

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9800 MUSIC

9800/11

Paper 1 (Listening, Analysing 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.

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

Cambridge is publishing the mark schemes for the May/June 2011 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

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

Most answers should notice that:

- Performance 1 is substantially slower than Performance 2
- But in Performance 1 there is a sudden increase in tempo for bb 14–21 (and again for bb 142–145); both take a slower tempo at b136
- The final notes of phrases are often cut short in Performance 2
- And give some indication of an awareness that the tempo, phrasing and articulation are closer to the written text of the music in Performance 1 and much more exaggerated in Performance 2, giving some obvious examples

Better-informed and more perceptive answers might add that:

- Performance 1 is a semitone higher in pitch than Performance 2
- This suggests that Performance 1 uses modern instruments, while Performance 2 uses 18th century instruments or copies thereof
- The orchestral sound in Performance 1 is more homogeneous than in Performance 2 and more evenly balanced;
- Give more detailed examples of differences in tempo, phrasing and articulation and show an awareness of performance practice issues

Answers in the highest bands are also likely to explain that:

- Neither performance conforms entirely to what is usually regarded as good historical performance practice;
- Performance 1, despite being played on modern instruments, is closer to normal expectations of historically informed performance;
- And give more comprehensive examples of differences in tempo, phrasing and articulation and show a secure understanding of performance practice issues

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

Either Topic B1 Instrumental Music: Questions 2–9

Questions 2–9 are based on the skeleton score of the third movement of Brahms's Symphony No. 2 in D, Op. 73. The recording begins on Track 4 of the CD and Tracks 5, 6 and 7 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 Write the oboe melody in bars 11–14 (Track 5 on the CD starts at the beginning of bar 11.)** [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)

- 3 Using the letters A, B, C and D, indicate in the score where each of the following occurs between bar 21 and bar 30:** [4]

- (a) **A diminished 7th chord (A)**
Bar 21, 3rd beat
- (b) **A pause (fermata) on the barline (B)**
Between bars 22 and 23
- (c) **A change from the tonic minor chord to the tonic major (C)**
Bar 27 beats 1 & 2 – accept either beat
- (d) **A chord of the flattened submediant (D)**
Bar 29

One mark each

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7 Describe any four ways in which the passage in 3/8 time (bars 126–187) relates to music heard earlier in the movement. [4]

- Introduced with new material (bb126–129)
- Rhythm introduced at b 130 is used frequently thereafter
- Forming the basis for phrase starting at b132 derived from b40 (also bb51–52)
- Bb 136–137 derived from b55
- Bb 156–163 derived from bb 63–70
- Bb 164–171 derived from bb 71–78
- Bb 172–179 derived from bb 79–85
- Bb 180–187 derived from bb 87–90
- Bb 188–193 derived from bb 101–106
- Whole section is a development/reworking of the 2/4 section

One mark for each correct observation to a total of 4.

8 (a) Name the key of the music in bars 194–197. [1]
F sharp major (1 mark)

(b) Why might it be considered unusual for the music to be in this key at this point? [2]

- Because this is a recapitulation (a return to the opening theme) (1 mark)
- It would normally be expected to be in the tonic / G major (1 mark)

9 Consider any similarities or differences between this extract and equivalent movements in any other 19th century symphonies.

Marks should be awarded using the following scheme:

DESCRIPTORS	MARKS
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.	7–8
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.	5–6
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.	3–4
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.	1–2
No creditable stylistic points or comparisons made	0

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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 movement is the equivalent to a Minuet/Scherzo movement:
- It is a relatively 'light' movement
- Predominantly in triple time;
- It has a definable Trio section
- But this is in duple time at its first appearance;
- The structure of the movement, with two related Trios, derived from Beethoven
- But the style is predominantly lyrical;
- There is obvious development of themes (the Trio in particular)
- Which again derives from Beethoven
- Such development is not normally found in the Minuet/Scherzo movements of classical symphonies
- The most apt comparisons may be with Beethoven, Mendelssohn, Schumann or Dvořák
- Contrasts may be made with Liszt, Bruckner, Mahler, Franck, Berlioz
- Candidates may choose to make direct comparisons with other symphonies in the Germanic classical tradition, or to focus on contrasts with programmatic symphonies, or on works with a more chromatic musical style.

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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 the beginning of Act III of Spontini's opera *La Vestale* (The Vestal Virgin), which was first performed in 1807. The recording begins on Track 8 of the CD and Tracks 9, 10 and 11 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.

At this point in the opera the heroine, Julia (the Vestal Virgin of the title), is about to be buried alive as a punishment for breaking her solemn vows. Her lover, Licinius (a General in the Roman army), has come with his friend Cinna to try to rescue her. The scene is set in front of the open tomb where Julia is to be interred.

10 The extract consists of an orchestral introduction followed by two vocal sections beginning at bars 35 and 65 respectively. Give the correct technical term to describe the type of vocal writing in each of these sections. [2]

The section beginning at bar 35 is a *Recitative*

The section beginning at bar 65 is an *Aria*

11 Describe any four ways in which the orchestral introduction creates a suitable atmosphere for the opening of this scene. [4]

- Minor key;
- Sombre mood through use of trombones, timpani rolls & woodwind at the opening;
- With crescendos to *sf* & diminuendos;
- Chromaticism in the imitative string theme at b9 (including tension created by intervals of dim 5th, dim 4th in b10);
- And by use of double-dotted rhythm;
- Plaintive melody on oboe, descending sequentially;
- Imitated by flute & clarinet;
- While double-dotted rhythm continues in accompaniment;
- Sudden change of tempo & dynamic at b21;
- With syncopation;
- And agitated ostinato bass.

One mark for each correct observation to a total of 4.

12 The theme introduced by the cellos at the upbeat to bar 9 is imitated three times in the following bars. Write into the score the note which this imitative part reaches on the first beat of bar 10, bar 11 and bar 12. [3]

Bar 10: B flat below Middle C

Bar 11: Middle C

Bar 12: E flat above Middle C

One mark each

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- 13 Write the violin melody in bars 23–24 and 27–28 (Track 9 on the CD starts at the beginning of bar 21.) [5]



Award marks as follows:

- | | |
|---------------------------------|-----|
| No more than 3 minor errors | (5) |
| No more than 5 minor errors | (4) |
| No more than 7 errors | (3) |
| No more than 9 errors | (2) |
| Approximate melodic shape given | (1) |
| No attempt at a melody | (0) |

If candidates only attempt first part (bars 23/24), all correct = 2; half right = 1

- 14 Using the letters A, B, C and D, indicate in the score where each of the following occurs in the orchestral accompaniment between bar 32 and bar 45:

- (a) The first appearance of an augmented 6th chord which lasts for almost six bars (A);
Bar 32
- (b) A dominant 7th chord in first inversion (B);
Bar 39
- (c) The start of a *tremolando* figuration in the upper strings (C);
Bar 41
- (d) A repeat of the violin melody first heard at bar 23 (D).
Bar 43

One mark each

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- 15 In the passage from bar 71 to bar 76 there are two errors of rhythm or pitch in the voice part. Indicate them in the score, showing what you actually hear (Track 10 on the CD starts at the beginning of bar 71.) [4]

1 mark for identifying the correct place of each error

1 mark for showing the correct version of each

Accept C flat

- 16 How does the vocal writing contribute to the expression of the text (*Love, despair will lend me their help to defend her life*) from bar 112 to bar 125? (Track 11 on the CD starts at the beginning of bar 112.) [3]

- Rising chromatic movement in bb 112–113 generates excitement (over a pedal E flat, with the melody doubled in the orchestra);
- Sustained D and E flat in the voice part in bb 114–117 (with purposeful movement in the accompaniment, referring to the rising chromatic motif in bb 116–117);
- Followed by three cadential phrases in G minor (bb 118–125),
- the second and third adding emphasis
- and contributing further to the strong sense of purpose,
- with syncopation in b122
- and a faster harmonic rhythm in bb 120–122;
- Emphatic rise to top G at the end of the last phrase.

One mark for each correct observation to a total of 3.

- 17 Describe any three techniques that Spontini uses to create a sense of continuity in the music of this extract. [3]

- Both Recitative and Aria are accompanied by the orchestra;
- Throughout the Extract the moods are depicted by colourful orchestration;
- Vn part in b23 derives from oboe solo at b14;
- This theme recurs several times both in the Recit and the Aria;
- Bass figuration at b21 also recurs several times in both sections;
- Triplet rhythm derived from this bass part is also used frequently in treble;
- Recit ends with dominant preparation for Aria;
- Aria does not end with perfect cadence in its home key;
- So that it can move seamlessly into the start of the following Recit

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18 Consider any similarities or differences between this extract and any other 19th century opera. [8]

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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.	5–6
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.	3–4
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.	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:

- This is a Rescue Opera with a characteristically romantic story;
- It is a 'number' opera, divided into clear recit and aria sections;
- But there is some attempt to make the music continuous;
- The musical style is Italianate, despite the French text;
- Orchestration is an important aspect of scene-setting (a feature used by several later opera composers);
- In addition to various musical devices (chromaticism within mainly diatonic harmony, dotted rhythms, ostinato-like figurations, pedal points) also used by several later composers;
- The most apt comparisons may be with Cherubini or Meyerbeer, or with Weber or Beethoven; also with early Verdi;
- Contrasts may be made with Italian operas by Bellini, Donizetti or Rossini; or with later 19th century operas, including later Verdi and Wagner;
- Candidates may choose to make direct comparisons with other formative operas from early in the century, or to focus on contrasts with later operas from similar or different national approaches.