



**Cambridge International Examinations**  
Cambridge Pre-U Certificate

**MUSIC (PRINCIPAL)**

**9800/12**

Paper 12 Listening, Analysis and Historical Study

**May/June 2017**

**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.

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 (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 – *Missa O quam gloriosum*  
Motet *O quam gloriosum est regnum***

(a) Describe in detail the Sanctus and Benedictus from Victoria's Mass *O quam gloriosum*, drawing attention to interesting or unusual features of the polyphony and the relationship between the voice parts. Illustrate your answer with precise references to the score. [18]

(b) **either**

(i) To what extent did composers of this period make use of word painting in their Mass settings? Refer in your answer to relevant passages from Masses by **at least two** composers. [18]

**or**

(ii) How did Latin church music in this period reflect the aims of the Council of Trent? Refer in your answer to music by **at least two** composers. [18]

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

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

(a) Describe in detail the structure of the second movement of Bach's *Brandenburg Concerto No. 2*. Illustrate your answer with precise references to the score. [18]

(b) **either**

(i) What are the differences between a *concerto da chiesa* and a *concerto da camera*? Illustrate your answer with reference to concertos by **at least two** composers. [18]

**or**

(ii) Vivaldi as a composer was described as possessing '...a certain brilliance... in which he excelled all who went before him' [William Hayes (1708–1777), Professor of Music at Oxford]. What evidence for this brilliance can be found in Vivaldi's solo concertos? Illustrate your answer with examples from **at least two** concertos. [18]

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

(a) Describe in detail the form of the first movement of Bartók's *Music for Strings, Percussion and Celesta*, giving precise references to the score. [18]

(b) **either**

(i) Describe the stages through which Schoenberg's style developed before he left Germany in 1933. Refer briefly to specific works that illustrate these stages. [18]

**or**

(ii) To what extent did the expression of national identity contribute to the innovations made by twentieth-century composers? Refer in your answer to music by composers of **at least two** nationalities, **excluding** Stravinsky, Schoenberg and Bartók. [18]

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

(a) Gunther Schuller, writing in 2011, described the music of the *Birth of the Cool* sessions as 'just too far ahead of its time'. What aspects of these recordings might have led him to this judgement? Make specific reference in your answer to the published transcriptions. [18]

(b) **either**

(i) Discuss the development of the big band between 1920 and 1960. [18]

**or**

(ii) Outline the changing nature of piano playing in jazz between 1920 and 1960, referring to the work of **at least two** pianists. [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** To what extent were late nineteenth-century operas influenced by developments earlier in the century? Refer in your answer to specific operas by **at least two** composers. [24]
- D2** How important was literature as a source of inspiration for nineteenth-century composers of orchestral music? Illustrate your answer with precise references to **at least two** works. [24]
- D3** 'Sonata form was the greatest single achievement of the Classical symphony.' Discuss this statement in relation to symphonies by **any two** composers. [24]
- D4** Composition is sometimes said to be '10% inspiration and 90% perspiration'. Do you think this is a fair comment, and which aspects of composing might be seen as hard work? [24]
- D5** If the performer's job is to present a composer's music as faithfully as possible, what difficulties might this entail? Support your argument with examples drawn from **any two** styles or periods. [24]

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