



Cambridge International Examinations
Cambridge Pre-U Certificate

MUSIC

9800/12

Paper 12 Listening, Analysis and Historical Study

May/June 2014

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

Do not use staples, paper clips, highlighters, 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.

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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) Describe in detail the polyphonic organisation of the Agnus Dei from the Mass for Four Voices. [18]

(b) **either**

(i) What new genres of English church music came into existence as a result of the Reformation? Refer in your answer to works by **at least two** composers. [18]

or

(ii) Describe the contribution to English church music in this period of any **one** composer **other than Byrd**. Illustrate your answer with references to specific works by your chosen composer. [18]

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

(a) *L'Orfeo* is sometimes described as the first modern opera. What aspects of the music might be regarded as 'modern' for its time? Refer in your answer to music from **at least two** different Acts. [18]

(b) **either**

(i) Why did so many composers and theorists in the late sixteenth and early seventeenth centuries think that there was a problem with polyphonic settings of words? Refer in your answer to any relevant music. [18]

or

(ii) What evidence is there in the music of this period of a change from modality to something approaching an early form of tonality? Illustrate your answer with reference to music by **at least two** composers. [18]

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

(a) What techniques does Ravel use to achieve the descriptive effect of the *Lever du jour* (Daybreak) music in Part 3 of *Daphnis et Chloé*? Illustrate your answer with detailed references to the score. [18]

(b) either

(i) To what extent did Debussy's work mark a new beginning in French music? [18]

or

(ii) Assess the significance of Sergei Diaghilev in the musical life of Paris during this period. Refer in your answer to works by **at least two** composers, **excluding Ravel**. [18]

Topic C4: Jazz (1920 – 1960)
Prescribed Work: The Dave Brubeck Quartet – *Time Out*

(a) Analyse the use of metre and rhythm in the seven different pieces that make up *Time Out*. [18]

(b) either

(i) Outline the development of Jazz between 1920 and 1960 through the changing approaches to form. [18]

or

(ii) Discuss the development of harmony and the use of dissonance in 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) How important is word painting in Britten's *Serenade* and *Nocturne*? Illustrate your answer with detailed references to songs from both works. [18]

(b) either

(i) What qualities and skills does a composer of successful Art Songs need? Describe how these are demonstrated in the work of any **one** composer **other than Britten**. [18]

or

(ii) Discuss the ways in which the Blues influenced other styles 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** Why do modern instruments sound different from 'period' instruments? How do these differences affect the way the music is played? Refer in your answer to specific examples of recordings or performances you have heard. [24]
- D2** To what extent is it right to describe Brahms as a Romantic composer? Illustrate your answer with reference to specific works. [24]
- D3** In 1752 C. G. Krause, a German composer, wrote that Lieder should be 'folk-like, easily singable, should express the meaning of the words and should have an independent accompaniment.' To what extent were these characteristics still true of German Lieder in the nineteenth century? [24]
- D4** The American poet Longfellow wrote that 'Music is the international language of mankind'. To what extent can this opinion be justified? [24]
- D5** Are performers more important than composers? [24]

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