



**MUSIC (PRINCIPAL)**

**9800/12**

Paper 12 Listening, Analysis and Historical Study

**May/June 2015**

**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 *Time Out*, 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, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

Answer **one** question [both (a) and **either** (b)(i) **or** (b)(ii)] 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.

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

This document consists of **4** printed 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: English Church Music of the Late Renaissance (c.1530 – c.1610)**  
**Prescribed Work: Byrd – *Mass for Four Voices***

(a) Describe in detail Byrd's use of the opening motif (the 'Head Motif') in the Mass for Four Voices. [18]

(b) **either**

(i) In what ways did composers respond to the religious changes that took place during this period? Illustrate your answer with references to the music of **at least two** composers. [18]

**or**

(ii) What are the most significant differences between settings of Latin and English words in the church music of this period? Refer in your answer to music by **at least two** composers. [18]

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

(a) Describe in detail the musical form and content of the Prologue, drawing attention to the significance of this section to the opera as a whole. [18]

(b) **either**

(i) The different approaches to composition in this period were often controversial. How were the varying views of music described in writings by supporters of both the *Prima Prattica* and the *Seconda Prattica* and how were these views reflected in the music? Refer in your answer to music by **at least two** composers. [18]

**or**

(ii) What is the essential difference between a madrigal and a monody in the music of this period? Illustrate your answer with references to examples of both genres and to music by **at least two** composers. [18]

**Topic C3: Modernism in France (1894 – 1925)**  
**Prescribed Work: Ravel – *Daphnis et Chloé***

(a) How does Ravel's music characterise the *Danse grotesque de Dorcon* (Grotesque Dance of Dorcon) in Part I? Describe in detail the structure, thematic content and orchestration of the passage from fig. 32 to fig. 42 in the score. [18]

(b) **either**

(i) Was Erik Satie a significant composer or merely an influential eccentric? Illustrate your answer with references to works by Satie and **any** of the composers he influenced. [18]

**or**

(ii) Sergei Diaghilev challenged Jean Cocteau in 1909: '*Étonnez-moi!*' ('Astonish me!'). This was the trigger for several pieces of modernist music composed in the following years which audiences found 'astonishing'. Choose **any two** such works and describe aspects of the music which made this kind of impact when they were first performed. [18]

**Topic C4: Jazz (1920 – 1960)**  
**Prescribed Work: Dave Brubeck – *Time Out***

(a) Describe the approach to form and phrase structure in *Time Out*, referring to **at least three** pieces. [18]

(b) **either**

(i) Describe the different uses of melodic material in **any two** styles of Jazz between 1920 and 1960. [18]

**or**

(ii) Discuss the distinctive contribution to the development of Jazz made by **any two** musicians between 1920 and 1940. [18]

**Topic C5: Art Song and Popular Song in Britain and America (1939 – 1970)**  
**Prescribed Works: Britten – *Serenade for Tenor, Horn and Strings, Op. 31***  
***Nocturne, Op. 60***

(a) How does Britten's use of instruments and instrumental techniques contribute to the communication of the meaning of the texts in **either** the *Serenade* **or** the *Nocturne*? [18]

(b) **either**

(i) Discuss the contribution to Art Song in this period of any **one** British composer **other than Britten** or any **one** American composer. [18]

**or**

(ii) What were the origins and early characteristics of Rock & Roll? [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** With reference to **any** piece of baroque music, how would you prepare a historically-informed performance? Discuss some of the performance issues you would need to research and which documentary sources you would need to consult. [24]
- D2** What contribution to nineteenth-century music was made by composers who were **not** attracted to the 'progressive' tendencies of Romanticism? Illustrate your answer with references to the music of **any two** composers. [24]
- D3** Choose **any** song cycle composed in the nineteenth century and describe some of the ways in which the music reflects the meaning of the poetry. [24]
- D4** Some people believe that the only composers worth studying are the major figures of their period and that lesser figures are of no significance. Do you agree with this opinion? [24]
- D5** 'Composers should not study the history of music: it only gets in the way of their creativity.' What arguments might be put forward to support or to contradict this point of view? [24]

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