

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Pre-U Certificate

MARK SCHEME for the May/June 2015 series

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 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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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

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

- *The Largo in Performance 1 is slightly slower than in Performance 2, but the Allegro in Performance 1 is faster*
- *The tempo of the Largo in Performance 1 is very flexible*
- *The flute improvises over the chords in bars 1 – 5 in Performance 1; in Performance 2 the lute improvises in bars 1 – 3 and the flute in bars 4 – 5*
- *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 modern copies)*
- *The flute sound is much brighter in Performance 1 than in Performance 2, which is played on a wooden flute (some candidates may reasonably suggest it is a recorder)*
- *In passages for the solo flute, the string accompaniment is much stronger in Performance 1 than in Performance 2, which probably uses one instrument per part (to match the difference in the sound of the flutes)*
- *Both performances add a number of trills (and give examples)*
- *There is more vibrato in Performance 1 than Performance 2*
- *The ending of Performance 1 is strictly in time; there is slightly more of a rit. in Performance 2*
- *The staccato marking is largely ignored in Performance 1 but is observed in Performance 2*
- *Harpsichord continuo is used throughout Performance 1 and an organ is also used in the Largo (heard most clearly in bars 4 – 5); in Performance 2, the harpsichord is also heard throughout but the Largo also uses lute continuo*
- *In Performance 1, bassoon is added to the continuo*
- *In Performance 1 the flute semiquavers are often slurred (due to the faster tempo) whereas in Performance 2 the semiquavers are often tongued separately*
- *Both performances make use of dynamic contrast not printed in the score; the passage from bar 33 onwards, for example, has a distinctive use of crescendo and diminuendo (which is more prominent in Performance 1 than Performance 2)*
- *A clear example of the ‘messa di voce’ effect can be heard in the violins in Performance 2 in bar 55*
- *Although there are many differences, both performances show awareness of good performance practice*

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

Answer **all** the questions on your chosen Topic.

Either Topic B1 Instrumental Music: Questions 2–8

Questions 2–8 are based on the skeleton score of part of Mendelssohn's Overture for Victor Hugo's play *Ruy Blas*, Op. 95, composed in 1839. The recording begins on Track 4 of the CD and Tracks 5, 6, 7 and 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 Bars 1 – 31 form an Introduction to the Overture, in which the opening *Lento* phrase appears three times.

(a) Which two sections of the orchestra play this phrase in bars 1 – 4? [2]

Brass [1] and Woodwind [1]

(b) Describe any change in harmony at the second appearance of this phrase (bars 13 – 16). [2]

The penultimate chord (b15) is changed [1] from IVb [1] to V⁷c of G [1]

(c) Suggest any three ways in which the third appearance (bars 28 – 31) is different again. [3]

- *Overlaps with the end of the Allegro molto;*
- *Begins on chord V⁷ rather than chord I;*
- *Bar 29 has chords I & Ib instead of Vb (minor);*
- *Bass in b29 rises instead of falling;*
- *Bar 30 has chord IV in root position;*
- *Bigger sf in b30;*
- *The timpani are playing in this appearance of the phrase.*

1 mark for each correct observation up to a total of 3 (no more than 1 mark for mentioning changes in harmony unless specific examples are given).

3 The First Subject begins at bar 32, but significant features of it are contained in the two *Allegro molto* phrases in the Introduction. Briefly describe any two features of the First Subject that are related to these phrases in the Introduction (Track 5 on the CD begins at the start of bar 32). [2]

The turn at the beginning of the 1st Subject repeats the start of the Allegro molto phrases in the Introduction [1 mark]; the diminished 7ths in the Introduction become a significant feature of the 1st Subject [1 mark]; triadic outlines [1 mark].

1 mark for each correct observation up to a total of 2.

(Track 6 on the CD begins at the start of bar 44)

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4 (a) Which pair of instruments enters in bar 47? [1]

Bassoon

(b) Name the key in bars 55 – 57¹. [1]

D flat major

(c) Name the cadence in bar 59. [1]

Imperfect (in C minor)

5 (a) In the passage from bar 64 to bar 71, describe what the strings play while the woodwind and brass have rests (Track 7 on the CD begins at the start of bar 64). [3]

Descending [1] chromatic [1] scales [1] in quavers [1] in octaves [1]

(b) The string pattern changes at bar 72. Describe this change. [2]

The chromatic figures overlap [1], with the Va, Vcl & Cb playing first [1], answered by the Vns half a bar later [1]. (accept Antiphonal or Stretto with an explanation). Credit ref. to upper strings playing octave higher.

6 (a) In the score, write the melody in bars 110 – 116 (Track 8 on the CD begins at the upbeat to bar 101). [5]



Award marks as follows:

<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

(b) Give the technical term for the function of this melody in the structure of the movement and name the relationship of its key to the tonic

Technical Term: *Second Subject* [1]

Relationship: *Relative Major* [1]

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- 7 In the passage from bar 125 to bar 139 there are two errors of rhythm or pitch in the melody. Indicate them in the score, showing what you actually hear (Track 9 on the CD begins at the start of bar 125). [4]

Both errors are in the melody (Vn 1) part:

The musical score shows three staves of music. The first staff starts at bar 125. The second staff starts at bar 130. The third staff starts at bar 135. The melody contains two errors: 'Two minims' in bar 128 and 'A natural' in bar 136.

One mark each for the right point in the passage; one mark each for accurate correction.

- 8 Consider the style of this extract in comparison with any other 19th century orchestral work(s). [8]

Marks should be awarded using the following scheme:

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

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

- The extract is an Overture to a play by a Romantic author;
- This fact invites comparisons with other single-movement works that were inspired by literature, e.g. Beethoven: Egmont (Goethe); Mendelssohn: A Midsummer Night's Dream

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(Shakespeare); Berlioz: Rob Roy (Scott); Liszt: Hamlet (Shakespeare); Die Ideale (Schiller); Tasso (Byron); Tchaikovsky: Romeo and Juliet (Shakespeare).

- Comparisons may also be made with longer works based on literature, e.g. Berlioz: Harold en Italie (Byron); Roméo et Juliette (Shakespeare); Liszt: A Faust Symphony (Goethe)
- Comparison with most of the listed composers reveals Mendelssohn's approach as more conservative, with a clear Sonata Form structure and a relatively modest orchestra (notwithstanding the trombones) used in a conventional manner;
- In this sense, the works which might seem to be most closely comparable in fact make for points of contrast;
- Closer comparisons might therefore be made with works by composers such as Schumann or Brahms.

Or Topic B2 Vocal Music: Questions 9–15

Questions 9–15 are based on an extract from Act II of Bellini's last opera *I Puritani*, composed and first performed in 1835. The recording begins on Track 10 of the CD and Tracks 11, 12, 13 and 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 Italian text is provided at the bottom of each page of the score.

Elvira is about to be married to Arturo. Riccardo, who also loves her, tricks Arturo so that Elvira believes that he has abandoned her. She falls into a state of despair and loses her reason, asking to be allowed to die if she cannot regain hope. As she wanders aimlessly she is observed by her uncle, Giorgio, and by Riccardo.

- 9 (a) Name the playing technique used by all the strings except the double basses in bars 1 – 8. [1]

Tremolando / tremolo

- (b) How does the music in bars 1 – 9 and its interpretation in this performance reflect the meaning of the words 'Either give me back hope [*O rendetemi la speme*] or let me die [*o lasciatemi morir*]'? [4]

- Expressive rising (hope)
- and falling (death) intervals
- Crescendo to 'speme' the second time emphasises this moment
- Portamento
- Rubato
- Chromatic C flat
- Grace notes
- Pauses
- Cadenza

1 mark for each valid point up to a total of 4. At least one point about each of hope and death for full marks.

(Track 11 on the CD begins at the start of bar 9).

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10 In bars 9 – 13:

(a) Describe the music played by the violins. [3]

Pizzicato [1 mark] arpeggiated (accept broken chords) [1 mark] triplets [1 mark]

(b) Give the name of the chord in bar 10. [1]

Augmented 6th ['French' 6th] [1 mark]

(c) Give an exact description of the chord in bar 11. [2]

Dominant 7th [1 mark] of F minor [1 mark]

(d) Give a technical term to describe the function of the notes sung by the male soloists on the 3rd beat of bar 12. [1]

Appoggiaturas

11 In the score, write the 1st violin melody in bars 18 – 20 (Track 12 on the CD begins at the start of bar 14). [5]



Award marks as follows:

<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

NB in bar 19 beat 1, a single-dotted quaver followed by a semiquaver should be accepted; in bar 20, because the Vn 2 part (shown in the skeleton score) is entirely in quaver triplets, and because of the slight rubato in the recorded performance, candidates may show beats 1 and 3 as triplets and this should also be accepted.

12 Using the letters A, B, and C, indicate in the score where each of the following occurs between bar 23⁴ and bar 34¹. (Track 13 on the CD begins at the upbeat to bar 23). [3]

(a) A turn in the vocal part (A)

Bar 33¹ [1 mark]

(b) A bar containing three different diminished 7th chords (B)

Bar 30 or Bar 31 [1 mark]

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(c) An imperfect cadence in the tonic (C)

Bar 27³ [1 mark]

- 13 Compare bars 23⁴ – 34¹ with bars 14 – 23¹, noting any similarities or differences (Track 12 on the CD begins at the start of bar 14 and Track 13 begins at the upbeat to bar 23). [4]

Similarities:

- Same melodic content (exactly the same for the first 5 bars apart from an anacrusis at b23⁴)
- Same key
- Same triplet accompaniment

Differences:

- Anacrusis at b23⁴ (NB do not credit this point twice)
- 1st passage is orchestra only; 2nd adds the voice
- The vocal part in the 2nd passage shadows the Vn melody but does not duplicate it; there are frequent rests and some decoration is added (b28)
- 1st passage moves towards the dominant at bb 19/20; 2nd towards G minor at b29
- 2nd passage then develops harmonically through a succession of diminished 7ths / is more chromatic

Credit these or any other relevant observations up to a total of 4 marks.

- 14 In the passage from bar 34 to the end of the extract, there are two errors of rhythm or pitch in the violin part. Indicate them in the score, showing what you actually hear (Track 14 on the CD begins at the start of bar 34). [4]

Both errors are in the Vn 1 part:

The image shows two staves of musical notation. The top staff is labeled '34' and contains a triplet of eighth notes. Below it, the text 'Three even crotchets' is written. The bottom staff is labeled '39' and contains a sequence of notes, with a flat sign under a note. Below it, the text 'B flat, not D' is written.

One mark each for the right point in the passage; one mark each for accurate correction.

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15 Consider any similarities or differences between this extract and any other nineteenth-century opera. [8]

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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 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.	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 credible 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:

- The extract is an example of Italian Bel Canto opera at its most characteristic;
- The main emphasis is on melody, with harmony and orchestration playing a less significant role;
- The most appropriate comparisons are with other Italian operas (Rossini, Donizetti, Verdi);
- This style of opera contrasts strongly with German examples (Weber, Wagner) and with nationalist opera from Eastern Europe (Smetana, Dvořák, Tchaikovsky)
- There are certain similarities of style with contemporary (i.e. early 19th Century) French operas (Auber, Halévy, Meyerbeer)