

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 (2555/1)
- CD Recording

Other Materials Required:

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

Friday 22 January 2010
Afternoon

Duration: 2 hours 30 minutes



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

Tracks 2 and 3 of the CD contain the music for Extract 1 (Questions **1** to **7**) and Tracks 4 and 5 contain the music for Extract 2 (Questions **8** 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 answers 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 in this Section.

The CD contains the music for **two** extracts.

Tracks 2 and 3 contain 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 the extract is provided in the accompanying Insert.

Extract 1

The music comes from *The Hymn of Jesus* by Holst. There are two separate passages from the work: **Passage 1** (track 2) is a setting of an ancient Latin prayer, and **Passage 2** (track 3) is a joyful setting of words from The Apocryphal Acts of St. John, urging praise through music and dance.

The work uses a double chorus and a semi-chorus of treble voices.

The text of the Extract is as follows (a translation of the Latin prayer is given):

Passage 1 (track 2)

*Pange lingua gloriosi praelium certaminis
Et super cruces trophæum
Dic triumphum nobilem
Qualiter Redemptor orbis
Immolatus vicerit. Amen.*

Sing my tongue, the battle of glorious contest
And on the trophy of the cross
Tell of the noble triumph
And how the Saviour of the world
Conquered, although crucified. Amen.

Passage 2 (track 3)

*Divine Grace is dancing:
Fain would I pipe for you.
Dance ye all! Amen.*

*Fain would I lament:
Mourn ye all! Amen.*

*The heav'nly spheres make music for us;
The Holy Twelve dance with us;
All things join in the Dance!
Ye who dance not, know not what we are knowing.*

Fain would I flee: and fain would I remain. Amen.

(the old English word *fain* means *gladly* or *eagerly*)

1 Passage 1 (track 2)

Explain the use of harmony, melody and rhythm in this passage.

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..... [4]

2 Passage 1 (track 2)

On the score, complete the melody for the last line of text. [4]

3 Passage 2 (track 3)

Referring to bars 5 to 16, describe the use of metre and rhythm in responding to the text.

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..... [4]

4 Passage 2 (track 3)

Explain the harmony and tonality of bars 41 to 51.

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..... [4]

5 Passage 2 (track 3)

Identify and explain **three** examples of word-painting in this passage.

Example 1

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Example 2

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Example 3

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..... [6]

6 Describe some of the contrasting vocal textures found in **both** passages (**tracks 2 and 3**), and explain how they are used to express the text.

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..... [4]

7 Compare the stylistic features of this music with those of another choral work from the period 1900 to 1945 with which you are familiar.

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..... [4]

Extract 2

This extract is on **tracks 4 and 5** of your CD. It comes from the first movement of *String Quartet No. 1* by Gabriel Prokofiev.

You will hear **two passages** from different versions of this music. Passage 1 (**track 4**) comes from the original version of *Quartet No. 1*, and Passage 2 (**track 5**) is taken from the composer's own hip-hop remix of the same music.

Passage 1 (track 4)

8 (a) Identify and describe the musical motifs used in this passage.

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..... [4]

(b) Explain how these motifs are combined in the passage.

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..... [4]

Passage 2 (track 5)

- 9** Describe the musical treatment of the motifs taken from Passage 1.

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..... [4]

- 10** Comparing this passage with Passage 1, what new musical material is added and what changes are made?

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..... [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 Prattica*).

- 11 Illustrate the influence of Italian music on English secular music in the period. Refer to the music of **at least one** English composer. [35]
- 12 Explain the concerns of the Council of Trent regarding sacred music. Show how these concerns influenced the music of **at least one** composer. [35]
- 13 Give detailed illustrations of the relationship between text and music found in the sacred music of **both** Byrd **and** Tallis. [35]

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

- 14 Refer to musical features found in *The Beggar's Opera* to explain its popularity during the period. [35]
- 15 Discuss in detail the techniques of expressive word-setting found in the music of **at least one** composer from the period. [35]
- 16 Explain the techniques of Vivaldi's descriptive instrumental music, by referring to **at least two** contrasting movements. [35]

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

- 17 Discuss the use of tonality and harmony for Romantic expression in **either** vocal **or** instrumental music in this period. Refer to the music of **at least one** composer. [35]
- 18 Describe **at least one** extended scene from Wagner's music dramas to illustrate his innovations. [35]
- 19 Discuss the expressive writing for voice and piano in **at least three** songs by Schumann. [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).

- 20 Discuss the integration of music and drama in *West Side Story*, and explain how this work has influenced **one** later stage musical. [35]
- 21 Discuss the relationship between text and music in the music of Britten. Refer to **at least one** work written for dramatic performance. [35]
- 22 Discuss the use of **either** tonal **or** more experimental musical language in **at least two** film scores. [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).

- 23 Discuss the rôle of accompaniment in **at least three** 'art' songs by a composer from the period. Illustrate your answer with references to explain how accompaniment is used for expressive purposes. [35]
- 24 Discuss the relationship between music and lyrics in **at least three** popular songs from the period. Include a consideration of the use of harmony and tonality in your answer. [35]
- 25 Explain the expressive use of technology by the Beatles in studio production of their songs. Refer in detail to **at least three** numbers to illustrate your answer. [35]

Section C

Answer **one** question.

Illustrate your answer with references to relevant music.

Answer should not duplicate material from Section B.

- 26** Explain in detail how **two** pieces of music have influenced you as a musician. [20]
- 27** Describe the innovatory instrumental music of **one** composer with which you are familiar. Explain how the music introduced new techniques and powers of expression. [20]
- 28** Discuss the music of **two** composers from different centuries who have used music to express their own convictions or belief. [20]
- 29** How have musicians been affected by the society in which they live and work? Refer to the music of **at least two** musicians. [20]
- 30** Discuss some of the traditions of amateur music-making from the past. Is there still a place for the amateur musician in the modern age of mass media? [20]

11
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