

**MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers**

9800 MUSIC

9800/11

Paper 1 (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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2012 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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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

Most answers should notice that:

- The Adagio in Performance 1 (quaver = c.72) is faster than in Performance 2 (quaver = c.60); but the Allegro in Performance 1 is slower (minim = c.66) than in Performance 2 (minim = c.76)
- There is a marked crescendo in Performance 2 in bb 13–21; this is much less apparent in Performance 1
- Both performances are true to the written text of the music and follow good performance practice

Better-informed and more perceptive answers might add that:

- Performance 1 is a semitone higher in pitch than Performance 2; this suggests that Performance 1 uses modern instruments, while Performance 2 uses 17th or 18th century instruments (or modern copies)
- The orchestral sound in Performance 1 is slightly more homogeneous than in Performance 2 and the contrast between Concertino and Ripieno is not very marked

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

- There is more use of vibrato in Performance 1
- Harpsichord Continuo is used throughout Performance 1; but in Performance 2, the Adagio uses organ and lute (theorbo) continuo (the organ is particularly audible in bb 3 & 24), whereas the Allegro uses harpsichord. Differences in the continuo realisation may be discussed
- In Performance 2, the passage with crescendo (bb 13–21) also makes a slight stringendo, and the ending of the Allegro is more abrupt than in Performance 1
- Neither performance includes much added ornamentation, apart from a small violin decoration in b24 of Performance 2 (and cello in bar 25)

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

Either Topic B1 Instrumental Music: Questions 2–8

Questions 2–8 are based on the skeleton score of the opening of the third movement of Mendelssohn's Symphony No. 3 in A minor, Op. 56 (*Scottish*), first performed in 1842. 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 Write the 1st Violin melody in bars 9–13.

[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 or entirely inaccurate	0

3 Using the letters A, B, C and D, indicate in the score where each of the following occurs between bar 14 and bar 28 (Track 5 on the CD starts at the beginning of bar 14.)

(a) The Violin melody begins to be doubled by the Flute (A)

Bar 25 (accept 26)

(b) A Diminished 7th chord (B)

Bar 22 or Bar 25

(c) Chord II⁷ of B minor (C)

Bar 15

(d) The beginning of a rising chromatic bass (D)

Bar 26⁴

[4]

One mark each.

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4 Describe the music from bar 29 to bar 33, focusing on any similarities and differences.

- A two-bar cadential phrase, repeated (twice in all)
- Over a static I–V–I bass
- When the 1st Vn part has semiquavers, the 2nd & Va parts have quavers
- And vice-versa
- At the beginning of b31 the melody rises in quavers from E to A, whereas at the beginning of b33 it rises in crotchets
- The cadence resolves on the 1st beat of b31, whereas in b33 the dominant chord is repeated on the 1st crotchet, resolving on the 2nd
- There is a chromatic alteration to the harmony in b32 compared to b30 (F sharp in b 30 but F natural in b32)
- Imitation between lower and upper strings

One mark for each correct observation to a total of 4.

5 In the passage from bar 37 to bar 41 there are two errors of rhythm or pitch in the Oboe part. Indicate them in the score, showing what you actually hear. (Track 6 on the CD starts at the upbeat to bar 34.) [4]



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

6 Describe the orchestration and harmony in the passage from the upbeat to bar 42 to bar 49, drawing attention to any features that help to build up a climax.

- This passage is orchestrated as a Tutti / brass are added
- With the woodwind doubling the strings and the brass filling in the harmony and underlining the rhythm
- The Timpani rolls increase tension and drama
- As do the tremolando lower strings in bb 45 and 47
- The music is a development of the preceding passage
- There are suspensions on the 1st & 3rd beats of b42, on the 1st beat of b43 and on the 1st beat of b44
- The bass rises chromatically from b43³ to b47¹ (rising from B to E)
- There is an augmented triad in the second half of b46
- The diminished 7th chord is used in significant places towards the end of the passage (b45, bb48, 49)
- The 1st Vn part rises, reaching its highest note at b48
- The repetitive dotted rhythm helps to build the climax

One mark for each correct observation to a total of 6.

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7 Comment in detail on the relationship between bars 51–60 and bars 18–28 (Track 7 on the CD starts at the beginning of bar 51 and Track 5 starts at the beginning of bar 14.)

- Bb 51–56 repeat the music of bb 18–23
- But in the dominant (E major) instead of the tonic
- And with a change of intervals at the start of the melody (the C sharp and B in bb 51 & 53 are displaced upwards by an octave compared with the F sharp and E in bb 18 & 20 so that there is a descending 5th in 51 & 53 instead of a rising 4th in 18 & 20)
- The bass is pizzicato in the earlier passage but arco in the later one
- But the other accompanying strings remain pizzicato
- The rising major 7th in the melody (bb 22/23) is repeated three bars later, with a striking interrupted cadence (resolving onto a diminished 7th instead of the more usual chord VI) between the appearances
- But in the later passage the interrupted cadence and the repeat do not occur
- Instead they are replaced by a new two-bar cadential phrase, which is repeated (though the repeat is incomplete: the phrase ends on the 6/4 chord of E major in readiness for the return of the opening music of the movement)
- There is an oboe counter-melody in b54
- Flute now doubles from the start
- And the bassoon also doubles the melody

One mark for each correct observation to a total of 5.

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

Marks should be awarded using the following scheme:

DESCRIPTORS	MARKS
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 creditable 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 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:

- This is the slow movement of the Symphony
- The style is predominantly song-like and lyrical
- There is a pianistic quality about the music (akin to Mendelssohn's *Lieder ohne Worte*)
- The phrases are predominantly regular, in groups of four (or often two) bars
- Phrases are often repeated
- The key structure is conventional (tonic first statement, contrasting modulatory passage, second statement in the dominant)
- Passing modulations go towards predictable keys (supertonic especially)
- The music is not particularly programmatic, despite the descriptive title of the Symphony
- The most apt comparisons may be with symphonies by other composers of the early 19th century, especially Schumann (but also Schubert and some aspects of Beethoven), and with movements from their symphonies which share the same song-like approach
- Contrasts may be made with Beethoven (often more forthright and less gentle than Mendelssohn), with later 19th-century composers (Brahms, Dvořák, Tchaikovsky, Bruckner, Mahler) or with more overtly programmatic symphonies (Berlioz, Liszt)

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Or Topic B2 Vocal Music: Questions 9–16

Questions 9 –16 are based on the skeleton score of an extract from Schubert's Mass in A flat major, D678, completed in 1826. The recording begins on Track 8 of the CD and Tracks 9, 10, 11 and 12 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.

9 In the score, write the solo Soprano melody in bars 14–17.

[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

10 In the passage from bar 22 to bar 27 there are two errors of rhythm or pitch in the solo Soprano part. Indicate them in the score, showing what you actually hear (Track 9 on the CD starts at the beginning of bar 22.)

[4]



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

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11 Using the letters A, B, C and D, indicate in the score where each of the following occurs between bar 28 and bar 42 (Track 10 on the CD starts at the beginning of bar 28.)

(a) A rapid, descending scalar fragment in the Clarinet part (A)

Bar 29 or bar 34

(b) A diminished 7th chord (B)

Bar 40

(c) A chord of E minor in 1st inversion (C)

Bar 39

(d) A Perfect Cadence in C sharp minor (D)

Bar 31/32 (accept either)

One mark each.

12 Comment on the relationship between bars 38–53 and bars 54–69, noting any similarities or differences (Track 11 on the CD starts at the beginning of bar 38.)

- Both passages employ the same material
- which consists of a 5-bar phrase for chorus followed by 3 bars for soloists in the first passage, repeated (twice in all)
- but of a 4-bar phrase for chorus followed by 4 bars for soloists in the second passage, also repeated (twice in all) because the words are different
- (Accept a passage for choir followed by a passage for soloists)
- The first passage starts in A minor, then modulates but is mostly major
- The second passage starts in F minor, then modulate but is mostly minor
- Both passages make use of chromatic harmony
- In the second passage the solo Soprano anticipates the soloists' phrase with a syncopated anacrusis

One mark for each correct observation to a total of 4.

13 Describe the music in bars 70–77, paying particular attention to the harmony.

- This is a continuation of the preceding passage, but for chorus only (i.e. the answering phrase is not sung by the soloists)
- The rising ostinato figure in the strings continues
- There is extensive use of chromatic harmony
- And a strong dissonance (triple suspension) in bars 71 and 73
- Chord Ib is used in 71 and 73
- A Neapolitan 6th is used in bar 74
- Diminished 7ths are used in bars 70 and 72
- Chord Ic is used in bar 75
- An Augmented 6th (accept German 6th or French 6th) is used in bar 76
- Bars 76–77 form an imperfect cadence

One mark for each correct observation to a total of 4.

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14 What is the function of bars 78–81? Describe any two ways in which this is achieved.

- These bars act as a Codetta to the middle section of the Extract, making a transition to the recapitulation which follows at bar 82.
- The first two bars repeat the harmony and part-writing of bars 76-77
- But at a quieter dynamic, resolving the tensions built up during the middle section.
- The 1st violin part then introduces a phrase derived from the beginning of the extract
- This brings the music back to the tonic key
- Preparing a perfect cadence which resolves at the start of the recapitulation.

One mark for each correct observation to a total of 3.

15 Compare bars 82–90 with bars 9–17, pointing out any similarities or differences (Track 12 on the CD starts at the beginning of bar 82.)

- Bars 82–90 constitute a varied repeat of bars 9–17
- The solo Soprano part is virtually identical (the only difference is in bar 86, where there is an extra note compared with bar 13)
- Bars 82–90 are more heavily orchestrated, with the bass played by cellos and basses
- Compared with 9–17, where it was played by the violins
- (Accept ref. to high register accompaniment initially)
- The harmony is broadly the same
- But the bass part is different in bars 82–90
- In the earlier passage the solo Soprano sang alone; in the later passage the tenor and bass soloists are used as well

One mark for each correct observation to a total of 4.

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16 Consider the use of voices and instruments in this Extract in comparison with any other 19th century choral 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 creditable 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 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 extended nature of the Extract suggests a Mass written on a fairly large scale, with four soloists, chorus and orchestra
- The way in which the soloists are used is broadly similar to the late Haydn Masses
- The harmony is more adventurous than Haydn's, with much greater use of chromaticisms and more rapid modulations
- There is a highly lyrical approach to writing for the solo voice (notably the Soprano)
- There is very little counterpoint (a small amount of imitation in the solo parts) and the chorus is used in block harmony throughout the Extract
- There is much repetition, but little organic development of material
- The most apt comparisons may be with Haydn, Beethoven, Bruckner or possibly Cherubini
- Contrasts may be made with Rossini (more operatic), Dvořák (more Slavonic) or with composers of Requiem Masses (generally more dramatic)
- Contrasts may also be made with works from other genres, e.g. Oratorios or works that are difficult to classify (e.g. Brahms Ein Deutsches Requiem).