

**MUSIC (PRINCIPAL)****9800/12**

Paper 12 Listening, Analysis and Historical Study

**May/June 2018****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 *Birth of the Cool*, 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 an HB pencil for any 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.

This 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 (and a CD in the case of Topic C4).

**Topic C1: Latin Church Music in continental Europe during the Late Renaissance (c.1530–c.1630)**

**Prescribed Works: Victoria – Motet and Mass *O quam gloriosum est regnum***

(a) How did Victoria create a sense of structure, unity and contrast in setting the long text of the Credo in the Mass *O quam gloriosum*? Illustrate your answer with detailed references to the score. [18]

(b) **either**

(i) Many composers during this period wrote settings of texts other than the Ordinary of the Mass. Describe **any two** works which are settings of such texts, **excluding** the Prescribed Work. [18]

**or**

(ii) What was the distinctive contribution of the Venetian School to Latin Church Music during this period? Illustrate your answer with references to music by **at least two** composers. [18]

**Topic C2: The Baroque Concerto (c.1680–c.1750)**

**Prescribed Works: Handel – Concerto in Alexander's Feast, HWV318  
Bach – Brandenburg Concerto No. 2, BWV1047**

(a) What evidence can be found in Handel's *Concerto in Alexander's Feast* and Bach's *Brandenburg Concerto No. 2* that they were influenced by Corelli and Vivaldi respectively? [18]

(b) **either**

(i) The concerto genre originated in Italy but gradually spread to countries north of the Alps, in particular to Germany and England. Describe the contribution of **any two** composers from **either** of these countries to the composition of concertos during the Baroque period. [18]

**or**

(ii) In what ways did composers of Baroque concertos differ in their approach to Ritornello Form? Refer in your answer to **at least two** concertos **other than** the Prescribed Works. [18]

**Topic C3: Innovation and Exploration in Twentieth-Century Music (c.1899–c.1953)**  
**Prescribed Work: Bartók – Music for Strings, Percussion and Celesta**

(a) How did Bartók seek to create a sense of thematic unity in his *Music for Strings, Percussion and Celesta*? Refer in your answer to passages from any of the four movements. [18]

(b) **either**

(i) Trace the development of Bartók's style from *Kossuth* (1903) to the outbreak of the Second World War (1939). Refer in your answer to **at least three** works. [18]

**or**

(ii) Choose any **one** composer from this period, **other than** Schoenberg, Stravinsky or Bartók, whose music was innovative and/or exploratory. Describe in detail, with reference to **at least two** works, the ways in which your chosen composer's music should be seen as significant in this context. [18]

**Topic C4: Jazz (c.1920–c.1960)**  
**Prescribed Work: Miles Davis – *Birth of the Cool***

(a) For the first public performances of his experimental nonet in September 1948, Miles Davis insisted that the names of the composers and arrangers involved should be given prominent billing. What features of the ensemble writing in *Birth of the Cool* led him to take this unusual step? Illustrate your answer with detailed references to the published transcriptions. [18]

(b) **either**

(i) Discuss the increasing prominence of the saxophone in jazz during this period. Refer to the work of **at least two** saxophonists **other than** Lee Konitz and Gerry Mulligan. [18]

**or**

(ii) How did the music of the Bebop era (c.1940–1955) differ from the music of the Swing era? Illustrate your answer with reference to the work of **at least two** jazz musicians. [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** It is often said that early Classical symphonies are less profound than later ones. What factors may help to account for this? [24]
- D2** In what ways did Wagner's Music Dramas achieve his aim of the *Gesamtkunstwerk* (Complete Work of Art)? [24]
- D3** The beauty and power of Nature inspired several composers in the nineteenth century. How did they represent the natural world in their music? Illustrate your answer with reference to music by **at least two** composers. [24]
- D4** 'Composers are born, not made.' Can composing be taught, or do the qualities required have to be inborn? Refer in your answer to **at least two** composers of the present or the past. [24]
- D5** 'All performers should be able to improvise. It's the only way they can understand the music they play from a composer's standpoint.' Do you agree with this opinion? Illustrate your answer with any musical examples you consider relevant. [24]

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