

MARK SCHEME for the May/June 2013 series

9800 MUSIC

9800/11

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.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Section A: Generic Marking criteria

DESCRIPTORS	RKS
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 at a lower pitch than Performance 2
- The clarinet sound in Performance 2 is much harsher than in Performance 1
- The general dynamic in Performance 2 is louder than in Performance 1
- There is some background hiss in Performance 2

Better-informed and more perceptive answers might add that:

- Performance 1 is played on 18th century instruments (or modern copies)
- Performance 2 is played on modern instruments
- Performance 2 is slightly slower than Performance 1
- In Performance 1 there are some alterations to the written text of the music, especially towards the end of the Extract (taking the clarinet into a very low register)
- The written appoggiaturas (e.g. b7) are played before the beat in Performance 1, whereas in Performance 2 they are played (mostly) on the beat

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

- In Performance 1 the soloist adds some decorations to the written part (e.g. b39³ and b42³)
- The alterations to the written text of the music in Performance 1 make a more satisfactory melodic line (e.g. in bb 45/46 and 49/50)
- The written dynamics are not clearly observed in either performance: there is relatively little contrast in Performance 1 and in Performance 2 some markings are ignored or altered.
- The instrument used in Performance 2 is a modern clarinet, whereas in Performance 1 it is a reconstruction of an 18th-century [Basset] Clarinet.
- There is use of vibrato in the orchestra in Performance 2 but not in Performance 1.
- There is a difference in the ending of the cadenzas.

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

Either Topic B1 Instrumental Music: Questions 2–10

Questions 2 – 10 are based on the skeleton score of part of Smetana’s *From Bohemia’s Woods and Fields*, composed in 1875. 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 The melody at the beginning of the extract is played and harmonised by clarinets and horns. Which other section of the orchestra is playing at this point?

Strings [1]

3 Briefly describe any two features of the music played by the section of the orchestra you named in your answer to Question 2 in bars 1–8. [2]

One mark each for any of the following observations, to a total of 2 marks:

- triplet rhythms
- scalar movement
- chromaticism
- trills
- sustained bass line
- but with pizzicato double bass on first beat of bar

4 Write the melody in bars 5 – 12. [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

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- 5 Describe in detail the texture of the music in bars 21 – 38² (Track 5 on the CD starts at the beginning of bar 21). [4]**

One mark for any of the following observations, up to a total of 4:

- Polyphony/Fugato/Imitative
- Entries in e.g. bb 22, 24, 25, 27, 28, 31, 32
- Stretto
- Canons at the 8^{va}
- Strings only
- Pedal point
- Trills
- Occasionally thirds/sixths

- 6 In what ways are bars 38³ – 58 different from bars 0³ – 20? (Track 6 on the CD starts at the beginning of bar 38). [5]**

One mark for any of the following observations, up to a total of 6 marks:

- Different key (D flat major instead of F major)
- Melody doubled an octave higher
- And played by oboes and flutes
- Dominant pedal in bb 38 – 48
- Sustained violin trills
- Trills also in other string parts
- Horns echo each phrase of the melody until b47, coupled with string triplets
- Then join with the woodwind
- String triplets in middle of texture
- String triplets move into violins from b50 at high pitch
- Use of triangle
- No longer a pizzicato bass note

- 7 Comment on bars 59 – 62 in relation to music heard earlier (Track 7 on the CD starts at the beginning of bar 59). [3]**

One mark for any of the following observations, up to a total of 3 marks:

- Same music as bb 21ff
- Shorter
- Entries closer together
- In 5 parts
- Starting at a higher pitch

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8 Using the letters A, B, C and D, indicate in the score where each of the following occurs between bar 75 and bar 88 (Track 8 on the CD starts at the upbeat to bar 75): [4]

(a) A diminished 7th chord (**A**)

Bar 78²

(b) A syncopation in the melody (**B**)

Bar 87

(c) Descending chromatic movement in the bass (**C**)

Bar 77 **or** bar 81

(d) Chord V⁷ of D major (**D**)

Bar 83

9 In the passage from bar 89 to bar 96 there are two errors of rhythm or pitch. Indicate them in the score, showing what you actually hear. [4]

In b90 the G natural should be G sharp

In b95 the treble rhythm should be syncopated (crotchet-minim instead of minim-crotchet)

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

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10 Consider the style of this Extract in comparison with any other 19th-century orchestral work(s).

Marks should be awarded using the following scheme:

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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 credible 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 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 part of a Tone Poem
- It is an example of Programme Music (in this case a piece of descriptive music, rather than a piece which tells a story)
- The music is predominantly lyrical in character
- The phrases are often extended beyond the conventional 4 or 8 bars
- This is an example of musical Nationalism
- The main melody has a simple, folk-like quality
- But the orchestration is sophisticated
- There is a characteristically Czech sound, to which melody, rhythm, harmony and orchestration all contribute
- Modulations to the flat Submediant are a common feature of 19th-century music
- The most apt comparisons may be with music by Dvořák (symphonies, tone poems) or with other nationalist composers, and with other composers of single-movement descriptive pieces (Beethoven, Mendelssohn, Berlioz, etc.)
- Contrasts may be made with composers of symphonies in the Classical tradition (Brahms, Bruckner, Mahler, etc.) although the music has certain stylistic features that could be compared with almost any of the composers mentioned here.

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Or Topic B2 Vocal Music: Questions 11 – 19

Questions 11 – 19 are based on the skeleton score of an extract from Act I of Weber's opera *Der Freischütz*, which was first performed in 1821. The recording begins on Track 9 of the CD and Tracks 10, 11, 12 and 13 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 German text is provided at the bottom of each page of the score.

Max, a young huntsman, is in love with Agathe, but he must win a shooting contest before her father, Kuno, will allow him to marry her. At this point in the opera Max is in despair because he has lost the first round of the contest to Kaspar, a peasant, who is in league with the Devil and has cast a spell over Max to make him shoot badly.

11 Max is the hero of this opera. Briefly describe features of his part in this extract which are typical of music for the hero of a nineteenth-century opera. [4]

One mark each for any of the following observations, to a total of 4 marks:

- The role of Max is sung by a (Helden)tenor
- His music begins in a major key (C major)
- There is a purposeful quality about his music, with a lot of relatively long note values
- That quality is not lost even when he sings of his despair
- Or when the key changes to a minor key (A minor)
- There are several upward-moving phrases in his part and several prominent rising intervals, giving it an aspirational character

12 Write the vocal melody in bars 15 – 19. [5]

-ba - re Mäch - te___ groß - len, ban - ge___ Ah - nung___

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- 13 Kaspar is the villain of this opera. Briefly describe features of his part in bars 32 – 51 of this extract which are typical of music for the villain of a nineteenth-century opera. (Track 10 on the CD starts at the beginning of bar 32). [4]

One mark each for any of the following observations, to a total of 4 marks:

- The role of Kaspar is sung by a bass
- His first bar consists of dotted rhythms at quite a fast tempo, so that it is difficult for a singer to get the words in
- And his first phrase contains several chromatic notes
- His part is generally not lyrical (e.g. especially the disjunct intervals in bar 36)
- There are several short note values
- And several chromatic intervals (e.g. Diminished 7th outline in bb 37-38, Diminished 5th in bb 38-39)
- The harmony accompanying his part contains several chromatic chords (e.g. Dominant minor 9th in b33 [accept diminished triad])
- The trill at the cadence in bar 50 is another rather grotesque effect
- Minor key

- 14 Give a technical term to describe the style of the music in bars 52 – 55. (Track 11 on the CD starts at the upbeat to bar 52).

Recitative

[1]

- 15 Using the letters A, B, C and D, indicate in the score where each of the following occurs between bar 52 and bar 58:

- (a) A second inversion chord of A major (**A**)

Bar 55 (accept 56³)

- (b) A suspension (**B**)

Bar 57

- (c) An augmented 6th chord (**C**)

Bar 54

- (d) A dominant 7th chord (**D**)

Bar 56 (1st half of the bar)

[4]

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16 Describe two ways in which the music from bar 59 to bar 62 creates a sense of new purpose, in keeping with the words. [2]

One mark each for any of the following observations, to a total of 2 marks:

- Faster tempo
- Rising pattern in the strings
- In octaves
- With accents
- Sudden *f* dynamic
- Two rising 4ths in the voice part (the second one rising by step)

17 In the passage from bar 63 to bar 67 there are two errors of rhythm or pitch. Indicate them in the score, showing what you actually hear. [4]

Bar 65: top note should be F natural

Bar 66: quavers should be dotted

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

18 (a) Give the name of the chord used in bar 88. (Track 13 on the CD starts at the upbeat to bar 74).

Dominant 9th [1]

(b) What dynamic marking should go at the upbeat to bar 91?

p [1]

(c) How does Weber convey the meaning of the words '*Sa! hussa! dem Bräutigam, der Braut!*' (So Hurrah! to the Bridegroom and Bride!) in bars 95 to 98? [2]

One mark each for any of the following observations, to a total of 2 marks:

- Sudden *ff* dynamic
- Short, exclamatory outburst
- String fanfare rhythm
- Voices in rhythmic unison
- High notes in the soprano part
- Prominent horns in the orchestra
- Playing a fanfare-like phrase in rhythmic unison

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

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Answers draw some credible 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 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:

- German language
- Prominent use of Chorus
- There is no clear division into recitative and aria sections
- This is a *Singspiel* (evident, given the date of the opera, even in the absence of spoken dialogue in this Extract)
- The use of horns and diatonic harmony in imitation of natural horn-calls contributes to the Romantic atmosphere
- The given outline of the plot suggests themes typical of German Romantic opera (the struggle between good and evil)
- The most apt comparisons may be with other German composers (Beethoven, Meyerbeer, Wagner)
- Contrasts may be made with Italian operas (Bellini, Donizetti, Verdi)
- 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.