

**ADVANCED GCE****MUSIC**

Historical and Analytical Studies

2555

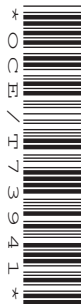
Candidates answer on the question paper, the Insert and the Answer Booklet

OCR Supplied Materials:

- Answer Booklet (8 page)
- Insert (2555/I)
- CD Recording

Other Materials Required:

- Playback facilities with headphones for each individual candidate
- Manuscript paper (2 sheets)

Friday 12 June 2009**Afternoon****Duration:** 2 hours 30 minutes

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|--------------------|--|-------------------|--|
| Candidate Forename | | Candidate Surname | |
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|---------------|--|--|--|--|--|------------------|--|--|--|--|
| Centre Number | | | | | | Candidate Number | | | | |
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INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes above.
- Use black ink. Pencil may be used for graphs and diagrams only.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- 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, in which you can listen to the CD, read the question paper and refer to the Insert.
- Any suitable CD 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**.

- Do **not** write in the bar codes.
- Write your answer to each question in the space provided. Additional paper may be used if necessary.

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**.
- This document consists of **12** pages. Any blank pages are indicated.

| FOR EXAMINER'S USE | |
|--------------------|--|
| Section A | |
| Section B | |
| Section C | |
| TOTAL | |

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 1900 and 1945.

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

Extract 1

Extract 1 comes from the *Songs of Sunset* by Delius. The poet is reflecting on the changing seasons as summer gives way to autumn, and finding a parallel with the lovers' own lives.

The text is as follows:

*Pale amber sunlight falls across
The reddening October trees,
That hardly sway before a breeze
As soft as summer: summer's loss
Seems little, dear! on days like these!*

*Let misty Autumn be our part!
The twilight of the year is sweet:
Where shadow and the darkness meet.
Our love, a twilight of the heart
Eludes a little time's deceit.*

*Are we not better and at home
In dreamful Autumn, we who deem
No harvest joy is worth a dream?*

Ernest Dowson

- 1 Explain how the music of bars 1 to 5 establishes a mood which anticipates the text.

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..... [4]

- 2 In the passage from bar 6 to bar 23, your Insert gives the accompaniment played by the strings of the orchestra.

- (a) Identify **two** examples of word painting in the voice and string parts, and explain how they are achieved.

(i)

..... [1]

(ii)

..... [1]

- (b) Describe the music played by the wind instruments in these bars, and explain how it expresses the text.

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..... [4]

- 3 The passage from bar 24 to bar 39 has a mood of contentment.

Explain how this mood is achieved through:

- (a) the contribution of the orchestra in the passage

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..... [3]

- (b) the use of other musical features, including harmony.

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..... [4]

- 4 **On the score**, complete the soprano part from bar 34¹ to bar 37². [5]

- 5 Explain how Delius uses harmony to express the text in bar 48 to bar 50.

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..... [3]

- 6 Referring to another piece of vocal music from this period, explain how tonality and other musical features are used to create mood.

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..... [5]

Extract 2

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

The music comes from Gershwin's *Promenade (Walking the dog)*, for piano and orchestra.

The structure of the extract is:

Intro - A - link - A1 - link - B - A (fade)

7 Describe in detail the features of the **Introduction**.

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..... [5]

8 Compare the music of **A** with **A1**.

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..... [6]

9 Explain how the **B** section provides contrast.

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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 and *Prima* and *Seconda Prattica*).

- 10 What were the main types of secular vocal music in England during this period? Identify the characteristics of each type, referring to the music of **one or more** composers. [35]
- 11 Explain the 'new' features of *seconda prattica*. Refer to the vocal music of **one or more** composers to illustrate your answer. [35]
- 12 Discuss the importance of the music of Palestrina in responding to the concerns of the Council of Trent. Give detailed references to the text setting of **one or more** works to support your answer. [35]

Topic 2: 1685 to 1765 (Reactions against *opera seria*).

- 13 Describe some features of text setting in the music of Handel. Illustrate your answer with detailed references to **either** an opera **or** an oratorio. [35]
- 14 Explain why Gluck wished to reform opera, and show how **one or more** of his works illustrate his changes. [35]
- 15 Discuss the expressive setting of text in the music of **one** composer from this period. Refer in detail to **at least two** works to support your answer. [35]

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

- 16 Compare the musical techniques used in the expressive setting of text by **two** song writers from the period. [35]
- 17 Outline the typical features of Italian opera which Wagner rejected. Illustrate your answer with detailed references to **at least one** music drama to demonstrate his new style. [35]
- 18 Explain how instrumental music reflects aspects of Romanticism. Refer to the music of **at least one** composer to support 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. (Topic 5)

- 19 Discuss the techniques of word setting found in **at least one** dramatic work by Britten. [35]
- 20 Give an account of the techniques used to integrate music with drama in **either** a musical **or** a symphonic film score. [35]
- 21 Compare the music of **two** composers from the period to illustrate the dramatic use of tonal and/or experimental language. [35]

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

Answers to questions in this Topic should **not** refer to songs from musicals or other large-scale genres. (Topic 4)

- 22 Describe how the use of studio technology can enhance the setting of lyrics. Refer to **at least three** songs to illustrate your answer. [35]
- 23 Compare the expressive setting of text in the songs of Britten with **one other** composer of 'art' songs. Refer in detail to **at least two** songs by each composer. [35]
- 24 Discuss the musical features of **at least three** songs from an influential album from the period. [35]

Section C

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

Answers should not duplicate material from Section B.

- 25** Explain how the performance of music can be influenced by place and/or occasion. [20]
- 26** Discuss some developments which have led to music reaching wider audiences. [20]
- 27** Do composers today have more artistic freedom than in the past? [20]
- 28** Discuss how influences of other cultures are reflected in the music of **at least one** composer. [20]
- 29** How important is it to ensure that performances respect the conventions of the time when the music was created? [20]

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