



Cambridge International Examinations
Cambridge Pre-U Certificate

CANDIDATE NAME

CENTRE NUMBER

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MUSIC (PRINCIPAL)

9800/11

Paper 11 Listening, Analysis and Historical Study

May/June 2016

Candidates answer on the Question Paper and Insert.

1 hour 30 minutes

Additional Materials: Individual listening facilities with headphones
CD

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
You may use an HB pencil for any music or rough working.
Do not use staples, paper clips, glue or correction fluid.
DO NOT WRITE IN ANY BARCODES.

Answer Section A and **either** Topic B1 **or** B2.

You must write your answers in this answer booklet **OR** in the score in the Insert.
At the end of the examination, hand in the Insert together with the Question Paper.

Contents

Extract 1 (Section A Tracks 2 and 3 on your CD) page 2

Extract 2 (Section B1 Tracks 4–11 on your CD) page 6

OR

Extract 3 (Section B2 Tracks 12–17 on your CD) page 9

For Examiner's Use	
Section A	
Section B	
Total	

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

This document consists of **11** printed pages, **1** blank page and **1** Insert.

A series of horizontal dotted lines for writing.

A series of 25 horizontal dotted lines spanning the width of the page, intended for writing.

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 2–11

Questions 2–11 are based on the skeleton score of part of Liszt’s Tone Poem *Orpheus*, first performed in 1854. The extract begins at Track 4 and Tracks 5–11 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 2.

2 Comment on the tempo in bars 1–15¹ (**Track 4** starts at the beginning of the extract).

.....
.....
.....
.....[3]

3 Describe the orchestration of bars 1–11, giving specific examples of what each instrument plays.

.....
.....
.....
..... [4]

4 **In the score**, write the woodwind melody from bar 12 to bar 15¹ (**Track 5** starts at the upbeat to bar 12). [NB the melody is played in octaves: you may write at **either** pitch.] [5]

5 Describe what is played in the bass part of bars 18–20 (**Track 6** starts at the middle of bar 15).

.....
.....
.....[2]

6 Give the technical term that describes how the bass part from the last crotchet of bar 26 to the end of bar 27 is used in the passage that follows (**Track 7** starts at the last crotchet of bar 26).

The bass part is used as [1]

7 The chords above the bass from bar 41 to bar 48 are all of the same kind. What name is given to this kind of chord? (**Track 8** starts at the beginning of bar 41.)

.....[1]

8 How does the music from bar 51 to bar 65 prepare for the climax at bar 66? (**Track 9** starts at the beginning of bar 51.)

.....

[4]

9 In the passage from bar 75 to bar 84 there are two errors of rhythm or pitch in the solo Cor Anglais part. Indicate them in the score, showing what you actually hear (**Track 10** starts at the beginning of bar 75). [4]

10 In the passage from bar 85 to bar 90, give the bar numbers where the following chords appear (**Track 11** starts at the beginning of bar 85):

- (a) G minor in root position: bar [1]
- (b) F sharp major in 1st inversion: bar [1]
- (c) E flat major in root position: bar [1]
- (d) A major in root position: bar [1]

Topic B2 Opera: Questions 12–22

Questions 12–22 are based on the skeleton score of part of the Duet from Act II of Verdi's opera *Rigoletto*, first performed in 1851. The extract begins at Track 12 and Tracks 13–17 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.

The Duke of Mantua lusts after Gilda, Rigoletto's innocent daughter. Some of the Duke's men have abducted her. Rigoletto, as he searches for her, realises that she has been with the Duke. When Rigoletto finds Gilda she tells him what happened and weeps with shame as he comforts her.

- 12 (a)** For how many bars does the first chord last? (**Track 12** starts at the beginning of bar 1.)
 [1]
- (b)** Name the chord onto which it changes.
 [1]
- 13** Describe the way the singer performs bars 10–17. (**Track 13** starts at the beginning of bar 9.)

 [3]
- 14** In the score, write the vocal melody in bars 18–21. The rhythm of bars 20–21 has been given above the staff. [5]
- 15** The chords at bar 21² and bar 22¹ form a cadence. Which kind of cadence is it, and in which key?
(a) Cadence: [1]
(b) Key: [1]
- 16 (a)** Name the device used in the bass from bar 35. (**Track 14** starts at the beginning of bar 35.)
 Device: [1]
- (b)** For how many bars is this device used?
 [1]

17 How does the music depict Gilda’s account of her abduction in bars 42–51?

.....
.....
.....[3]

18 Suggest some of the ways in which the music depicts Rigoletto’s agitation in bars 52–67. (Track 15 starts at the beginning of bar 52.)

.....
.....
.....[3]

19 In the passage from bar 69 to bar 75 there are two errors of rhythm or pitch in the voice part. Indicate them in the score, showing what you actually hear. (Track 16 starts at the beginning of bar 69.) [4]

20 In the passage from bar 69 to bar 84, what aspects of the music suggest the idea of weeping?

.....
.....
.....[2]

21 In as much detail as you can, describe any **two** features of the vocal parts in the middle of bar 96 that are **not** shown in the score. (Track 17 starts at the middle of bar 95.)

.....
.....
.....[2]

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