

**ADVANCED GCE****MUSIC**

Historical and Analytical Studies

**2555**

Candidates answer on the Question Paper, the Insert and the Answer Booklet

**OCR Supplied Materials:**

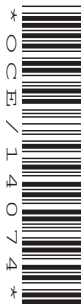
- Answer Booklet (8 page)
- Insert (2555/1)
- CD Recording

**Other Materials Required:**

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

**Friday 25 June 2010**  
**Morning**

**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**

<b>Section A</b>	
<b>Section B</b>	
<b>Section C</b>	
<b>TOTAL</b>	

**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 Track 4 contains the recording for Extract 2 (Questions **8** to **11**).

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** are 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 music is provided in the accompanying Insert.

**Extract 1**

This music comes from Leonard Bernstein's *A Cycle of Five Kid Songs for Soprano*, and comprises two consecutive songs from the set. The songs are not intended for performance by children, but rather they are settings of child-like thoughts.

The text of the songs is as follows:

**Song 1** (track 2)

- 1 *Jupiter has seven moons or is it nine?  
Saturn has a million, billion, trillion sixty-nine;  
And ev'ry one is a little sun, with six little moons of its own!  
But we have only one!  
Just think of all the fun we'd have if there were nine!*
- 6 *Then we could be just nine times more romantic!  
Dogs would bay 'til they were frantic!  
We'd have nine tides in the Atlantic!  
The man in the moon would be gigantic!  
But we have only one! Only one!*

**Song 2** (track 3)

- 1 *I hate music! But I like to sing:  
La dee da da dee; la dee da dee.  
But that's not music, not what I call music. No, sir.*
- 4 *Music is a lot of men in a lot of tails,  
Making lots of noise like a lot of females;  
Music is a lot of folks in a big dark hall,  
Where they really don't want to be at all;  
With a lot of chairs, and a lot of airs,  
And a lot of furs and diamonds!*
- 10 *Music is silly! I hate music! But I like to sing:  
La dee da da dee: la dee da dee: la dee da dee.*

Words by Leonard Bernstein

**1 Song 1 (track 2)**

Comment on the relationship between the vocal melody and the piano part from bar 1 to bar 20.

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..... [5]

**2 Song 1 (track 2)**

The passage from bar 27 to bar 41 contains the performance direction 'with growing excitement'.

Explain how the music suggests this growing excitement **(a)** in the vocal melody, and **(b)** through the use of tonality and texture in the accompaniment.

**(a) Vocal melody**

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..... [3]

**(b) Tonality and texture in the accompaniment**

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..... [3]

**3 Song 1 (track 2)**

Identify and explain **two** examples of effective word setting in this song.

Example 1

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Example 2

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..... [4]

**4 Song 2 (track 3)**

Explain the rôle of the accompaniment in bars 50b to 59, and bars 74 to 78.

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..... [2]

**5 Song 2 (track 3)**

**On the score**, complete the voice part in bars 56 to 58.

[4]

**6 Songs 1 and 2 (tracks 2 and 3)**

Explain to what extent Bernstein's musical language in these songs can be described as tonal. Give detailed references to the music in your explanation.

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..... [4]

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

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..... [5]

**Extract 2**

This extract is on **track 4** of your CD. It is a track called *Ora pro nobis* (Pray for us) from the album *Romaria* by The Dowland Project.

The structure of the extract is as follows:

Track timings	Question
0' 03" – 0' 19"	Question 8
0' 20" – 0' 48"	Question 10
0' 49" – 1' 13"	Questions 9 and 10
1' 14" – 1' 47"	Question 10
1' 48" – 2' 14"	Question 10

- 8** The music begins on the note D.

Describe in detail the music of the introduction (0' 03" – 0' 19").

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..... [5]

- 9** Describe the vocal melody in the section 0' 49" – 1' 13".

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..... [3]

- 10** Explain the relationship between the music for saxophone and the vocal melody in this extract.

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..... [4]

- 11** Explain the musical influences which you hear in this music.

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..... [3]



**Section B**

Answer **one** question from **one** Topic.

Illustrate your answer with references from relevant music.

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

- 12 Illustrate the expressive setting of text found in the music of **at least one** Italian composer from the period. [35]
- 13 Discuss the programmatic instrumental music of **at least one** English composer from the period. [35]
- 14 Explain the features of *seconda prattica* by referring to **at least one** work by Monteverdi. [35]

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

- 15 Compare the techniques of expressive word setting found in the music of Purcell and Handel. Illustrate your answer by referring to **at least one** work by each composer. [35]
- 16 Discuss the handling of tonal harmony in the sacred music of **one** composer from the period. [35]
- 17 Explain some of the changes introduced to opera during this period. Illustrate your answer with references to the music of **at least one** composer. [35]

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

- 18 Explain how Wagner's use of voice and orchestra in his music dramas differs from a typical Italian opera of the period. [35]
- 19 Show how aspects of Romanticism are found in vocal **and/or** instrumental music in the period. [35]
- 20 Discuss the relationship between text and music in **at least three songs** from a song cycle of the period. Include a consideration of the expressive use of harmony and 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 (Topic 5).

- 21 Discuss the relationship between words and music in the setting of religious text. Refer to **at least two** works to illustrate your answer. [35]
  
- 22 Compare the techniques found in the film scores of John Williams and **one** other composer. Illustrate your answer with references to **at least one** film score by each composer. [35]
  
- 23 Explain in detail the musical features which made Bernstein's *West Side Story* so significant for music theatre in 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 musicals or other large-scale genres (Topic 4).

- 24 Explain Britten's use of harmony and tonality in **at least three** songs. [35]
  
- 25 Discuss the use of technology in the studio recording and production of songs by **at least two** artists or groups. Refer to **at least three** songs, to illustrate the expressive use of the techniques discussed. [35]
  
- 26 Discuss the techniques of word-setting in the 'art' songs of **at least one** composer. Refer in detail to **at least three** songs, to illustrate the expressive use voice and accompaniment. [35]

**Section C**

Answer **one** question.

Illustrate your answer with references to relevant music.

Answer should not duplicate material from Section B.

- 27** Explain in detail the innovatory features of **two** musical turning points. [20]
- 28** Explain how music has been influenced by its social, political, or geographical context. Illustrate your answer with references to **at least two** works from different times. [20]
- 29** Give a detailed explanation of important musical influences on your own composing. [20]
- 30** Explain how technology has influenced the work of musicians. Refer in detail to the work of **at least two** musicians, one working before 1900. [20]
- 31** Explain how the performance of music can be enhanced by time, place, or occasion. You may illustrate your answer from your own personal experiences as performer and/or listener. [20]

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