



# Cambridge Pre-U

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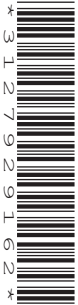
## MUSIC

9800/12

Paper 12 Analysis and Historical Study

May/June 2022

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.**

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### 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 [ ].

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

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This document has **4** 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) Describe in detail the various approaches to text setting in Monteverdi's *Non havea Febo ancora* (1a parte), *Amor, dicea* (*Lamento della ninfa*) (2a parte) and *Sì tra sdegnosi pianti* (3a parte). Illustrate your answer with precise references to the score. [18]

(b) **either**

(i) Explain the terms 'Prima prattica' and 'Seconda prattica'. Illustrate your answer with reference to the music of **at least two** composers. [18]

**or**

(ii) Discuss the contribution to the Italian madrigal of this period of **any one** composer **other than** Monteverdi. [18]

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

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

(a) What role do the chorale settings play in the *St John Passion*? Illustrate your answer with detailed references to **at least three** chorales. [18]

(b) **either**

(i) How did continental European music influence English choral music of the Restoration period? Illustrate your answer with reference to the music of **at least two** composers. [18]

**or**

(ii) Describe the development of the cantata in Germany during the period. Illustrate your answer with reference 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) What variation techniques does Copland use in his treatment of the Shaker melody 'Simple Gifts' in *Appalachian Spring*? [18]

(b) **either**

(i) Discuss the twentieth-century British operatic revival. Illustrate your answer with reference to the music of **at least two** composers. [18]

**or**

(ii) Discuss the emergence of a distinct school of twentieth-century American modernism. Illustrate your answer with reference to the music of **at least two** composers. [18]

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

(a) Describe in detail the orchestration of *Rhapsody in Blue*. Illustrate your answer with precise references to the score. [18]

(b) **either**

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

**or**

(ii) Discuss the working relationships between composers and lyricists during the era of the Great American Songbook. Refer in your answer to the work 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** What role did composers working in Milan play in the early development of the classical symphony? [24]
- D2** In what ways did nineteenth-century composers use orchestral music to express nationalist sentiments? Illustrate your answer with reference to the music of **at least two** composers. [24]
- D3** Wagner believed that in his music dramas he had created a new art form. What factors may have led him to this view? [24]
- D4** 'An understanding of Western staff notation is no longer as important for musicians as it once was.' Do you agree with this view? [24]
- D5** How far is it true to say that the music industry has a diversity issue? Illustrate your answer with reference to any music you have experienced during the course. [24]

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