



Cambridge Pre-U

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MUSIC

9800/11

Paper 11 Listening

For examination from 2020

SPECIMEN PAPER

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.

This specimen paper has been updated for assessments from 2020. The specimen questions and mark schemes remain the same. The layout and wording of the front covers have been updated to reflect the new Cambridge International branding and to make instructions clearer for candidates.

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the topics.

For Examiner's Use	
Section A	
Section B	
Total	

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. Blank pages are indicated.

Section A: The concerto in the late Baroque and Classical periods (24 marks)

Your CD contains two different performances of the third movement, *Allegro (The Hunt)*, from Vivaldi's *Autumn (The Four Seasons)*. 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.

- 1 Compare the approach taken to the performances by the performers (solo and orchestra) in Performance 1 and Performance 2. Your answer should refer to such matters 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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A series of 24 horizontal dotted lines spanning the width of the page, providing a guide for handwriting practice.

Section B: Orchestral music or Opera in the nineteenth century (c.1803–1900) (36 marks)

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

Either Topic B1 Orchestral 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 (1877). 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 In the score, write the oboe melody in bars 11–14. (**Track 5** on the CD starts at the beginning of bar 11.) [5]

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:

- A diminished 7th chord (**A**)
- A pause (fermata) on the barline (**B**)
- A change from the tonic minor chord to the tonic major (**C**)
- A chord of the flattened submediant (**D**) [4]

4 In the passage from bar 33 to bar 40 there are two errors of rhythm or pitch in the 1st violin part. Indicate them in the score, showing what you actually hear. (**Track 6** on the CD starts at the beginning of bar 33.) [4]

5 (a) Describe the music from bar 33 to bar 50.

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..... [4]

(b) Comment on the relationship between bars 79–82 and bars 83–86. (**Track 7** on the CD starts at the beginning of bar 79.)

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..... [2]

6 (a) Name the key of the music in bars 107 and 108.

..... [1]

(b) The melodic feature in the strings at bars 114 and 115 repeats like an ostinato for several bars. In which bar do the repetitions of this ostinato end?

..... [1]

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

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..... [4]

8 (a) Name the key of the music in bars 194–197.

..... [1]

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

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

Turn to page 9 for Questions 10–18

Or Topic B2 Opera: Questions 10–18

Questions 10–18 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.

The section beginning at bar 35 is

The section beginning at bar 65 is [2]

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

.....

 [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]

- 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]

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:

- The first appearance of an augmented 6th chord which lasts for almost six bars (A)
- A dominant 7th chord in first inversion (B)
- The start of a tremolando figuration in the upper strings (C)
- A repeat of the violin melody first heard at bar 23 (D) [4]

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]

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.)

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..... [3]

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

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..... [3]

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