



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

MUSIC

9800/12

Paper 12 Listening, Analysis and Historical Study

May/June 2013

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

In Section C, candidates may use an unmarked copy of the score; in the case of *Kind of Blue*, they may use both a recording and an unmarked copy of the score.

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READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

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 a soft pencil for any diagrams, graphs, music or rough working.

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

Answer **one** question [both (a) and (b)] on **one** topic in Section C; answer **one** question in Section D.

At the end of the examination, fasten all your work securely together.

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

For Examiner's Use	
Qu	Mark
Total	

This document consists of 4 printed pages.



Section C (36 marks)

Choose **one** of the following Topics and answer Question (a) and **either** Question (b)(i) or Question (b)(ii).

You may use an **unmarked** copy of the score of any of the Prescribed Works in this Section. In the case of Topic C4 you may also use a recording.

Topic C1: English Church Music of the Late Renaissance (c.1530 – c.1610)
Prescribed Work: Byrd – *Mass for Four Voices*

(a) How does Byrd achieve variety of texture in the *Gloria* of the *Mass for Four Voices*? Illustrate your answer with detailed references to the score. [18]

(b) **either**

(i) Archbishop Thomas Cranmer wrote to King Henry VIII that he thought English church music should ‘...not be full of notes, but, as near as may be, for every syllable a note.’ To what extent did composers setting English texts for the reformed rite observe this principle? Illustrate your answer with reference to music by **at least two** composers. [18]

or

(ii) During this period, what opportunities were there for composers of church music with Latin texts? Refer in your answer to music by **at least two** composers. [18]

Topic C2: The Origins of Opera (c.1580 – c.1612)
Prescribed Work: Monteverdi – *L’Orfeo*

(a) How significant is the Chorus in *L’Orfeo*? In your answer you should consider its role in the drama, the style of its music and its impact on the structure of the opera. [18]

(b) **either**

(i) How significant was word painting in the Italian madrigals of this period? Illustrate your answer with references to madrigals by **at least two** composers. [18]

or

(ii) In what ways do the motets of Venetian composers reflect a preoccupation with the clarity of the text? Refer in your answer to music by **any two** composers. [18]

Topic C3: Modernism in France (1894 – 1925)
Prescribed Work: Ravel – *Daphnis et Chloé*

(a) How does Ravel make use of related motifs in the opening of Part I of the ballet (from the beginning to fig. 17)? Illustrate your answer with reference to **any two** motifs. [18]

(b) **either**

(i) What circumstances surrounded the origins, aesthetic outlook and music of the group of composers known as *Les Six*? Illustrate your answer with references to the music of **at least two** of these composers, which may include collaborative works as well as pieces by the individual composers. [18]

or

(ii) To what extent was Debussy influenced by the work of writers and/or painters? Illustrate your answer with reference to a range of music by Debussy. [18]

Topic C4: Jazz (1920 – 1960)
Prescribed Work: Miles Davis – *Kind of Blue*

(a) Discuss the approach to melody in *Kind of Blue*. Make specific reference to both the Album and the transcriptions. [18]

(b) **either**

(i) How did the experiences of African Americans influence the history of Jazz between 1920 and 1960? In your answer you should discuss specific styles, bands and/or performers. [18]

or

(ii) Discuss the contribution of **any three** key figures **other than Miles Davis** to the development of Jazz between 1920 and 1960. [18]

Topic C5: Art Song and Popular Song in Britain and America (1939 – 1970)
Prescribed Works – Britten: *Serenade for Tenor, Horn and Strings, Op. 31*
Nocturne, Op. 60

(a) To what extent does the structure and content of the poems determine the musical forms used by Britten for the songs in the *Serenade* and the *Nocturne*? Illustrate your answer with examples taken from **both** works. [18]

(b) **either**

(i) What similarities or differences are there between British and American Art Songs composed during this period? Refer in your answer to songs by composers of **both** nationalities. [18]

or

(ii) In what ways did World War II influence the development of Popular Song during this period? [18]

Section D (24 marks)

Answer **one** of the following Questions.

The clarity of your arguments and the quality of the language you use will be taken into account in this Section.

- D1** How should a solo performer approach the issue of ornamentation in a baroque concerto? Refer in your answer to **any two** concertos. [24]
- D2** How significant was Programme Music in the nineteenth century? Illustrate your answer with reference to the music of **any two** composers. [24]
- D3** To what extent was nineteenth-century opera concerned with the question of making the drama true to life? Refer in your answer to **any two** operas. [24]
- D4** Is there any difference between sound and music? [24]
- D5** Why might some people think that recordings are no substitute for live performance? [24]

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Topic C1 (b) (i) © Peter Le Huray; *Music and the Reformation in England*; Herbert Jenkins; 1967.

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