

CANDIDATE
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MUSIC (PRINCIPAL)

9800/11

Paper 11 Listening, Analysis and Historical Study

May/June 2019

Candidates answer on the Question Paper and Insert.

1 hour 30 minutes

Additional Materials: Individual listening facilities with headphones
CD

READ THESE INSTRUCTIONS FIRST

Write your centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
You may use an 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 answer booklet OR in the score in the Insert.
At the end of the examination, hand in the Insert together with the Question Paper.

Contents

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

Extract 2 (Section B1 Tracks 4–8 on your CD) page 6

OR

Extract 3 (Section B2 Tracks 9–14 on your CD) page 9

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 consists of **11** printed pages, **1** blank page and **1** Insert.

Section A: The Symphony in the Classical Period (24 marks)

Your CD contains two different performances of the opening of the first movement from Haydn's Symphony No. 41 in C major, Hob. I:41. 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. The repeat is not played in the recording.

- 1** Compare the approach taken to the performances in Performance 1 and Performance 2. Your answer should refer to matters such 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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Section B: Orchestral Music or Opera in the Nineteenth Century (36 marks)

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

Topic B1 Orchestral Music: Questions 2–9

Questions 2–9 are based on the skeleton score of the opening of Beethoven’s Overture *Egmont*, Op. 84, composed in 1810. Track 4 on your CD is the start of the complete recording; Tracks 5–8 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 Comment on the dynamics in bars 1–15¹.

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..... [3]

3 Describe the texture of the music in bars 5²–7².

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

4 Suggest any **three** ways in which the music in bars 12–15¹ differs from bars 5²–8.

- (i)** [1]
- (ii)** [1]
- (iii)** [1]

5 (a) Describe the harmony and tonality of the passage from bar 15 to bar 24 in as much detail as you can. (**Track 5** starts at the beginning of bar 15.)

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..... [4]

(b) Describe the orchestration of the same passage (from bar 15 to bar 24).

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..... [4]

6 In the score, write the 1st violin part from bar 34 to bar 38¹. (**Track 6** starts at the beginning of bar 25.) [5]

7 In the passage from bar 42 to bar 58 there are two errors of pitch or rhythm. Indicate them in the score, showing what is actually played. (**Track 7** starts at the beginning of bar 42.) [4]

8 How does the passage from the end of bar 58 to bar 73 make use of material heard earlier in the extract? (**Track 8** starts at the beginning of bar 58.)

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..... [3]

- 9 Consider the style of this extract in comparison with any other nineteenth-century orchestral music.

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Topic B2 Opera: Questions 10–17

Questions 10–17 are based on the skeleton score of music from Act I of Offenbach’s *Orphée aux Enfers* (Orpheus in the Underworld), an *opéra bouffe* first performed in 1858. Track 9 on your CD is the start of the complete recording; Tracks 10–14 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.

Orpheus and his wife, Euridice, intensely dislike each other. Orpheus is therefore delighted when Euridice is carried off to the Underworld by Pluto (who disguised himself as a shepherd so that he could seduce her). Orpheus is about to run off into the arms of the nymph he loves, when he hears threatening cries from the chorus. He is being pursued by Public Opinion, the only character he ever listens to, who now commands him (against his will) to go and rescue Euridice.

10 Describe any **three** aspects of the way the singer performs Orpheus’s music in the opening recitative (bars 1–5) that are **not** written into the score.

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..... [3]

11 In the passage from bar 5 to bar 14¹, describe any **three** features of the orchestration.

- (i) [1]
- (ii) [1]
- (iii) [1]

12 Describe in detail the harmony of the passage from bar 24² to bar 34¹, noting any passing modulations or chromaticisms. (**Track 10** starts at the bass clef chorus entry in bar 24.)

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..... [4]

13 In the score, write the chorus soprano part in bars 47 to 50¹. (**Track 11** starts at the beginning of bar 39.) [5]

14 (a) Provide suitable dynamic markings **in the score** in bars 57–61 to reflect the way the music is performed on this recording. (**Track 12** starts at the beginning of bar 55.) [3]

(b) Comment on any **three** features of the harmony and tonality in bars 61–67¹. (**Track 13** starts at the beginning of bar 61.)

.....

 [3]

(c) What is the role of the Chorus in bars 65–72?
 [1]

15 In the passage from bar 73³ to the end of the extract, give the bar number where an example of each of the following occurs (**Track 14** starts at the 3rd beat of bar 73):

(a) An ascending run played by the piccolo
 Bar [1]

(b) A 1st inversion dominant chord of the relative minor
 Bar [1]

16 In the passage from bar 81 to bar 87 there are two errors of pitch or rhythm in the solo voice part. Indicate them in the score, showing what is actually sung. [4]

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