



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

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MUSIC

9800/12

Paper 12 Listening, Analysis and Historical Study

May/June 2011

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.

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 **3** printed pages and **1** blank page.



Section C (36 marks)

Choose **one** of the following Topics and answer **both** Questions.

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: Tallis – *The Lamentations of Jeremiah*

- (a) Explain Tallis's use of polyphonic techniques in the setting of the Hebrew letters *Aleph* (bb 23 – 37, pp. 3 – 4 of the score) **and** *Beth* (bb 69 – 75, pp. 8 – 9 of the score) in the First Lamentation. In your answer you should give a detailed account of **both** sections. [18]
- (b) Explain the contribution made to English Church Music during this period by any **one** composer **except** Tallis. Illustrate your answer with references to specific works. [18]

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

- (a) Monteverdi's *L'Orfeo* contains examples of various approaches to word setting that were common in his time. Choose any **three** sections from the opera and show how they illustrate a range of different procedures. [18]
- (b) What is meant by the terms *Prima Prattica* and *Seconda Prattica*? Illustrate your answer with detailed reference to specific music by any **two** composers. [18]

Topic C3: Modernism in France (1894 – 1925)
Prescribed Work: Stravinsky – *The Rite of Spring*

- (a) In what ways does the Introduction to Part I of *The Rite of Spring* (from the beginning up to figure 13) anticipate techniques and compositional devices that are exploited in the music that follows? Illustrate your answer with detailed references to the score. [18]
- (b) To what extent can music written in France during this period be seen as a reaction against Germanic late romanticism? Illustrate your answer with references to a representative range of works. [18]

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

- (a) Discuss the novel approach to form and structure exemplified in the **five** different pieces that make up *Kind of Blue*. In your answer you should refer to modifications of traditional jazz forms as well as innovations, and make specific reference to the transcriptions. [18]
- (b) Outline the development of Jazz between 1920 and 1960 through changes to instrumentation and size of ensembles. In your answer you should consider factors that brought about these alterations, and refer to specific bands that typify each of the various styles. [18]

Topic C5: Art Song and Popular Song in Britain and America (1939 – 1970)
Prescribed Works – Samuel Barber: *Knoxville: Summer of 1915*, Op. 24
***Hermit Songs*, Op. 29**

- (a) What musical techniques does Barber use to characterise the different poems in the *Hermit Songs*? In your answer you should refer to specific examples from **at least four** songs. [18]
- (b) What is meant by the term 'Art Song'? In what ways does this term imply something essentially different from 'Popular Song'? Illustrate your answer with references to **at least two** songs of both types, **except** Barber's *Hermit Songs* or *Knoxville*. [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** In 1950 Vaughan Williams wrote, 'We cannot perform Bach exactly as he was played in his time even if we wanted to, and the question is, do we want to? I say emphatically, No!' Consider this point of view about performing the music of the past, in the light of present-day approaches to 'authenticity'. In your answer you should refer to music by at least **two** composers. [24]
- D2** How significant was virtuosity in the concertos of the baroque and classical periods? In your answer, you should refer to **at least one** baroque concerto and **at least one** classical concerto. [24]
- D3** In what ways does music reflect the nature of society at the time it was written? Answer in relation to the music of any **two** periods of music history. [24]
- D4** In an age when music is readily available through recordings, radio and the Internet, is there still a place for live performance? Include examples from any music you have heard in live *and* recorded performances. [24]
- D5** In recent years some performers and some styles of music have been described as 'crossover'. With reference to specific musical examples, discuss the value of this term. [24]

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Section D Question 1

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