



MUSIC (PRINCIPAL)

9800/11

Paper 1 Listening, Analysis and Historical Study Sections A and B

May/June 2018

MARK SCHEME

Maximum Mark: 60

Published

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 International will not enter into discussions about these mark schemes.

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This document consists of **11** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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 |

Points for discussion might include, but are not limited to, the following:

- Both performances start at virtually the same tempo, although Performance 1 sounds more urgent than Performance 2, due to the crisper articulation
- Performance 1 is at a lower pitch, suggesting that it is played on period instruments (or copies)
- Performance 1 has a strong accent on the second half of bars 5–8 which is not found in Performance 2
- The oboe solo in bars 17–24 is played expressively and with vibrato in both performances, but in Performance 1 there is a sense of it being played as two four-bar phrases. (The *fp* marking is ignored in both performances at the start of this passage).
- The passage from 25–27 has a *rallentando* in both performances (not marked in the score)
- The horns in bar 31 are very forceful in Performance 1 (and in other passages too)
- The two-bar phrases in the violins which start in bar 37 are played with crescendo and diminuendo in Performance 1
- The appoggiaturas in the second subject from bar 59 onwards are played short in Performance 1, but as equal quavers in Performance 2
- In Performance 2, this passage (bar 59 onwards) is played slightly slower than the opening, and perhaps feels slightly ponderous compared to Performance 1
- The bass line in bar 63 plays some notes slurred and others detached in Performance 1, but all notes are detached in Performance 2 (the score does not indicate either approach)
- Overall, Performance 1 adds considerably more variety in timbre, dynamics and articulation than Performance 2, which maintains a very homogeneous sound
- Performance 1 has a pause on the rest in bar 12

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 2–12**

Questions 2–12 are based on the skeleton score of the complete exposition from the first movement of Symphony No. 3 (*Sinfonie singulière*), composed in 1845 by the Swedish composer Franz Berwald (1796–1868). 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.

| Question | Answer | Marks | | | | | | | | | | | | |
|--|---|-------------------------|---|------------------------------------|---|------------------------------------|---|------------------------------|---|--|---|-------------------------------|---|---|
| 2 | <p>The initial entries of the main theme are played by the strings. In bars 7, 9 and 11 there are further entries of this theme. Name the instruments that play these entries.</p> <p>In bar 7 the entry is played by the <i>Clarinet(s)</i> [1]</p> <p>In bar 9 the entry is played by the <i>Oboe(s)</i> [1]</p> <p>In bar 11 the entry is played by the <i>Flute(s)</i> [1]</p> | 3 | | | | | | | | | | | | |
| 3 | <p><u>In the score</u>, write the missing 1st violin part in bars 19–23.</p>  <p><i>Award marks as follows:</i></p> <table data-bbox="277 1473 877 1675"> <tr> <td><i>Entirely correct</i></td> <td>5</td> </tr> <tr> <td><i>No more than 3 minor errors</i></td> <td>4</td> </tr> <tr> <td><i>No more than 5 minor errors</i></td> <td>3</td> </tr> <tr> <td><i>No more than 7 errors</i></td> <td>2</td> </tr> <tr> <td><i>Approximate melodic shape given</i></td> <td>1</td> </tr> <tr> <td><i>No attempt at a melody</i></td> <td>0</td> </tr> </table> | <i>Entirely correct</i> | 5 | <i>No more than 3 minor errors</i> | 4 | <i>No more than 5 minor errors</i> | 3 | <i>No more than 7 errors</i> | 2 | <i>Approximate melodic shape given</i> | 1 | <i>No attempt at a melody</i> | 0 | 5 |
| <i>Entirely correct</i> | 5 | | | | | | | | | | | | | |
| <i>No more than 3 minor errors</i> | 4 | | | | | | | | | | | | | |
| <i>No more than 5 minor errors</i> | 3 | | | | | | | | | | | | | |
| <i>No more than 7 errors</i> | 2 | | | | | | | | | | | | | |
| <i>Approximate melodic shape given</i> | 1 | | | | | | | | | | | | | |
| <i>No attempt at a melody</i> | 0 | | | | | | | | | | | | | |
| 4 | <p>Describe <u>any two</u> features of the 2nd violin and viola parts in bars 25–29.</p> <p><i>Award one mark each for any two of the following points:</i></p> <ul data-bbox="277 1809 845 2020" style="list-style-type: none"> • <i>They play quavers</i> • <i>starting on the off-beat</i> • <i>initially in groups of 4</i> • <i>then in groups of 2</i> • <i>rising sequentially</i> • <i>creating a sense of increasing urgency</i> | 2 | | | | | | | | | | | | |

| Question | Answer | Marks |
|----------|--|------------------------|
| 5 | <p>Compare bars 49–56 with bars 17–24, noting any similarities or differences.</p> <p><i>Award one mark each for any three of the following points:</i></p> <ul style="list-style-type: none"> • <i>The string parts are the same throughout (accept any alternative way of saying the same thing, e.g. it is a repeat of the same music)</i> • <i>Only strings play in the first passage</i> • <i>There is an added flute trill in the first 2 bars</i> • <i>There is an added bassoon doubling in bar 53</i> • <i>There is an added oboe doubling in bar 54 (though this is very hard to hear on the recording)</i> • <i>There is an added part for flute in bars 55³–56³</i> | 3 |
| 6 | <p>Describe <u>any two</u> ways in which the music in bars 73–88 is derived from themes or motifs heard earlier in the extract.</p> <p><i>Award one mark each for any of the following points:</i></p> <ul style="list-style-type: none"> • <i>This passage refers extensively to the first main theme (from b1)</i> • <i>This theme moves downwards by step (whereas initially it moved upwards)</i> • <i>It is heard in alternation with a rising triplet figure derived from bb 65–70</i> • <i>The rests in this second figure are replaced by repeated notes</i> | 2 |
| 7 | <p>Give a technical term to describe what is played by the trumpets and horns in bars 73–80.</p> <p><i>(Inverted) Pedal (accept Ostinato)</i></p> | 1 [1] |
| 8 | <p>The extract consists of the complete exposition of a movement in Sonata Form. Give bar numbers to indicate the start of the Transition (Bridge Passage) and Second Subject, and provide <u>one</u> reason to support each answer.</p> <p>The Transition (Bridge Passage) begins at bar 65 <i>(accept 73 / 89)</i></p> <p>My reason in support of this answer is:</p> <p><i>Accept any valid justification, such as:</i></p> <p><i>69: The music begins to modulate / introduces contrasting material / not yet in the dominant</i></p> <p><i>73: Change in texture / not yet in the dominant</i></p> <p><i>89: Secondary dominant introduced (accept ref. to D⁷)</i></p> <p>The Second Subject begins at bar 101 <i>(accept 100)</i></p> <p>My reason in support of this answer is:</p> <ul style="list-style-type: none"> • <i>This marks the beginning of new thematic material</i> • <i>that is clearly in the dominant key.</i> <p><i>(Accept ref. to new thematic material if this would be a valid point for an incorrectly stated bar number, e.g. 65)</i></p> | 4 [1] [1] [1] |

| Question | Answer | Marks |
|----------|---|-------|
| 9 | <p>In the passage from bar 106 to bar 110 there are two errors of pitch or rhythm in the upper part. Indicate them in the score, showing what is actually played.</p> <p><i>Bar 107 last uppermost note should be E flat</i> <i>Bar 110 2nd melody note should be a quaver</i></p> <p><i>Award one mark each for locating the error and one further mark each for an accurate correction</i></p> | 4 |
| 10(a) | <p>What thematic material makes up the accompaniment to the melody in bars 111–122?</p> <p><i>Material derived from the Transition (ie the rising triplets)</i> [1]</p> | 1 |
| 10(b) | <p>Give an appropriate Italian term to indicate what happens in the passage from bar 123 to bar 126.</p> <p><i>Stringendo / Accelerando (or an abbreviation of either term)</i> [1]</p> | 1 |
| 11 | <p>The music in bars 133–141 forms a climax. Describe <u>any two</u> features of the music that help to create this climax.</p> <p><i>Award one mark each for any two of the following points:</i></p> <ul style="list-style-type: none"> <i>• Scored for the Tutti</i> <i>• Introduced by fanfare-like repeated Gs in brass</i> <i>• Which is then held to form a pedal</i> <i>• Chromatic, rising melodic contour, in contrary motion with the bass</i> <i>• Culminating on 6/4 chord in the dominant</i> <i>• Made more emphatic by a return of the repeated Gs at the end of the phrase</i> <i>• Passage repeated after brief, quiet link in b137</i> | 2 |

| Question | Answer | Marks | | | | | | | | | | | | |
|---|--|-------------|-------|--|-----|---|-----|--|-----|---|-----|--|---|--|
| 12 | <p>Consider the style of this extract in comparison with any other nineteenth-century orchestral music.</p> <p><i>Marks should be awarded using the following scheme:</i></p> <table border="1" data-bbox="284 416 1347 1155"> <thead> <tr> <th data-bbox="284 416 1197 465">DESCRIPTORS</th> <th data-bbox="1197 416 1347 465">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 465 1197 651">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.</td> <td data-bbox="1197 465 1347 651">7–8</td> </tr> <tr> <td data-bbox="284 651 1197 837">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.</td> <td data-bbox="1197 651 1347 837">5–6</td> </tr> <tr> <td data-bbox="284 837 1197 983">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.</td> <td data-bbox="1197 837 1347 983">3–4</td> </tr> <tr> <td data-bbox="284 983 1197 1106">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.</td> <td data-bbox="1197 983 1347 1106">1–2</td> </tr> <tr> <td data-bbox="284 1106 1197 1155">No creditable stylistic points or comparisons made</td> <td data-bbox="1197 1106 1347 1155">0</td> </tr> </tbody> </table> <p><i>Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:</i></p> <ul data-bbox="284 1294 1347 1872" style="list-style-type: none"> • <i>The form of the movement is fairly conventional (apart, perhaps, from the way the 1st Subject also functions as an Introduction)</i> • <i>The harmonic style, especially at the beginning, is unconventional: the use of chord III⁷c in bb 6–7 (the 7th unresolved) and chord IV⁷b in b7 (the 7th resolved in b8) are particularly unusual</i> • <i>Berwald sometimes changes chord or key abruptly, without modulation: the return of C major after an E major chord in b33, for example, or the change from G major to C major in b149.</i> • <i>The use of pedal points is sometimes striking: the inverted C pedal against B flat major harmony in bb 75–76, for example, or the inverted G pedal against F major in bb 83–84, or the D pedal that underpins most of the 2nd Subject melody in bb 111–118.</i> • <i>These features are sometimes thought to give Berwald's style a distinctively Scandinavian character, in contrast to the music of contemporary German composers (e.g. Mendelssohn, Schumann)</i> • <i>Comparisons and contrasts may therefore be made with more mainstream symphonic composers, as well as with composers of programmatic music.</i> | 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 | |
| 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 | | | | | | | | | | | | | |


Topic B2 Opera: Questions 13–21

Questions 13–21 are based on the skeleton score of the Prelude and beginning of the first scene of Act 3 of Wagner's *Siegfried* (the third part of *The Ring of the Nibelung*), composed in 1869. 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 German text is provided at the bottom of each page of the score.

Wotan, ruler of the gods, is trying to regain control of the magic ring. He has disguised himself as The Wanderer so that he can watch what is happening without being recognised. As events develop, he uses his power to summon Erda, the wise, ancient goddess of the earth, to foretell what will happen. As he approaches the cave where she is sleeping, it is night and a storm is raging.

| Question | Answer | Marks |
|----------|--|----------|
| 13 | <p>Describe <u>any three</u> features of the orchestration in bars 1–14.</p> <p><i>Award one mark each for any of the following points up to a total of 3:</i></p> <ul style="list-style-type: none"> • <i>Dotted rhythm pattern on upper staff of skeleton score played by upper strings</i> • <i>Melody in bass instruments / lower strings</i> • <i>Trombone (accept brass) sustained chords</i> • <i>With crescendo to end of every 2nd bar</i> • <i>Woodwind not evident</i> | 3 |
| 14 | <p>Describe in as much detail as you can the music in bars 15–22.</p> <p><i>Award one mark each for any of the following points up to a total of 4:</i></p> <ul style="list-style-type: none"> • <i>Agitated dotted rhythm pattern continues in strings</i> • <i>Rising chromatic figure in horns</i> • <i>Bass figure at b15 is imitated at b17 starting on E, b19 starting on F, b21 starting on A and b22 starting on B flat (accept Ascending sequence)</i> • <i>Accept a description of this descending bass figure</i> • <i>The rising entries are in contrary motion to the mainly downward melodic outline</i> • <i>The harmony is chromatic</i> • <i>The melody lines are played mainly by brass instruments</i> • <i>The whole passage is effectively a crescendo</i> | 4 |
| 15(a) | <p>In bars 27–29 the music is temporarily in C major. Explain the harmonic progression used in these bars.</p> <ul style="list-style-type: none"> • <i>Neapolitan 6th (D flat major 1st inversion),</i> • <i>followed by V⁷ – I_b</i> <p><i>3: a full and correct explanation of the progression</i> <i>2: all chords correctly identified, but the progression not explained</i> <i>1: an incomplete identification / explanation</i></p> | 3 |

| Question | Answer | Marks |
|----------|--|---------------------|
| 15(b) | <p>Identify <u>one</u> other place where a similar progression is used.</p> <p><i>From bar 33 to bar 35 OR from bar 37 to bar 39</i></p> | 1 [1] |
| 16(a) | <p>Give bar numbers to indicate where the climax of the Prelude occurs.</p> <p><i>Bars 51–55 (Accept any part of the range 51– 61)</i></p> | 1 [1] |
| 16(b) | <p>What techniques does Wagner use to release the tension after this climax?</p> <p><i>Award one mark each for any of the following points up to a total of 3:</i></p> <ul style="list-style-type: none"> • <i>Descending melodic outline</i> • <i>In contrary motion with the bass</i> • <i>Diminuendo</i> • <i>Gradual lightening of the orchestration / thinning of texture</i> • <i>Most brass silent from about b60</i> • <i>Augmentation of rhythm</i> • <i>Into minims, then semibreves</i> | 3 |
| 17 | <p>Suggest <u>any two</u> features of the music in the Prelude that suggest a storm.</p> <p><i>Award one mark each for any of the following points up to a total of 2:</i></p> <ul style="list-style-type: none"> • <i>Agitated string figuration</i> • <i>Brass ‘snarls’</i> • <i>Prominent timpani interjections</i> • <i>Minor key</i> • <i>Use of diminished 7ths and other chromatic chords at significant points</i> | 2 |
| 18 | <p>How does the music from bar 74 to bar 89 depict the power of the Wanderer?</p> <p><i>Award one mark each for any of the following points up to a total of 2:</i></p> <ul style="list-style-type: none"> • <i>F dynamic</i> • <i>High baritone voice</i> • <i>of considerable strength / declamatory style</i> • <i>Rich orchestration</i> • <i>with prominent brass</i> • <i>Frequent rising intervals, especially on the word Herauf</i> | 2 |

| Question | Answer | Marks | | | | | | | | | | | | |
|--|--|-------------------------|---|------------------------------------|---|------------------------------------|---|------------------------------|---|--|---|-------------------------------|---|---|
| 19 | <p>In the score, write the missing voice part in bars 91–97².</p>  <p><i>Award marks as follows:</i></p> <table data-bbox="279 750 821 952"> <tr> <td><i>Entirely correct</i></td> <td>5</td> </tr> <tr> <td><i>No more than 3 minor errors</i></td> <td>4</td> </tr> <tr> <td><i>No more than 5 minor errors</i></td> <td>3</td> </tr> <tr> <td><i>No more than 7 errors</i></td> <td>2</td> </tr> <tr> <td><i>Approximate melodic shape given</i></td> <td>1</td> </tr> <tr> <td><i>No attempt at a melody</i></td> <td>0</td> </tr> </table> <p><i>Some flexibility will be necessary over the rhythm in bar 91 (accept 2 minims, or minim followed by crotchet – the singer takes a clear breath at this point). Flexibility may also be necessary over the crotchet triplets in bars 92, 94 and 96.</i></p> | <i>Entirely correct</i> | 5 | <i>No more than 3 minor errors</i> | 4 | <i>No more than 5 minor errors</i> | 3 | <i>No more than 7 errors</i> | 2 | <i>Approximate melodic shape given</i> | 1 | <i>No attempt at a melody</i> | 0 | 5 |
| <i>Entirely correct</i> | 5 | | | | | | | | | | | | | |
| <i>No more than 3 minor errors</i> | 4 | | | | | | | | | | | | | |
| <i>No more than 5 minor errors</i> | 3 | | | | | | | | | | | | | |
| <i>No more than 7 errors</i> | 2 | | | | | | | | | | | | | |
| <i>Approximate melodic shape given</i> | 1 | | | | | | | | | | | | | |
| <i>No attempt at a melody</i> | 0 | | | | | | | | | | | | | |
| 20 | <p>In the passage from bar 106 to bar 113 there are two errors of pitch or rhythm in the voice part. Identify them <u>in the score</u>, and show what is actually sung.</p> <p><i>Bar 108: the 1st minim should be high E flat</i> <i>Bar 111: the crotchet rest should be at the end of the bar, not at the beginning.</i></p> | 4 | | | | | | | | | | | | |

| Question | Answer | Marks | | | | | | | | | | | | |
|---|---|-------------|-------|--|-----|---|-----|--|-----|---|-----|--|---|---|
| 21 | <p>Consider the style of this extract in comparison with any other nineteenth-century opera.</p> <p><i>Marks should be awarded using the following scheme:</i></p> <table border="1" data-bbox="284 416 1347 1155"> <thead> <tr> <th data-bbox="284 416 1197 465">DESCRIPTORS</th> <th data-bbox="1197 416 1347 465">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 465 1197 651">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.</td> <td data-bbox="1197 465 1347 651">7–8</td> </tr> <tr> <td data-bbox="284 651 1197 837">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.</td> <td data-bbox="1197 651 1347 837">5–6</td> </tr> <tr> <td data-bbox="284 837 1197 983">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.</td> <td data-bbox="1197 837 1347 983">3–4</td> </tr> <tr> <td data-bbox="284 983 1197 1106">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.</td> <td data-bbox="1197 983 1347 1106">1–2</td> </tr> <tr> <td data-bbox="284 1106 1197 1155">No creditable stylistic points or comparisons made</td> <td data-bbox="1197 1106 1347 1155">0</td> </tr> </tbody> </table> <p><i>Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:</i></p> <ul data-bbox="284 1294 1366 1877" style="list-style-type: none"> • <i>The music is continuous, with the Prelude leading into the start of Scene 1 without a break</i> • <i>The singer's lines are not lyrical, nor particularly tuneful: the declamatory style of the vocal writing is characteristic of Wagner</i> • <i>The harmony is highly chromatic and 'advanced' for the period, with frequent enharmonic progressions, although the tonal centre of G minor remains clear</i> • <i>The richness of the orchestral music, in terms of thematic content as well as orchestration, is also characteristic of Wagner (especially in music written later than Act II of Siegfried)</i> • <i>The themes which recur in the course of the extract are examples of Wagner's Grundthemen (Leitmotiven); candidates are not expected to know what they signify, but most should understand the principle</i> • <i>Comparisons may be made with earlier German operas or Singspiele, or with operas by composers of other nationalities who were influential in the development of Wagner's style (e.g. Meyerbeer)</i> • <i>Contrasts may be drawn with contemporary Italian operas (especially those of Verdi) which still retained many of the characteristics of 'number' opera.</i> | 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 | 8 |
| DESCRIPTORS | MARKS | | | | | | | | | | | | | |
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