



Cambridge Assessment International Education
Cambridge Pre-U Certificate

MUSIC (PRINCIPAL)

9800/12

Paper 12 Listening, Analysis and Historical Study

May/June 2019

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 *Rhapsody in Blue*, they may use both a recording and an unmarked copy of the score.

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 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 **one** question [both (a) and **either** (b)(i) **or** (b)(ii)] 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.

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 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.

Topic C1: The Madrigal in Italy and England (c.1530–c.1638)

Prescribed Work: Monteverdi – *Madrigali guerrieri et amorosi* (8th Book of Madrigals)

(a) Discuss Monteverdi's use of instruments in the *Combattimento di Tancredi e Clorinda*. Illustrate your answer with detailed references to the score. [18]

(b) **either**

(i) How did Italian madrigals influence English composers of this period? Illustrate your answer with reference to **at least one** composer of each nationality. [18]

or

(ii) What were the controversies surrounding secular vocal music in the late sixteenth and early seventeenth centuries? Illustrate your answer with reference to the music of **at least two** composers. [18]

Topic C2: Choral Music in the Baroque Period (c.1660–c.1759)

Prescribed Work: Bach – *St John Passion*, BWV245

(a) The *St. John Passion* has been described as being 'as close to an opera as Bach ever wrote.' To what extent does Bach's music dramatise the Passion story? Illustrate your answer with detailed references to the score. [18]

(b) **either**

(i) Describe the development of the English anthem between the Restoration (1660) and the death of Purcell (1695). Refer in your answer to the work of **at least two** composers. [18]

or

(ii) Discuss the contribution of **any two** composers to the baroque oratorio. [18]

Topic C3: Nationalism in the Twentieth Century (c.1914–c.1965)**Prescribed Work: Copland – *Appalachian Spring* Suite for full orchestra**

(a) How does Copland create a sense of thematic unity in *Appalachian Spring*? Illustrate your answer with detailed references to the score. [18]

(b) **either**

(i) Discuss the role of the Soviet state authorities in shaping Russian musical culture. In your answer you should discuss the work of **at least two** composers. [18]

or

(ii) Choose any **British or Hungarian** composer from this period whose music expressed their national identity. Describe in detail the ways in which your chosen composer's music may be considered nationalist. [18]

Topic C4: George Gershwin and the Great American Songbook (c.1918–c.1965)**Prescribed Work: Gershwin – *Rhapsody in Blue***

(a) In a 1955 article, the composer Leonard Bernstein described *Rhapsody in Blue* as 'not a composition at all' but 'a string of separate paragraphs stuck together.' How would you defend *Rhapsody in Blue* against this criticism? Illustrate your answer with detailed references to the score. [18]

(b) **either**

(i) Describe the impact of Hollywood film on American popular song during the period. Refer in your answer to the work of **at least two** composers. [18]

or

(ii) Compare and contrast the musical characteristics of **any three** songs from this repertoire, focusing your answer on melody, harmony and structure. [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** Discuss the significance of the Mannheim court composers to the early development of the classical symphony. [24]
- D2** Nineteenth-century composers of orchestral music were often conscious of a debt to Beethoven. In what way is this evident in the music of **any two** composers? [24]
- D3** To what extent did opera in the nineteenth century become a vehicle for political and/or philosophical ideas? Illustrate your answer with reference to music by **at least two** composers. [24]
- D4** How important is tradition to musical performance? Refer in your answer to any performances of any music that you have heard. [24]
- D5** 'A society which has become accustomed to expressing itself in 280 characters no longer has the time for pieces of music which last over an hour.' Do you agree with this view? Illustrate your answer with any musical examples you consider relevant. [24]

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