

ADVANCED GCE

2555

MUSIC

Historical and Analytical Studies

FRIDAY 13 JUNE 2008

Afternoon

Time: 2 hours 30 minutes

Additional materials (enclosed): Answer Booklet (8 page)
Insert (2555/I)
CD

Additional materials (required):
Playback facilities with headphones
Manuscript paper (2 sheets)



Candidate
Forename

Candidate
Surname

Centre
Number

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Candidate
Number

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INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the boxes above.
- Write your name, Centre Number and Candidate Number in the spaces provided on the Answer Booklet, manuscript paper and on the front cover of the insert.
- You will be allowed 5 minutes preparation time at the start of the examination.
- Playback facilities with headphones for each individual candidate. Any suitable equipment may be used, including personal stereo players of good quality with scan facilities: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.

Further **INSTRUCTIONS TO CANDIDATES** are on **page 2**.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**.
- You will be awarded marks for accurate spelling, punctuation and grammar in your answers to questions in **Sections B** and **C**.

FOR EXAMINER'S USE

Section A

Section B

Section C

TOTAL

This document consists of **11** printed pages, **1** blank page and an insert.

INSTRUCTIONS TO CANDIDATES

There are three sections to this paper.

Section A

Answer **all** the questions in this section.

Track 2 of the CD contains a recording of Extract 1 (Questions 1 to 6) and Track 3 contains the recording for Extract 2 (Questions 7 to 9).

Extract 1: Write your answers in the spaces provided on the question paper and Insert.

Extract 2: Write your answers in the spaces provided on the question paper.

Section B

Answer **one** question on **one** of the Prescribed Topics.

Write your answer in the answer booklet. Manuscript paper is available if required.

Section C

Answer **one** question from this section.

Write your answer in the answer booklet. Manuscript paper is available if required.

At the end of the examination, fasten the separate Insert, answer booklet and manuscript paper securely to the question paper.

Section A

Answer **all** the questions on **both** extracts.

The CD contains the music for **two** extracts. **Track 2** is the music for **Extract 1**. This is an extract of vocal music composed in the twentieth century, between the years 1900 and 1945.

A score of **Extract 1** is provided in the accompanying Insert.

Extract 1

Extract 1 is from *The Rio Grande* by Constant Lambert. It is set for chorus, orchestra, and solo piano, and is a musical picture of life by the Brazilian river in the 1920s.

The text of the extract is as follows:

*By the Rio Grande
They dance no sarabande
On level banks like lawns above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;*

*But they dance in the city, down the public squares,
On the marble pavers with each colour laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.*

*The Commendador and Alguacil are there on horseback
Hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armour, with their plumes of fire,
Tireless while all others tire.*

Sacheverell Sitwell

- 1 Comment briefly on the variety of vocal textures in the passage from bar 14 to bar 35. Give references to the text to support your answer.

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.....[3]

- 2 The extract is in C major.

Comment on the tonality and harmony of the opening choral section, as follows:

- (a) the cadence from bar 13⁴ to bar 14¹

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.....[2]

- (b) the opening choral phrase from bar 14¹ to bar 18⁴

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.....[2]

- (c) the cadence used for *glassy, lolling tide* (bar 19³ to bar 21¹).

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.....[2]

- 3 **On the score**, complete the soprano part from bar 57³ to bar 61². [4]

- 4 Identify and explain **two** examples of word painting in the vocal writing in the extract.

Example 1

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Example 2

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.....[6]

- 5 Discuss the composer's response to the text in terms of:

- the use of instruments
- the use of rhythm.

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.....[7]

- 6 Compare the stylistic features of this extract with those of another vocal work from the period 1900 to 1945 with which you are familiar.

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.....[4]

Extract 2

This extract is on **track 3** of the CD. It is the *Waltz from the Jazz Suite No.1* by Shostakovich. There is no score for this extract.

The grid below gives the overall structure of the piece:

			Question 7
Intro		4 bars	
Section 1	Sub-section 1	16 bars	
	Sub-section 2	16 bars	
	Sub-section 3	16 bars	
Section 2	Sub-section 1	16 bars	
	Sub-section 2	16 bars	
Bridge		8 bars	
Section 3	Sub-section 1	16 bars	
	Sub-section 2	16 bars	

7 Write your answers to parts **(a)** and **(b)** of this question in the right hand column of the grid above.

(a) The piece has three main ideas. Write the letters **A**, **B**, and **C** to show the first appearance of each idea. [1]

(b) Identify, with ticks, **two** sub-sections in which the Bridge idea is referred to, apart from the Bridge itself. [2]

(c) Comment on the tonality in Section 1.

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.....[3]

- 8 Discuss how Shostakovich achieves frequent contrasts of texture and instrumentation in this extract.

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.....[4]

- 9 What features in the music might suggest sadness and/or dreaminess?

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.....[5]

Section B

Answer **one** question from **one** topic.

Illustrate your answer with references to relevant music.

Topic 1: 1550 to 1620 (The influence of the Council of Trent, the English Reformation and *Prima and Seconda Prattica*).

10 Explain the new features of *Seconda Prattica*, by referring to the music of **one or more** composers. [35]

11 Explain how English madrigal composers imitated the Italian style. [35]

12 Discuss the word setting in the music of **one or more** composers from the period. [35]

Topic 2: 1685 to 1765 (reactions against *Opera Seria*).

13 Illustrate Purcell's techniques of setting the English language. [35]

14 Outline the development of the use of key and harmony in the music of J.S.Bach. [35]

15 Discuss the setting of dramatic texts by referring to the music of **one or more** composers from the period. [35]

Topic 3: 1815 to 1885 (aspects of Romanticism).

16 Compare the song writing of Schubert with that of **one** other composer of the period. [35]

17 Illustrate the use of harmony and tonality as expressive features of text setting in Romantic music. [35]

18 Discuss the popularity of comic opera and/or operetta in this period. Illustrate your answer with references to the music of **one or more** composers. [35]

Topic period 4: 1945 to the present day (The integration of music and drama).

Answers to questions in this Topic should **not** refer to aspects of solo song.

19 Discuss the techniques found in the film scores of **one or more** composers. [35]

20 Illustrate Britten's use of tonality for dramatic effect. [35]

21 Discuss contrasting styles of vocal music by **two** composers from the period. [35]

Topic 5: 1945 to the present day (aspects of song).

Answers to questions in this Topic should **not** refer to songs from stage musicals or other large-scale genres.

22 Illustrate the techniques of word setting by **one or more** composers or song-writing partnerships. [35]

23 Discuss the use of tonality in examples from **both** 'art' **and** popular songs. [35]

24 Discuss the expressive use of instruments and/or technology in **at least three** popular songs from the period. [35]

Section C

Answer **one** question. Illustrate your answer with references to relevant music.

Answers should not duplicate material from Section A or Section B.

- 25** Discuss **two** contrasting pieces of music which show different forms of fusion or crossover between styles. [20]
- 26** Explain some ways in which listening has influenced your own performing style or technique. [20]
- 27** It is now over a century since some composers rejected the tonal language. Was that the end of tonality? [20]
- 28** It is a common complaint that music today is heard and not listened to. Is this anything new? [20]
- 29** Explain how the style and technique of **one or more** performers have set new standards for their instrument or voice. [20]

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