



# Cambridge Pre-U

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**MUSIC**

**9800/11**

Paper 11 Listening

**May/June 2023**

**1 hour 30 minutes**

You must answer on the question paper and on the insert.

You will need: Insert (enclosed)  
Individual listening facilities with headphones  
CD

## INSTRUCTIONS

- Section A: answer **the** question.
- Section B: answer **either** Topic B1 **or** B2.
- Write your answer on the question paper or on the score in the insert.
- Use a black or dark blue pen. You may use an HB pencil for any music or rough working.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- At the end of the examination, hand in the insert together with the question paper.

## INFORMATION

- The total mark for this paper is 60.
- The number of marks for each question or part question is shown in brackets [ ].
- The insert contains the scores referred to in the questions.

For Examiner's Use	
<b>Section A</b>	
<b>Section B</b>	
<b>Total</b>	

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

This document has **12** pages. Any blank pages are indicated.

**Section A: The Symphony in the Classical Period (24 marks)**

Your CD contains two different performances of the third movement (Menuetto and Trio) from Johann Stamitz's Symphony in D major, Op. 3 No. 2. Track 2 contains Performance 1 and Track 3 contains Performance 2. A full score of the music is in the accompanying Insert where it is identified as Extract 1. The repeats are played in the recording, but the Da Capo is not.

- 1 Compare the approach taken to the performances in Performance 1 and Performance 2. Your answer should refer to matters such as tempo, dynamics, instruments, phrasing, articulation, balance, ornamentation and any other interpretative or performance practice issues you consider to be relevant. Refer precisely to bar numbers.

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**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 2–10**

Questions 2–10 are based on the skeleton score of the opening of Berlioz's Overture *Le Corsaire*, Op. 21, composed in 1844. Track 4 on your CD is the start of the complete recording; Tracks 5–9 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 orchestration in bars 1–30.

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..... [3]

**3** Comment on the dynamics in the same passage (bars 1–30).

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..... [3]

**4** **In the score**, write the missing 1st violin part in bars 36–39 [**Track 5** starts at the beginning of bar 34]. [5]

**5** Compare bars 48–53 with bars 42–47, noting any similarities and differences [**Track 6** starts at the beginning of bar 42].

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..... [5]

6 How does Berlioz create a sense of increasing tension in bars 54–72<sup>1</sup>? [Track 7 starts at the beginning of bar 54.]

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..... [4]

7 Describe in detail the music played by the brass in bars 90–114 [Track 8 starts at the beginning of bar 90].

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..... [3]

8 In the passage from bar 120 to bar 132 there are two errors of pitch or rhythm. Indicate them **in the score**, showing what is actually played [Track 9 starts at the beginning of bar 115]. [4]

9 Give the technical name for the theme played at bar 132.

..... [1]





### Topic B2 Opera: Questions 11–20

Questions 11–20 are based on the skeleton score of music from the end of Act IV of Meyerbeer's *Le Prophète* (The Prophet), a Grand Opera first performed in Paris in 1849. Track 10 on your CD is the start of the complete recording; Tracks 11–16 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.

The Anabaptists (a religious sect) have taken control of the city and have persuaded Jean (John) that he is destined to be their leader. Jean disowns his fiancée, Berthe, and his mother, Fidès, so that he can do as the Anabaptists wish. He claims to have had a miraculous birth and to be able to see visions, so the people acclaim him as a Prophet and a King. Fidès recognises him, but Jean denies that he is her son. She realises that he will be killed if the people find out that he is just an ordinary man. She pretends to fall into a trance and to appear mad, so that the secret can be kept. Fidès runs off to warn Berthe not to seek revenge on Jean, while the people loudly acclaim their King.

11 Comment on the orchestration in bars 1–29<sup>1</sup>.

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..... [3]

12 Comment in detail on the harmony and tonality in bars 4<sup>3</sup>–10<sup>1</sup>.

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..... [4]

13 In the passage from bar 30 to bar 37 there are two errors of rhythm or pitch in the voice part. Indicate them **in the score**, showing what is actually sung [**Track 11** starts at the second beat of bar 29]. [4]

14 How does the music suggest that Jean is nervous about how Fidès will answer his question ('Am I your son?') in bars 38–43? [Track 12 starts at the beginning of bar 38.]

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..... [3]

15 How does the music in bars 45–50 suggest that Fidès is in a trance? [Track 13 starts at the beginning of bar 44.]

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..... [4]

16 In the score, write the missing voice part in bars 54–59<sup>1</sup> [Track 14 starts at the beginning of bar 51]. [5]

17 How does Meyerbeer distinguish the music of the Anabaptists from the other characters in the passage beginning at bar 72? [Track 15 starts at the second beat of bar 68.]

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..... [2]

18 In the passage from bar 76 to bar 100, how does the music of the Chorus relate to material heard earlier in the extract?

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..... [1]

**19** Describe **any two** ways in which the orchestral coda played at the end of the extract (bars 98–114) differs from what is printed in the skeleton score [Track 16 starts at the beginning of bar 91].

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..... [2]

**20** Consider the style of this extract in comparison with any other nineteenth-century opera.

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