



Cambridge International Examinations
Cambridge Pre-U Certificate

CANDIDATE
NAME

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CENTRE
NUMBER

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MUSIC (PRINCIPAL)

9800/11

Paper 11 Listening

For Examination from 2016

SPECIMEN PAPER

1 hour 30 minutes

Candidates answer on the Question Paper and Insert.

Additional Materials: Individual CD listening facilities with headphones
 Insert

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name in the spaces at the top of this page.

Write in dark blue or black pen.

You may use a HB pencil for any music or rough working.

Do not use staples, paper clips, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Answer Section A and **either** Topic B1 **or** B2.

You must write your answers in this Question Paper OR in the score in the Insert.

At the end of the examination, hand in the Insert together with this question paper.

The number of marks is given in this brackets [] at the end of each question or part question.

Contents

Extract 1 (Section A Tracks 2 and 3 on your CD) page 2

Extract 2 (Section B1 Tracks 4–7 on your CD) page 5

OR

Extract 3 (Section B2 Tracks 8–11 on your CD) page 9

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

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

This document consists of **10** printed pages and **2** blank pages and **1** Insert.



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.

[illegible]

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) A diminished 7th chord (**A**)
- (b) A pause (fermata) on the barline (**B**)
- (c) A change from the tonic minor chord to the tonic major (**C**)
- (d) 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.

.....

.....

.....

.....

..... [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.)

.....

.....

..... [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.

.....

 [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?

.....

 [2]

- 9 Consider any similarities or differences between this extract and equivalent movements in any other nineteenth-century symphonies.

[8]

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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 [1]

The section beginning at bar 65 is [1]

- 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:

(a) The first appearance of an augmented 6th chord which lasts for almost six bars (**A**)

(b) A dominant 7th chord in first inversion (**B**)

(c) The start of a *tremolando* figuration in the upper strings (**C**)

(d) 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.)

.....

[3]

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

.....

[3]

18 Consider any similarities or differences between this extract and any other nineteenth-century opera.

[8]

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Extract 2 © Music Publishers Association.

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