36)
- Via reference to submediant (b34)
- Ends with perfect cadence in dominant (b42/43)
- Much use of suspensions
- Harmonies change mainly on each minim
- With some moments of faster harmonic change
- Mostly diatonic

One mark for each correct observation to a total of 4



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**14 In the passage from bar 44 to bar 50 there are two errors of rhythm or pitch. Indicate them in the score, showing what you actually hear. [4]**

Bar 44, beat 4: Melodic error (should be A, not B)

Bar 48, beats 1 and 2: Rhythmic error (should be even crotchets, not dotted)

1 mark for identifying the correct place of each error

1 mark for showing the correct version of each

**15 The rising theme sung by the sopranos in bars 44–47 is imitated by the basses in bars 47–50. Further entries of this theme are sung in the following bars. Show exactly where any two of these entries occur by writing the first note of each one into the score at the appropriate place. [4]**

- Bar 50 (Alto) – A on 2nd beat
- Bar 51 (Tenor) – F natural on 2nd beat
- Bar 52 (Soprano) – F natural on 2nd beat
- Bar 52 (Bass) – low A on 4th beat

One mark each for the correct placing of any two entries

One mark each for the correct indication of any two starting notes

**16 In the passage from bar 59 to bar 77, comment on the way Mendelssohn uses themes heard earlier in the extract. [4]**

- This passage is a recapitulation
- With the two main themes of the movement combined
- Imitative entries of opening theme at b59 (T followed by S 2 beats later)
- In B minor
- Entry of 2nd theme (rising arpeggio) at b60<sup>2</sup> (B)
- Returning to tonic at b62
- Cadential extension leading to interrupted cadence at b64/65
- Entry of 2nd theme at b65<sup>2</sup> (A)
- Followed immediately by entry of 1st theme at b65<sup>3</sup> (S)
- Dominant 7th harmony in subdominant
- Into C major (b67)
- Entry of 2nd theme at b67<sup>2</sup> (B)
- Followed 2 beats later by a kind of inversion of the same theme (S)
- Back to tonic in b69 (via II<sup>7</sup>b and V<sup>7</sup>d)
- Further imitative entries of 1st theme at b69<sup>3</sup> (A), 70<sup>1</sup> (T), 70<sup>3</sup> (B), 71<sup>3</sup> (S)
- Followed by a cadential phrase (bb73–77)
- Overlapping with return of opening orchestral introduction at start of Coda

One mark for each correct observation to a total of 4

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17 To what extent is the contrapuntal style of this extract typical of 19th-century choral music? [8]

Marks should be awarded using the following scheme:

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Answers make detailed comparisons between the extract and the chosen pieces; 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 pieces; 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 pieces. 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 pieces and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2
No creditable stylistic points or comparisons made	0

Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:

- Contrapuntal techniques were widely used in choral music dating back to the beginning of the 19th century and, in fact, earlier (e.g. Mozart: *Requiem*, 1791; Haydn: *Creation*, 1798)
- The rediscovery of Bach and Handel was a significant catalyst in the use of contrapuntal (and specifically fugal) sections in 19th-century choral works (Mozart had studied music by both composers; Haydn was familiar with Handel as a result of his visits to England; Mendelssohn gave the first performance of the *St Matthew Passion* since Bach's time)
- Fugal movements can be found at specific conventional points in Masses (at the end of the *Gloria* and *Credo*, in the *Hosanna* and at the end of the *Agnus Dei*). Examples include most of the late Masses of Haydn
- Contrapuntal movements (sometimes, but not always, fully worked out fugues) occur frequently in Oratorios that followed the model of Handel's *Messiah*; other celebrated examples include the satirical Amen fugue in Berlioz's *La Damnation de Faust*
- Many smaller-scale choral works also make use of contrapuntal techniques (e.g. Motets by Bruckner, Anthems by Wesley)

Candidates should refer to a range of specific works in their answers and should demonstrate a broad understanding of the repertoire.