



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 2012

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) What techniques did Tallis use to create variety in the Lamentations? Illustrate your answer with examples taken from **both** the First and Second Lamentations. [18]
- (b) What are the main differences between Anthems and Motets composed in England during this period? Illustrate your answer with examples taken from the music of **at least two** composers. [18]

Topic C2: The Origins of Opera (c.1580 – c.1612)

Prescribed Work: Monteverdi – *L'Orfeo*

- (a) How does Monteverdi's use of instruments in *L'Orfeo* help to convey a sense of the drama? Illustrate your answer with examples chosen from different Acts of the opera. [18]
- (b) Describe some of the approaches to dramatic story-telling that can be found in Italian music written before Monteverdi's *L'Orfeo*. [18]

Topic C3: Modernism in France (1894 – 1925)

Prescribed Work: Stravinsky – *The Rite of Spring*

- (a) How does Stravinsky organise rhythm and melody in *The Augurs of Spring*? Illustrate your answer with specific reference to passages between Fig. 13 and Fig. 37 of the score. [18]
- (b) How significant was ballet to modernist music in France during this period? Refer in your answer to **at least two** composers. [18]

Topic C4: Jazz (1920 – 1960)

Prescribed Work: Miles Davis – *Kind of Blue*

- (a) Discuss the approach to harmony and tonality in the **five** different pieces that make up *Kind of Blue*. Refer in your answer to the use of chords as well as modes, and make specific reference to the transcriptions. [18]
- (b) Outline the development of Jazz between 1920 and 1960 through changing approaches to improvisation. In your answer you should refer to specific bands and/or performers. [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 is the relationship between the musical structure of *Knoxville* and the structure of the text? [18]
- (b) In what ways did social, cultural and economic forces 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** When performers play eighteenth-century music on modern instruments, what can they do to avoid distorting the style of the music? [24]
- D2** In what ways did Beethoven's music influence composers of symphonies in the later nineteenth century? [24]
- D3** What differences between Wagner's Music Dramas and Verdi's operas resulted from Wagner's Theory of Opera? [24]
- D4** Should a conductor try to give a personal interpretation of a piece of music, or is the conductor's function to present the music as the composer intended? [24]
- D5** A wider range of different kinds of music is more readily available today than ever before. Is this a good thing? [24]

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