

ADVANCED GCE UNIT

2555

MUSIC

Historical and Analytical Studies

TUESDAY 19 JUNE 2007

Morning

Time: 2 hours 30 minutes

Additional materials: 8 page answer booklet
CD
Manuscript paper (2 sheets)



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.

* C O P / T 2 6 1 8 2 *

Candidate
Name

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Centre
Number

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Candidate
Number

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TIME 2 hours 30 minutes (plus 5 minutes preparation time at the start of the examination)

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided above.
- Write your name, centre number and candidate number in the spaces provided on the answer booklet and manuscript paper.
- Complete the details on the front cover of the Insert.

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 **10** printed pages, **2** blank pages 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 5) and Track 3 contains the recording for Extract 2 (Questions 6 to 8).

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** questions.

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 20th century, between 1900 and 1945.

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

Extract 1 is from *Dies Natalis*, a cantata for solo voice and string orchestra by Gerald Finzi. This section is called *Rhapsody (Recitativo stromentato)*. The words describe the wonder of a newly-born child at the splendour of God's creation.

- 1 Explain the relationship between the voice and the orchestra in the passage from bar 1 to bar 16.

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.....

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.....[3]

- 2 In the passage from bar 16 to bar 27:

- (a) describe the accompaniment in bars 16 to 19 and explain how it reflects the text

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.....

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.....[3]

- (b) name the chord heard at 21¹

..... [2]

- (c) comment on the vocal treatment of the words 'in their splendour and glory' (bar 24 to bar 27).

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.....[3]

3 (a) Explain the significance of the harmony in relation to the text in bars 53 to 55¹.

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.....[3]

(b) **On the score**, complete the voice part in bars 57 to 59¹. [4]

4 The sub-title of this music is *Recitativo stromentato* (recitative with instrumental accompaniment). Refer to specific passages of rhythmic flexibility and explain how they create mood and enhance the text.

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.....[6]

5 (a) Comment on Finzi's handling of tonality in this extract.

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

(b) Compare this use of tonality with that in **one** other piece of vocal music from this period. Give detailed references from your chosen work to illustrate similarities **and** differences.

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.....[3]

Extract 2

This extract is on **track 3** of the CD. There is no score for this extract.

The music comes from *Tabula rasa* by Arvo Pärt. This is written for two solo violins, string orchestra, and prepared piano (the instrument's sound is changed by adding screws to the mechanism).

You will hear two short passages separated by a silence of five seconds. Each passage lasts approximately one minute.

6 Passage 1

The movement begins with the two solo violins playing the tonic note A.

Comment on the ways in which the composer uses and combines the instruments. Refer to texture, timbre, range, and any other feature you hear.

Solo violins:

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.....
.....

String orchestra:

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.....
.....

Prepared piano:

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.....
.....[7]

7 Passage 2

Comment on the similarities and differences between this passage and Passage 1.

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

8 Passages 1 and 2

Comment on the use of harmony and tonality, structure, and any other features that you notice in these passages.

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.....[4]

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, *Prima and Seconda Pratica*)

- 9 Discuss the sacred music of **either** Thomas Tallis **or** William Byrd. Illustrate your answer with references to music that show the composer's techniques of word setting. [35]
- 10 Discuss the vocal music of **one** Italian composer from this period. Refer to **at least two** works to illustrate the expressive setting of words. [35]
- 11 Discuss how tonality developed from modality during this period. Illustrate your answer with references to the music of **two** composers. [35]

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

- 12 Discuss and illustrate some of the features of *The Beggar's Opera* that were new, and that made the work popular. [35]
- 13 Discuss the dramatic setting of text in the sacred music of **one or more** German composers of the period. [35]
- 14 Compare Handel's oratorios with Italian opera of the time. Give illustrations from his work to show the similarities and differences between the style and techniques of the two genres. [35]

Topic 3: 1815 to 1885 (aspects of Romanticism)

- 15 Give a detailed account of the stylistic features of German Lieder, by referring to a song cycle. [35]
- 16 Discuss Wagner's theories of music and drama. Illustrate your answer with detailed references to a passage from a music drama. [35]
- 17 Give examples to illustrate the increasing use of chromaticism in this period. [35]

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

- 18 Discuss the dramatic setting of text in Britten's music. Refer to **one or more** extended passages to illustrate your answer. [35]
- 19 Compare *West Side Story* with any other Broadway musical to illustrate the integration of music and drama. [35]
- 20 Illustrate the rôle of music in late twentieth century expressions of belief, by referring to the music of **one or more** composers. [35]

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

- 21 Discuss the features of word setting to be found in the songs of Britten. [35]
- 22 What was new in the musical language and techniques of Lennon and McCartney? Illustrate your answer by referring to specific songs. [35]
- 23 Compare the use of tonality in songs from both 'art' and popular genres. [35]

Section C

Answer **one** question.

Illustrate your answer with references to relevant music.

Answers should not duplicate material from Section B.

- 24** Choose **two** works from different centuries that you consider to have been ground-breaking, and justify your choices. [20]
- 25** What are the advantages and disadvantages of live performances over recordings? Consider your answer from the perspectives of both performers and listeners. [20]
- 26** Explain how music has reflected its social context. Refer to music from different centuries and/or traditions in your answer. [20]
- 27** Discuss the influence of patronage or sponsorship on music from the past and the present. [20]
- 28** Explain how listening has influenced your own performing **or** composing. [20]

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