

MARK SCHEME for the May/June 2014 series

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 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 2014 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	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 tempo of Performance 2 is considerably faster
- Performance 1 is played on a fortepiano; Performance 2 is played on a modern piano (and describe some of the differences in tone quality)

Better-informed and more perceptive answers might add that:

- Performance 2 is around a semitone higher in pitch than Performance 1; this suggests that Performance 2 uses modern instruments, while Performance 1 uses 18th century instruments (or modern copies)
- Both performances observe the sf markings, but these are handled differently in the passage from bar 66
- The dynamic range of the piano is more limited in Performance 1 than Performance 2

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

- The sustaining pedal is used sparingly in Performance 2, but is more obvious at times in Performance 1 (e.g. bars 8–13)
- The orchestra is smaller in Performance 1 than Performance 2
- The orchestral sound is more homogenous in Performance 2; in Performance 1 individual lines are prominent at times (e.g. cello on bars 70–73)
- There is less use of string vibrato in Performance 1 than Performance 2
- In the passage from bar 128–138, in Performance 1 the tutti bars are slurred in pairs, whereas the notes are separate in Performance 2

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

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

Either Topic B1 Instrumental Music: Questions 2–11

Questions 2–11 are based on the skeleton score of part of Rimsky-Korsakov's *Scheherazade*, Op. 35, composed in 1888. The recording begins on Track 4 of the CD and Tracks 5, 6, 7, 8 and 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 Identify the instruments which play in bars 1–4 of the extract. [2]

Violin (solo) and harp (1 mark each)

3 Describe any three features of the music played in bar 4. [3]

- Solo violin only (i.e. without accompaniment)
- Cadenza-like passage
- Based on b3
- Imitative
- Double-stops
- High register
- Wide range

One mark for each valid observation up to a total of 3 marks.

4 In the score, add slurs, staccato markings, accents or tenuto, to reflect the way the bassoonist plays in bars 10–13. (Track 5 on the CD starts at the beginning of bar 5). [3]

The score gives the following:



Accept any alternative markings that genuinely reflect the manner of performance in the bars concerned, up to a total of 3 marks, according to the following scheme:

- Entirely appropriate markings 3
- Several markings provided 2
- A few markings provided 1
- No appropriate markings 0

5 Which two chords are played in the accompaniment of bars 26–35? (Track 6 on the CD starts at the beginning of bar 26). [2]

B minor and E minor

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- 6 In the score, write the melody in bars 35³–40¹. (Track 7 on the CD starts at the beginning of bar 35). [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

- 7 Which of the following accurately identifies the chord in bar 46? Answer by placing a tick (✓) in one box: [1]

A minor

☐

C major

☒

E major

☐

E minor

☐

- 8 Compare bars 48–57 with bars 26–35, noting any similarities or differences. (Track 6 on the CD starts at the beginning of bar 26 and Track 8 starts at the beginning of bar 48). [4]

- Same material (theme)
- Now in strict time (no rubato)
- Melody in the (1st) violins
- Tonic pedal point in bass, not flute
- Faster tempo
- No harp
- Accompaniment in lower strings + woodwind
- Different articulation (legato, staccato)

One mark for each valid observation up to a total of 4 marks.

- 9 In the passage from bar 71 to bar 85 there are two errors of rhythm or pitch. Indicate them in the score, showing what you actually hear. (Track 9 on the CD starts at the beginning of bar 71). [4]

Bar 73: rhythm should be 2 quavers + 2 semiquavers (not quaver, 2 semis, quaver)
Bar 80: top note should be C sharp, not E

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

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10 In the passage from bar 85 to bar 103, what use is made of melodic ideas heard earlier? [4]

- Scalic rising 3rd followed by semiquaver triplets in solo Vcl bb 85–87
- Bassoon scalic rising 3rd b87, b92
- Opening of tune in solo Oboe bb 88–90
- Scalic rising 3rd followed by semiquaver triplets in solo Vcl bb 90–92
- Opening of tune in solo horn bb 93–95
- Cadenza made out of semiquaver triplets in solo oboe bb 96–103

One mark for each valid observation up to a total of 4 marks.

11 Consider the style of this extract in comparison with any other nineteenth-century orchestral work(s). [8]

Marks should be awarded using the following scheme:

DESCRIPTORS	MARKS
Answers make detailed comparisons between the extract and the chosen piece(s); 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(s); 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(s). 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(s) 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 extract is an example of Programme Music (in this case based on the Tales of the Arabian Nights)
- The music is predominantly lyrical in character
- There is a deliberate exoticism about the melodic writing, harmony and orchestration
- The extract consists of variations on the theme introduced at b5
- There is little organic development and there are no modulations
- Despite its exoticism, this work is usually classed as an example of musical Nationalism

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- The most apt comparisons may be with other Russian music (e.g. Tchaikovsky, other members of the Kuchka, or other works by Rimsky-Korsakov), and with other composers of single-movement descriptive or programmatic pieces
- Contrasts may be made with composers of symphonies in the Classical tradition (Brahms, Bruckner, Mahler, etc.) or with any Germanic music in which organic development is a significant feature.

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Or Topic B2 Vocal Music: Questions 12–18

Questions 12–18 are based on the skeleton score of part of *Absence*, from Berlioz's song cycle *Les nuits d'été*, composed in 1840 and orchestrated in 1843. The recording begins on Track 10 of the CD and Tracks 11, 12, 13, 14 and 15 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.

- 12 (a) Which of the following accurately identifies the chord in bar 3? Answer by placing a tick (✓) in one box:** [1]

Diminished 7th	☐	Augmented 6th	☐
Dominant 7th, 3rd inversion	☒	Dominant 7th, 1st inversion	☐

- (b) Which of the following identifies the chord on the first beat of bar 4? Answer by placing a tick (✓) in one box:** [1]

Tonic 1st inversion	☐	Tonic 2nd inversion	☐
Chord VI	☐	Tonic root position	☒

- 13 In the passage from bar 9 to bar 15, give the bar and beat(s) where each of the following occurs (Track 11 on the CD starts at the upbeat to bar 9):**

- | | | |
|---|-------------------------|------------|
| (a) The woodwind enter: | <i>Bar 12 Beat 1</i> | [2] |
| (b) A rising chromatic appoggiatura: | <i>Bar 11 Beat 1</i> | [2] |
| (c) A falling accented passing note: | <i>Bar 13 Beat 1</i> | [2] |
| (d) A feminine ending: | <i>Bar 15 Beats 1–2</i> | [2] |

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- 14 (a) In the passage from bar 16 to bar 22 the singer does not always sing the rhythms as written. Indicate one example in the score, showing what you actually hear. (Track 12 on the CD starts at the beginning of bar 16).** [2]

Bar 18²: Quaver somewhat lengthened (also accept crotchet or dotted quaver)

Bar 20¹: Pause on 1st beat

Bar 20³: Sung as even quavers, not dotted

One mark for a correct observation; one mark for accurate correction.

- (b) In the passage from bar 23 to bar 30 there is one error of pitch in the printed voice part. Indicate this in the score, showing what you actually hear (Track 13 on the CD starts at the beginning of bar 23).** [2]

Bar 24: last note should be A sharp, not B

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

- 15 How does the music in bars 16–26² express the meaning of the words? [Between our hearts, what a distance; so much space between our kisses. O bitter fate! O harsh absence! O what great desires unfulfilled!] (Track 12 on the CD starts at the beginning of bar 16).**

- Remoteness of initial D natural after F sharp major cadence
- pp dynamic
- Sparse texture in bb 16–20
- Chromaticism
- Repeated quavers in strings from b20 indicate increasing agitation
- Accent on 4th quaver of b22
- Crescendo to climax at b23
- Woodwind join, bb 23–25, at the climax
- Diminuendo to end of section
- Section ends with unresolved V⁷ in D sharp minor, painting the word ‘unfulfilled’

One mark for each valid observation up to a total of 4 marks.

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- 16 **In the score, write the vocal melody in bars 31–34². (Track 14 on the CD starts after the pause in bar 26).** [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

- 17 **Compare bars 42–52² with bars 16–26², noting any similarities or differences. (Track 15 on the CD starts at the beginning of bar 42 and Track 12 starts at the beginning of bar 16).** [5]

- Essentially the same music
- But at a higher pitch
- Rising chromatic bass rather than falling
- Accelerando
- Clarinet (almost) in 3rds with voice
- Similar crescendo to climax, then diminuendo
- Woodwind similarly enter at the climax
- Rit just before climax
- Repeated quavers not in strings but woodwind
- Various differences of harmony (credit any details)

One mark for each valid observation up to a total of 5 marks.

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18 Consider the style of this extract in comparison with any other nineteenth-century song cycle(s). [8]

Marks should be awarded using the following scheme:

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Answers draw a number of comparisons between the extract and the chosen piece(s); 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(s). 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(s) 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:

- Les nuits d'été is one of the first (the very first?) French song cycles
- It is often claimed as the first orchestral song cycle and the precursor of, e.g., the orchestral song cycles of Mahler
- The orchestra in the extract is modest in size
- The music is in a relatively distant key (F sharp major)
- It is fairly chromatic in places but does not modulate extensively
- The song in the extract explores the theme of lost love
- The subject-matter has certain parallels with Beethoven's An die ferne Geliebte
- The most apt comparisons and contrasts are with German song cycles (Schubert, Schumann, Mahler, etc.), later French song cycles (e.g. Fauré) or other song cycles with orchestra (e.g. Mahler)