



MUSIC

9800/12

Paper 12 Listening, Analysis and Historical Study

May/June 2010

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.

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 (a) and (b).

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 have a recording.

Topic C1: English Church Music of the Late Renaissance (c.1530 – c.1610)
Prescribed Work: Tallis – *The Lamentations of Jeremiah*

- (a) Describe in detail the polyphonic structure of **one** of the following sections of the Second Lamentation: **either** (a) *De lamentatione* (bb. 1 – 28, pp. 17 – 19 of the score) **or** (b) *Ierusalem, Ierusalem* (bb. 206⁴ – 231, pp. 37 – 40 of the score). [18]
- (b) Outline some of the ways in which composers were affected by the religious changes that took place during this period. Illustrate your answer with references to music by **at least two** composers. [18]

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

- (a) What musical techniques does Monteverdi use to underline the impact of the news brought by the Messenger (*Messaggiera*) in Act II of *L'Orfeo*? [18]
- (b) Describe some of the ways in which Italian madrigals of the late 16th and early 17th centuries reflect changing attitudes to word setting in the music of this period. Refer to a range of specific composers and techniques. [18]

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

- (a) Show, with examples chosen from any relevant points in the score, how semitone relationships are significant in *The Rite of Spring*. [18]
- (b) In what ways did Jean Cocteau influence composers in Paris during this period? Illustrate your answer with reference to specific works by any **two** composers. [18]

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

- (a) In what ways did *Kind of Blue* differ from Davis's earlier Jazz albums? [18]
- (b) What different styles of jazz emerged between 1940 and 1960? Briefly explain the contribution made to one of these styles by any **two** musicians of your choice other than Miles Davis. [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) In 1971 Samuel Barber said, 'When I'm writing music for words, then I immerse myself in those words, and I let the music flow out of them.' How far do you think this approach to word setting is reflected in *Knoxville: Summer of 1915* **and/or** in the *Hermit Songs*? [18]
- (b) In what main ways did British popular song follow trends set in America 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** What differences have you noticed in the approaches to orchestration in the baroque and classical periods? Refer to **at least one** work from **each** period. [24]
- D2** In what ways did nineteenth-century opera **or** orchestral music reflect the influence of the romantic movement? [24]
- D3** Does the concept of the 'great composer' limit our experience of music? [24]
- D4** To what extent do you think it is important for performers to have an understanding of music history? [24]
- D5** Do composers make good interpreters of their own music? [24]

BLANK PAGE

Copyright Acknowledgements:

Question C5(a) © *New Grove Dictionary of Music and Musicians*; Vol. 2; Oxford University Press.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.