



Cambridge Pre-U

MUSIC

9800/12

Paper 12 Analysis and Historical Study

May/June 2023

1 hour 30 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

In Section C, candidates may use an unmarked copy of the score.

INSTRUCTIONS

- Answer **two** questions in total:
 - Section C: answer **one** question on **one** topic. You must answer part (a) and either part (b)(i) or (b)(ii).
 - Section D: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 60.
- The number of marks for each question or part question is shown in brackets [].

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document has **4** pages. Any blank pages are indicated.

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 various approaches to text setting in *Altri canti di Marte (Prima parte)* and *Due belli occhi fur l'armi (Seconda parte)*. [18]

(b) **either**

(i) In what ways did chromaticism become important to composers of Italian madrigals in the late sixteenth and early seventeenth centuries? Illustrate your answer with detailed reference to the madrigals of **at least two** composers. [18]

or

(ii) How did composers of late sixteenth and early seventeenth-century English madrigals achieve variety of texture in their work? Refer in your answer to specific madrigals by **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) Describe in detail the structure of the opening movement ('Herr, unser Herrscher') of the *St. John Passion*. [18]

(b) **either**

(i) Discuss the significance of the Lutheran Chorale to German composers of baroque choral music. Illustrate your answer with reference to the music of **at least two** composers. [18]

or

(ii) Assess the contribution of French composers to choral music in the Baroque. Refer in your answer to the music of **at least two** composers. [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's music in *Appalachian Spring* characterise the ballet's American folk setting? Illustrate your answer with detailed references to the score. [18]

(b) either

(i) Discuss the contribution of modernist composers to the development of a distinct American musical style during this period. Refer in your answer to the work of **at least two** composers. [18]

or

(ii) Discuss the contribution of **any two** composers to the early twentieth-century repertoire of English song. [18]

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

(a) Discuss the influence of jazz on *Rhapsody in Blue*. Illustrate your answer with detailed references to the score. [18]

(b) either

(i) Discuss the relationship between Broadway musical theatre and American popular song during this period. Refer in your answer to the work of **at least two** composers. [18]

or

(ii) Discuss how singers, arrangers and jazz musicians treated American popular songs of the period. Illustrate your answer with detailed references to the music of **at least two** composers. [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** A group of Haydn's symphonies from the late 1760s and early 1770s has been linked to the literary movement known as *Sturm und Drang* (Storm and Stress). What characteristics in the music might have led to this connection? [24]
- D2** What new approaches to the composition of orchestral music emerged during the nineteenth century? Illustrate your answer with reference to music by **at least two** composers. [24]
- D3** To what extent were operas written in the early nineteenth century innovative? Refer in your answer to **at least two** works written between c.1803 and c.1850. [24]
- D4** 'The Great Composers of today are no longer writing for the concert hall and opera house, but instead for film and television soundtracks.' How far do you agree with this statement? [24]
- D5** The contemporary American composer John Adams has described classical music audiences as 'timid and risk-averse'. What arguments might be put forward to support or contradict this point of view? [24]

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