

MUSIC (PRINCIPAL)

9800/12

Paper 12 Listening, Analysis and Historical Study

May/June 2016

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 an HB 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 (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 polyphonic structure of the Kyrie from Victoria's Mass *O quam gloriosum* and show how parts of the music are derived from the Motet. [18]

(b) **either**

(i) To what extent did Flemish composers influence developments in Italy during this period? Refer in your answer to **at least two** composers. [18]

or

(ii) At the beginning of this period most composers wrote parody masses, but this approach became steadily less common as time passed. What factors might account for this? 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 Grosso in C, HWV318 (*Concerto in Alexander's Feast*)

Bach – Brandenburg Concerto No. 2, BWV1047

(a) What similarities and/or differences are there in the formal structures used by Handel and Bach in the Concerto in Alexander's Feast and Brandenburg Concerto No. 2? Illustrate your answer with detailed references to the scores of both works. [18]

(b) **either**

(i) In what ways do the Concerti Grossi of Corelli relate to music by such composers as Stradella or Torelli? Refer in your answer to music by Corelli and **at least one** other composer. [18]

or

(ii) How important was virtuosity in the solo concertos of this period? Illustrate your answer with references to **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) What techniques and effects does Bartók use to achieve the expressive intentions of the third movement of the *Music for Strings, Percussion and Celesta*? Illustrate your answer with detailed references to the score. [18]

(b) **either**

(i) In what ways did Stravinsky's style change from the 'Russian' ballets to the early neo-classical works? Refer in your answer to significant works from the main stages of his development. [18]

or

(ii) In what ways did composers other than Bartók, Schoenberg and Stravinsky pursue the aims of innovation and exploration in their music during this period? Illustrate your answer with references to the music of **any two** composers of different nationalities. [18]

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

(a) How do the musicians in *Time Out* achieve variety of texture on the album? [18]

(b) **either**

(i) In what ways did West Coast Jazz emerge as a distinct style between 1920 and 1960? [18]

or

(ii) Discuss the development of the rhythm section in jazz between 1920 and 1960. Refer in your answer to specific bands and/or 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** Haydn has sometimes been called ‘The Father of the Symphony’. Can this description be justified? [24]
- D2** Why do some writers place so much emphasis on the importance of the orchestra in the operas of the nineteenth century? [24]
- D3** In what ways does nineteenth-century orchestral music reflect the preoccupations of the Romantic Movement? Illustrate your answer with references to **at least two** pieces of music. [24]
- D4** Has recorded music made concerts redundant? Support your opinion with examples drawn from your own experience. [24]
- D5** Is the familiar contrast between ‘serious’ and ‘popular’ music still relevant today? Illustrate your answer with any musical examples you consider relevant. [24]

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