

ADVANCED GCE

2555

MUSIC

Historical and Analytical Studies

WEDNESDAY 23 JANUARY 2008

Afternoon

Time: 2 hours 30 minutes

Additional materials (enclosed): Answer Booklet (8 page)
 Insert (2555/1)
 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 10).

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 1900 and 1945.

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

Extract 1

Extract 1 is a setting for male voices of *The Wanderer*, by Elgar. The words come from an anonymous seventeenth century poem. They tell of the riches of the Wanderer's simple life, and his views on death.

The text of the song is as follows:

*I wander through the woodlands,
Peace to you – day's a dying;
I tune a song
The trees among,
But ofttimes comes a crying.*

*I know more than Apollo;
For, oft when he lies sleeping,
I see the stars
At mortal wars,
And the rounded welkin weeping.*

*The morn's my constant mistress,
The lovely owl my morrow;
The flaming drake
And the night crow make
Me music, to my sorrow.*

*With a heart of furious fancies,
Whereof I am commander:
With a burning spear,
And a horse of air,
To the wilderness I wander.*

*With a knight of ghosts and shadows,
I summoned am to tourney:
Ten leagues beyond
The wide world's end;
Me thinks it is no journey.*

1 Describe briefly the textures from the beginning to bar 4.

.....
.....
..... [2]

2 Comment on ways in which cadences used from the beginning to the end of bar 8 reflect the text.

.....
.....
..... [3]

3 **On the score**, complete the 1st tenor part from bar 9³ to bar 10⁴. [4]

4 In the passage from bar 12⁴ to bar 18⁴:

(a) Explain in detail the harmony of bars 15⁴ to 17⁴.

.....
.....
.....
..... [4]

(b) Comment on **three** other musical features and explain how their use reflects the text.

.....
.....
.....
..... [6]

5 (a) Comparing the setting of verse 1 and verse 5 of the poem, explain how the musical structures differ, and the effect on the conclusion of the song.

.....
.....
.....
.....[3]

(b) Explain how **three** performance directions interpret the text in bars 18⁴ to the end.

.....
.....
.....
.....[3]

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

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.....
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.....
.....
.....[5]

Extract 2

This extract is on **Track 3** of the CD. It is part of *The Soldier's Tale* by Stravinsky, and is written for voice and seven instrumentalists. There is no score for this extract.

The grid below gives the structure of the text, and a stage direction.

Section 1	<i>Down a hot and dusty road, Tramps a soldier with his load.</i>
Section 2	<i>Ten days leave he has to spend, Will his journey never end?</i>
Section 3	<i>Marching home, marching on his way,</i>
Extended instrumental passage	
Section 4	<i>Marching, marching all the day, Soon he will be home to stay.....</i> (the soldier stops)

- 7** Explain how the music heard up to the beginning of Section 2 of the text sets the scene.

.....

.....

.....

.....[4]

- 8** Discuss the use of rhythm in the passage heard between Sections 2 and 3 of the text.

.....

.....

.....

.....[3]

- 9** Explain how the extended instrumental passage heard between Sections 3 and 4 of the text provides contrast.

.....

.....

.....

.....[3]

10 Referring to the extract as a whole:

(a) discuss the tonality of the music

.....
.....
.....[2]

(b) comment on the contribution of the voice.

.....
.....
.....
.....[3]

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 Pratica*).

- 11 Explain the influence of the Council of Trent on the sacred music of the period. [35]
- 12 Discuss the characteristic features of word setting in the music of Monteverdi. [35]
- 13 With references to the work of **one or more** English composers, discuss **either** the secular vocal music **or** the descriptive instrumental music of the period. [35]

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

- 14 Discuss the techniques of word setting in the music of **one or more** composers from the period. [35]
- 15 Explain how J.S. Bach's vocal music was influenced by the circumstances in which he was working. [35]
- 16 With reference to **two or more** contrasting works or movements, discuss the techniques used by Vivaldi in his descriptive instrumental music. [35]

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

- 17 Discuss how the vocal works of **one or more** composers illustrate aspects of Romanticism. [35]
- 18 Explain the important developments in **either** opera **or** music drama in this period, by referring to the music of **one or more** composers. [35]
- 19 Explain how Schumann's piano accompaniments enhance the setting of text in his songs. Include a consideration of the use of tonality in your answer. [35]

Topic 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.

- 20** Discuss the setting of religious text in the period, by referring to the music of **one or more** composers. [35]
- 21** Discuss the contrast between tonal and non-tonal approaches to word setting in the period, using illustrations from the music of **two or more** composers. [35]
- 22** Compare the musical techniques found in West Side Story with those in an earlier stage musical. [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.

- 23** Discuss Britten's use of tonality in his song-writing. [35]
- 24** Describe how musical features and/or technology have been used in songs which have sought to reflect their social context. [35]
- 25** Discuss the setting of words in the songs of **at least one** composer/performer or composing/performing partnership in the period. [35]

Section C

Answer **one** question.

Illustrate your answer with references to relevant music.

Answers should not duplicate material from Section B.

- 26** What qualities can a live performance have that are missing from a recording? [20]
- 27** Discuss to what extent it is possible to write experimental music and still appeal to the listening public. [20]
- 28** Describe **two** pieces of music to illustrate how they required new performing techniques. [20]
- 29** How has folk music influenced compositions with which you are familiar? [20]
- 30** Explain how developments in technology have changed how composers work and promote their music. [20]

PLEASE DO NOT WRITE ON THIS PAGE

Copyright Acknowledgements:

Extract 1 lyrics Anonymous (adapted from "Wit and Drollery", 1661) for E Elgar, *The Wanderer*, 1934
Extract 2 lyrics C F Ramuz for Stravinsky / Ramuz, *The Soldier's Tale*, 1918

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