

**Advanced GCE**

**MUSIC**

Unit G356: Historical and Analytical Studies in Music

**Specimen Paper**

**UNIT G356 QP**

Time: 1 hour 45 mins  
(+15 mins prep time)

Additional Materials: Score Insert  
Answer Booklet (...pages)

CD recording.  
Playback facilities with headphones for each individual candidate. Any suitable equipment may be used including personal stereo players of good quality with both fast forward and reverse scan facilities: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.



Candidate  
Name

Centre  
Number

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Candidate  
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### INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces above.
- Complete the above details on the front cover of the insert.
- Write your answers to Section A on either the question paper or the score; write your answers to Section B on the separate answer booklet provided.
- At the end of the examination, fasten the question paper, score and answer booklet securely together before handing them in.

**SECTION A:** Answer all the questions in this section.

**SECTION B:** Answer any **two** questions from the **six** topics in this section.

### 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 **90**.
- You will be awarded marks for the quality of written communication where an answer requires a piece of extended writing.

This document consists of **8** printed pages.

## Section A

Answer **all** questions in this section.

Your CD contains a recording of an extract of accompanied vocal music composed between 1900 and 1945.

A score of the extract is provided in the accompanying Insert.

**Extract**

The music comes from Walton's *Belshazzar's Feast*. In the extract, the children of Israel lament their captivity in the palace of Belshazzar, King of Babylon. They look forward to the fulfilment of the prophecy that the city will be destroyed, and the kingdom divided. The city is then described in detail.

The text of the passage is as follows:

|   |    |
|---|----|
| <i>By the waters of Babylon</i>                                       | 1  |
| <i>There where we sat down: yea, we wept.</i>                         |    |
| <i>O daughter of Babylon, who art to be destroyed,</i>                |    |
| <i>Happy shall he be that taketh thy children</i>                     | 4  |
| <i>And dasheth them against a stone,</i>                              |    |
| <i>For with violence shall that great city Babylon be thrown down</i> |    |
| <i>And shall be found no more.</i>                                    |    |
| <br>  |    |
| <i>Babylon was a great city,</i>                                      | 8  |
| <i>Her merchandise was of gold and silver,</i>                        |    |
| <i>Of precious stones, of pearls, of fine linen,</i>                  |    |
| <i>Of purple, silk and scarlet,</i>                                   |    |
| <i>All manner vessels of ivory,</i>                                   | 12 |
| <i>All manner vessels of most precious wood,</i>                      |    |
| <i>Of brass, iron and marble,</i>                                     |    |
| <i>Cinnamon, odours and ointments,</i>                                |    |
| <i>Of frankincense, wine and oil,</i>                                 | 16 |
| <i>Fine flour, wheat and beasts,</i>                                  |    |
| <i>Sheep, horses, chariots, slaves,</i>                               |    |
| <i>And the souls of men.</i>  |    |

1 (a) Explain how the vocal music reflects the mood of the text in the passage from bar 1 to bar 14 (© 00.02 - 01.02).

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..... [3]

(b) Identify an example of word painting from elsewhere in the extract and explain how it achieves its effect.

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..... [2]

2 The extract is in d minor.

(a) What key is implied in bar 16 to bar 20<sup>1</sup> (© 01:11 - 01.16).

..... [1]

(b) When does the music return to d minor?

..... [1]

(c) To what extent can the music of the extract be described as tonal? Support your answer by reference to specific examples.

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..... [4]

- 3 Lines 4 – 6 of the text have a mood of anger. Explain how the music interprets this mood, under the following headings:

**Orchestration**

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..... [4]

**Rhythm**

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..... [3]

- 4 Comment on the use of tempo in bars 1 to 69 (© 00:02 - 03:18) to achieve a dramatic interpretation of the text.

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..... [3]

- 5 (a)** Walton has given the baritone solo passage, bar 70, the performance indication *quasi recit.* (like a recitative). Explain what features of this section are characteristic of recitative.

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[4]

- (b)** Explain how the baritone interprets the words and the performance directions.

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[6]

- 6 (a)** *Belshazzar's Feast* is an oratorio.

What features in this extract are characteristic of this genre?

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[4]

(b) Compare this extract with another setting of English words from the period 1900 to 1945 with which you are familiar.

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[5]

Section A Total [40]

SPECIMEN

**Section B**

Answer **two** questions in this Section.

Where questions mention works or composers, answers should refer to the Prescribed Repertoire, though they need not be restricted to this music.

Candidates are reminded that material should not be duplicated in the two questions they answer from this section of the paper.

**Topic 1: Song**

- 7 Explain the effectiveness of the word setting techniques used in *Eight Songs for a Mad King*. Give detailed illustrations from at least **three** songs to support your observations. [25]
- 8 Explain how Dowland and Schumann used instrumental accompaniment in their interpretation of text. Illustrate your answer with references to at least **two** songs by each composer. [25]
- 9 Discuss the influence of Italian music on English secular music in the late sixteenth and early seventeenth centuries. Give examples from the music of at least **two** English composers. [25]

**Topic 2: Programme Music**

- 10 Give a detailed account of the effectiveness of the descriptive writing in *The Confession of Isobel Gowdie*. Support your answer with detailed references to at least **two** contrasting extended passages from the work. [25]
- 11 Compare how Vivaldi and Berlioz use instruments to interpret subject matter. Illustrate your comparison by referring to at least **two** movements from each of the prescribed works. [25]
- 12 Discuss the use of tonality and harmony in the programme music of **two or more** composers in the Romantic period. Give detailed examples from the music of each composer to illustrate the importance of tonality and harmony in the interpretation of the subject. [25]

**Topic 3: Music for the Screen**

- 13 Assess the dramatic effectiveness of Herrmann's music in *Vertigo*. Describe in detail the musical techniques used in at least **three** scenes from the film. [25]
- 14 Compare the style and techniques of Korngold's symphonic film music with those used in at least **one** recent film. Illustrate your comparison with detailed examples of the musical techniques in at least **one** extended scene from each film. [25]
- 15 Explain the use of underscore for dramatic effect in the film scores of **two or more** composers. Answers should be supported by detailed references to the musical techniques used in at least **two** scenes from each film. [25]

**Topic 4: Music and Belief**

- 16** Describe in detail the use of vocal forces for dramatic effect in the *St. Matthew Passion*. Refer to at least **one** extended section from the work. [25]
- 17** Compare the vocal writing in *Stimmung*, with that of **one** other musical setting of belief from the second half of the twentieth century. [25]
- 18** Explain how the attitude of the Church influenced religious music in the time of Byrd. Give detailed references to the music of at least **two** composers in your answer. [25]

**Topic 5: Music for the Stage**

- 19** Illustrate the expressive and dramatic musical features, including tonality, in Wagner's *Die Walküre*. Support your answer with references to at least **two** extended passages from the opera. [25]
- 20** Compare the dramatic features of the music in *Dido and Aeneas* with those found in an opera or other theatre music by another composer of that period. Refer to at least **two** scenes from each work. [25]
- 21** Give a detailed account of the musical features used in the integration of music and drama in **two** works for the stage by different composers from the late twentieth century. Illustrate your account with close references to at least **two** scenes from each work. [25]

**Topic 6: Popular Music**

- 22** Describe in detail the musical features and the use of technology which made *Sergeant Pepper's Lonely Hearts Club Band* such an important album. Support your answer by referring to at least **four** tracks from the album. [25]
- 23** Compare the use of musical features in Queen's *A Night at the Opera* with the music from **one or more** bands from the 1970s. Refer to at least **two** tracks from each band. [25]
- 24** Explain the contrasting musical features used in the interpretation of lyrics found in the work of **two** solo singer/songwriters. Give details of these features found in at least **two** songs by each artist. [25]

**Section B Total [50]****Paper Total [90]**





OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced GCE

**MUSIC**

**G356 MS**

Unit G356: Historical and Analytical Studies in Music

**Specimen Mark Scheme**

The maximum mark for this paper is **[90]**.

SPECIMEN

This document consists of **22** printed pages.

| Section A       |   |          |
|-----------------|---|----------|
| Question Number | Answer  | Max Mark |
| 1(a)            | <p><b>Explain how the vocal music reflects the mood of the text in the passage from bar 1 to bar 14 (© 00.02 - 01.02).</b></p> <p><i>Max of 3 from:</i></p> <ul style="list-style-type: none"> <li>• The mood of lamentation is reflected in the slow tempo (1),</li> <li>• The pedal bass line could be said to reflect the captivity (1)</li> <li>• Word painting on <i>waters</i>: flowing melisma (1), and <i>wept</i>: crescendo/diminuendo (1), antiphony between 1st and 2<sup>nd</sup> voices (1), falling melisma (1)</li> <li>• Stress on <i>Babylon</i> to reflect source of anger (1)</li> </ul>  | [3]      |
| 1(b)            | <p><b>Identify one other example of word painting in the extract and explain how it achieves its effect.</b></p> <p><i>Max of 2:</i></p> <p>Example : <i>thrown down</i> (1) accented (1) octave interval (1)</p>   | [2]      |
| 2               | <b>The extract is in d minor.</b>   | [1]      |
| 2(a)            | <p><b>What key is implied in bar 16 to bar 20<sup>1</sup> (© 01:11 - 01.16).</b></p> <p><b>Bar 16 to bar 20<sup>1</sup></b> B flat minor (1)</p>  |          |
| 2(b)            | <p><b>When does the music return to d minor?</b></p> <p>Accept 42, 43, or 44 (© 01:51/53/55)</p>  | [1]      |
| 2(c)            | <p><b>To what extent can the music of the extract be described as tonal? Support your answer by reference to specific examples.</b></p> <p>The following, and many other possible examples, show how a secure feeling of tonality underpins the structure, harmony, and melody of the music, and how the expressive use of dissonance in the text setting has a clear tonal basis.</p> <ul style="list-style-type: none"> <li>• The music often has clear tonal centres and makes use of modulation (see <b>2(a)</b> and <b>2(b)</b>).</li> <li>• Melodies are often built around triads with added or passing notes e.g. the clear use of f sharp minor in the line <i>Happy shall he be that taketh</i> (altos and basses).</li> <li>• Scales are often used melodically e.g. <i>Babylon</i> in bar 29.</li> <li>• The orchestral music of bars 58 to 65 shows the melodic use of d minor with added minor 6<sup>th</sup>, and the voice parts in bar 54 show the use of A flat major over a G bass.</li> </ul> |          |

| Section A       |   |            |
|-----------------|---|------------|
| Question Number | Answer  | Max Mark   |
| 2(c)<br>cont'd  | <p><b>[3-4]</b><br/>A thorough knowledge of harmony and tonality demonstrated, with detailed support from specific examples.</p> <p><b>[2]</b><br/>Some knowledge of harmony and/or tonality, with support from specific examples.</p> <p><b>[1]</b><br/>Little knowledge of harmony or tonality demonstrated, with no convincing support from specific examples.</p> <p><b>[0]</b><br/>No correct observations made or support offered.</p>  | <b>[4]</b> |
| 3               | <p><b>Lines 4 – 6 of the text have a mood of anger. Explain how the music interprets this mood, under the following headings:</b></p> <p><b>Orchestration</b></p> <ul style="list-style-type: none"> <li>• Aural impact of unaccompanied opening statement – abrupt change of sound – provides a sense of drama</li> <li>• Steady increase of instruments and <i>crescendo</i></li> <li>• Prominent accented horns and strings</li> <li>• Doubling/reinforcing of vocal lines (lower brass and woodwind)</li> <li>• Accented tuba (also double basses and contra bassoons)</li> <li>• Trills (and tremolos) in upper woodwind</li> <li>• Accented appoggiaturas on muted trumpets</li> <li>• Stabbing rising chromatic semiquaver triplets on strings</li> <li>• Prominent percussion (tambourine, cymbal, timpani, side drum)</li> </ul> |            |

| Section A       |  |          |
|-----------------|--|----------|
| Question Number | Answer   | Max Mark |
| 3<br>cont'd     | <p>Credit these and other correct observations as follows:</p> <p><b>[3-4]</b><br/>Answers refer to a range of detailed examples of orchestration, explaining the interpretation of the text.</p> <p><b>[2]</b><br/>Answers contain one or two details of orchestration, with some attempt to explain the link with the text.</p> <p><b>[1]</b><br/>Basic observation(s) only, with no convincing explanation of a link with the text.</p> <p><b>[0]</b><br/>No correct observations made or link explained</p>  | [4]      |
|                 | <p><b>Rhythm</b></p> <p>The anger of the music is heightened by the use of:<br/><i>Max of 3 from:</i></p> <ul style="list-style-type: none"> <li>• Frequent off-beat entries (voices and instruments)</li> <li>• Irregular accenting upsetting the beat</li> <li>• Changing time signatures/metre</li> <li>• Cross-rhythms <b>(1)</b> achieved through a feeling of <math>\frac{6}{8}</math> in orchestra against <math>\frac{3}{4}</math> in chorus <b>(1)</b> (bar 31 to bar 40)</li> <li>• Use of melisma on key words <b>(1)</b></li> <li>• Short, angry repeated statements of <i>thrown down</i> <b>(1)</b></li> </ul>   | [3]      |
| 4               | <p><b>Comment on the use of tempo in bars 1 to 69 (© 00:02 - 03:18) to achieve a dramatic interpretation of the text.</b></p> <p><i>Max of 3 from:</i></p> <ul style="list-style-type: none"> <li>• Slow opening to emphasise the lamentation <b>(1)</b></li> <li>• Much faster tempo for the anger of bars 16 to 40. <b>(1)</b></li> <li>• Bars 41 to 58 gradually slow and use <i>rubato</i> to describe the desolation of the destroyed city. <b>(1)</b></li> <li>• The opening tempo returns in bar 58 to bring a conclusion to this section, before the dramatic entry of the soloist. <b>(1)</b></li> </ul> <p>Answers must relate the use of tempo to the setting of the text to gain credit.</p> | [3]      |

| Section A       |  |          |
|-----------------|--|----------|
| Question Number | Answer   | Max Mark |
| 5(a)            | <p><b>Walton has given the baritone solo passage, bar 70, the performance indication <i>quasi recit.</i> (like a recitative). Explain what features of this section are characteristic of recitative.</b></p> <ul style="list-style-type: none"> <li>• Narrative, no repetition of words, a list</li> <li>• Mainly syllabic</li> <li>• Natural speech rhythms - use of triplets for <i>merchandise, vessels of, cinnamon odours and</i></li> <li>• Intoning on single note, and narrow range of many phrases</li> <li>• No time signature or bar lines</li> <li>• The text is punctuated with rests</li> <li>• Important words are treated with melisma: <i>great</i> and <i>Babylon</i></li> </ul> <p><b>[3-4]</b><br/>Answers refer to a range of recitative features, explaining their use in this passage.</p> <p><b>[2]</b><br/>Answers contain one or two features of recitative, with some explanation of their use in the music.</p> <p><b>[1]</b><br/>Basic observation(s) only, with no convincing explanation of the use of recitative in the passage.</p> <p><b>[0]</b><br/>No correct observations made or use explained</p>  | [4]      |
| 5(b)            | <p><b>Explain how the baritone interprets the words and the performance directions.</b></p> <ul style="list-style-type: none"> <li>• The use of (quasi) recitative gives the performer freedom to dramatise the list of commodities, introducing unmarked tempo and dynamic changes.</li> <li>• The lack of accompaniment after the preceding passage has dramatic impact.</li> <li>• The opening melismas on <i>Babylon</i> and <i>great</i> are arresting and give a feeling of power and importance. The performer sings this line in a slow declamatory style, and with a long pause where marked.</li> <li>• Monotone statements end with interval (usually semitone or third) to emphasise the commodity. Some statements are triadic but with dissonant note at the end. This performer uses these features to give feeling of unease, sometimes slowing and sometimes speeding up through the monotones and rests, and emphasising the endings to lines.</li> <li>• The performer uses the melisma on <i>chariots</i> to slow down, giving importance to <i>slaves</i> (the loudest and highest note in the catalogue), and then changes tone and volume to give impact to the sadness of <i>the souls of men</i>.</li> <li>• The singer accents the semitone on <i>men</i>, anticipating the orchestral unison <i>tutti</i> which follows.</li> </ul> |          |

| Section A       |   |            |
|-----------------|---|------------|
| Question Number | Answer  | Max Mark   |
| 5(b)<br>cont'd  | <p>Credit these and other correct observations as follows:</p> <p><b>[5-6]</b><br/>Answers refer to a range of details of interpretation in the music and the performance, explaining the significance in relation to the text.</p> <p><b>[3-4]</b><br/>Answers contain one or two details of interpretation in the music and/or the performance, with some attempt to explain the link with the text.</p> <p><b>[1-2]</b><br/>Basic observation(s) only, with no convincing explanation of a link with the text.</p> <p><b>[0]</b><br/>No correct observations made of link explained</p>  | <b>[6]</b> |
| 6(a)            | <p><b><i>Belshazzar's Feast</i> is an oratorio.</b></p> <p><b>What features in this extract are characteristic of this genre?</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• A large chorus <b>(1)</b>, using divided voices <b>(1)</b>, with a prominent narrative rôle <b>(1)</b> and more reflective passages dwelling on and repeated some words <b>(1)</b></li> <li>• Large-scale orchestral accompaniment used for expressive interpretation of the text <b>(1)</b></li> <li>• Variety of choral textures <b>(1)</b></li> <li>• Solo voice(s) <b>(1)</b></li> <li>• Narrative recitative <b>(1)</b></li> <li>• Dramatic changes of mood <b>(1)</b></li> </ul> <p>Credit these and other appropriate features to a maximum of <b>(4)</b></p> | <b>[4]</b> |

| Section A              |  |             |
|------------------------|--|-------------|
| Question Number        | Answer   | Max Mark    |
| 6(b)                   | <p><b>Compare this extract with another setting of English words from the period 1900 to 1945, with which you are familiar.</b></p> <p><b>[4-5]</b><br/>Answers identify strong similarities and/or differences between the extract and the chosen piece. A number of valid points are made which cover a variety of stylistic features.</p> <p><b>[2-3]</b><br/>Answers identify similarities and/or differences between the extract and the chosen piece. A few good points are made covering one or two stylistic features.</p> <p><b>[1]</b><br/>Answers may show some knowledge but fail to compare successfully the extract with the chosen piece; a rather irrelevant answer covering perhaps only one stylistic feature.</p> <p><b>[0]</b><br/>No creditable comparison made, or stylistic features covered.</p> | <b>[5]</b>  |
| <b>Section A Total</b> |  | <b>[40]</b> |

## Section B

In this section candidates are required to demonstrate their understanding of the issues relating to the areas of study *Tonality* and *Interpretation*, their knowledge and their ability to draw sufficiently closely on this to support their points appropriately, and to be able to relate their knowledge about specific examples of repertoire to appropriate contexts of time and culture.

The quality of the candidate's language is assessed.

### Marking Categories

**22 – 25** Thorough and detailed knowledge of the appropriate aspect of the chosen Topic, supported by close familiarity with a wide range of relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of grammar, punctuation and spelling.

**18 – 21** Specific knowledge of the appropriate aspect of the chosen Topic, supported by close familiarity with a range of relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of mainly good quality, with perhaps occasional lapses of grammar, punctuation and spelling.

**15 – 17** Good knowledge of the appropriate aspect of the chosen Topic, supported by some familiarity with a range of relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation, and spelling.

**12 – 13** Some knowledge of the appropriate aspect of the chosen Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the specific question. Answers partially clear in their expression with faults in grammar, punctuation, and spelling.

**9 – 11** Some knowledge of the chosen Topic, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in spelling, punctuation, and grammar.

**7 – 8** A little knowledge of the chosen Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question, and poorly expressed in incorrect language.

**0 – 5** Barely any knowledge of the chosen Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.



| <b>Section B – answer <u>two</u> questions in this section</b>   |  |                 |
|--|--|-----------------|
| Where questions mention works or composers, answers should refer to the Prescribed Repertoire, though they need not be restricted to this music. |  |                 |
| Candidates are reminded that material should not be duplicated in the two questions they answer from this section of the paper.                  |  |                 |
| <b>Topic 1: Song</b>   |  |                 |
| <b>Question Number</b>   | <b>Answer</b>  | <b>Max Mark</b> |
| <b>7</b>   | <p><b>Explain the effectiveness of the word setting techniques used in <i>Eight Songs for a Mad King</i>. Give detailed illustrations from at least <u>three</u> songs to support your observations.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the vocal and instrumental techniques used</li> <li>• give some explanation of how these techniques interpret of the text</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater understanding of how the music conveys a sense of madness</li> <li>• explaining in detail the virtuoso nature of the vocal and instrumental writing</li> <li>• describing the prominence of the players in dramatising the King's madness</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul> | <b>[25]</b>     |
| <b>8</b>   | <p><b>Explain how Dowland and Schumann used instrumental accompaniment in their interpretation of text. Illustrate your answer with references to at least <u>two</u> songs by each composer.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe the instrumental writing of one or both composer(s) in some detail</li> <li>• show some understanding of the interpretation of the text in this writing</li> <li>• give some references to features such as rhythm, texture and tonality, as appropriate.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• explaining in detail the different rôles of the two composers' accompaniments</li> <li>• giving detailed illustrations from the instrumental writing of word painting and mood setting</li> <li>• illustrating in detail the use of melody, rhythm, tonality and texture in the instrumental writing.</li> </ul>  | <b>[25]</b>     |

| Section B       |  |          |
|-----------------|--|----------|
| Topic 1: Song   |  |          |
| Question Number | Answer   | Max Mark |
| 9               | <p><b>Discuss the influence of Italian music on English secular music in the late sixteenth and early seventeenth centuries. Give examples from the music of at least <u>two</u> English composers.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• refer to the influence of the publication in England of <i>Musica Transalpina</i></li> <li>• outline the different forms of madrigal writing</li> <li>• give some illustration of the musical setting of speech rhythms and the use of the emerging tonality.</li> </ul> <p>More informed answers will show a deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail the music of leading madrigalists</li> <li>• referring to and illustrating with detailed references the homophonic and dance-like styles, as well as the more complex textures of the contrapuntal style</li> <li>• relating the use of dissonance to expressive effect</li> <li>• explaining the importance of speech rhythms as well as the use of complex rhythms.</li> </ul> | [25]     |

| Section B                |   |          |
|--------------------------|---|----------|
| Topic 2: Programme Music |   |          |
| Question Number          | Answer  | Max Mark |
| 10                       | <p><b>Give a detailed account of the effectiveness of the descriptive writing in <i>The Confession of Isobel Gowdie</i>. Support your answer with detailed references to at least <u>two</u> contrasting extended passages from the work.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• show some knowledge of the descriptive writing from two passages from the work</li> <li>• show some familiarity with a few examples of instrumental writing which interprets the subject</li> <li>• explain how contrast is achieved in the music.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving detailed references revealing a close familiarity with passages from the score</li> <li>• conveying an understanding of the musical response to the subject</li> <li>• explaining and illustrating the use of instrumental effects, including percussion</li> <li>• including arrange of examples to illustrate the use of pulse, rhythm and texture and tonality.</li> </ul>   | [25]     |
| 11                       | <p><b>Compare how Vivaldi and Berlioz use instruments to interpret subject matter. Illustrate your comparison by referring to at least <u>two</u> movements from each of the prescribed works.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give an account of some instances of instrumental writing, responding to the subject in both works</li> <li>• refer, perhaps in general terms, to the details of the descriptive writing</li> <li>• show some understanding of the greater personal expression of feeling in the later work.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• referring to a wide range of examples illustrating the descriptive features in the two works</li> <li>• explaining how the expressive power of the orchestra differs between the two works</li> <li>• comparing the instrumental effects and the use of texture, tonality, and structure by the two composers</li> <li>• illustrating the differences in descriptive writing between the Baroque and the Romantic.</li> </ul> | [25]     |

| Section B                |   |          |
|--------------------------|---|----------|
| Topic 2: Programme Music |   |          |
| Question Number          | Answer  | Max Mark |
| 12                       | <p><b>Discuss the use of tonality and harmony in the programme music of <u>two or more</u> composers in the Romantic period. Give detailed examples from the music of each composer to illustrate the importance of tonality and harmony in the interpretation of the subject.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• show some knowledge of the expressive use of tonality in this genre and period</li> <li>• explain the importance of chromaticism, dissonance and modulation in the descriptive writing of two composers</li> <li>• refer to some examples, perhaps in general terms only, to illustrate the importance of tonality in Romantic interpretation of subjects.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• explaining the expressive use of increasing harmonic richness, bold modulations, and tonal ambiguity in this period</li> <li>• giving a wide range of detailed examples which illustrates the use of tonality in the Romantic interpretation of subjects and shows a real familiarity with the music</li> <li>• referring to the use of thematic change within more flexible structures.</li> </ul> | [25]     |

| Section B                     |  |          |
|-------------------------------|--|----------|
| Topic 3: Music for the Screen |  |          |
| Question Number               | Answer   | Max Mark |
| 13                            | <p><b>Assess the dramatic effectiveness of Herrmann's music in <i>Vertigo</i>. Describe in detail the musical techniques used in at least <u>three</u> scenes from the film.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe, perhaps in only general terms, details of the orchestration in three scenes</li> <li>refer to the use of <i>leitmotif</i> in the score</li> <li>explain the importance of the music in enhancing the drama.</li> </ul> <p>More informed answers will show a deeper understanding by:</p> <ul style="list-style-type: none"> <li>showing and illustrating an appreciation of the importance of the music in creating and sustaining the psychological drama</li> <li>giving detailed examples of the close integration of music and drama</li> <li>referring in detail to the use of the orchestra <i>leitmotif</i></li> <li>explaining the use of underscore in communicating the main character's feelings and obsession.</li> </ul>  | [25]     |
| 14                            | <p><b>Compare the style and techniques of Korngold's symphonic film music with those used in at least <u>one</u> recent film. Illustrate your comparison with detailed examples of the musical techniques in at least <u>one</u> extended scene from each film.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>show some knowledge of the firmly tonal, late Romantic language of Korngold, and the language of the film score(s) chosen for comparison</li> <li>give some, perhaps general, description of a scene from each to illustrate the musical interpretation of the action</li> <li>compare the musical features and instrumental writing (including the use of technology where appropriate) in the two films.</li> </ul> <p>More informed answers will show a deeper understanding by:</p> <ul style="list-style-type: none"> <li>explaining in detail the rich Romantic language of Korngold and its use in interpreting the expansive Hollywood style for which he wrote</li> <li>comparing Korngold's style and musical language with that written for a more recent film score</li> <li>comparing the use of tonality (or non-tonal language as appropriate) for dramatic effect in the films chosen</li> <li>comparing the use of musical features, including <i>leitmotif</i>, instrumental writing, and underscore for dramatic effect between the films chosen.</li> </ul> | [25]     |

| Section B                     |  |          |
|-------------------------------|--|----------|
| Topic 3: Music for the Screen |  |          |
| Question Number               | Answer   | Max Mark |
| 15                            | <p><b>Explain the use of underscore for dramatic effect in the film scores of <u>two or more</u> composers. Answers should be supported by detailed references to the musical techniques used in at least <u>two</u> scenes from each film.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps in general terms only, the contribution made by underscore in examples from the films of two composers</li> <li>• explain the musical language and instrumental writing used for dramatic effect</li> <li>• show some understanding of the rôle of underscore in establishing mood, and responding to the action.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving detailed accounts of musical features in responding to the action</li> <li>• explaining the rôle of underscore in scenes where the music communicates to the audience the feelings and thoughts of the characters</li> <li>• showing how underscore can drive the pace of the action</li> <li>• discussing, with the support of detailed illustrations, the dramatic use of musical language and instrumental writing.</li> </ul> | [25]     |

| Section B                 |   |          |
|---------------------------|---|----------|
| Topic 4: Music and Belief |   |          |
| Question Number           | Answer  | Max Mark |
| 16                        | <p><b>Describe in detail the use of vocal forces for dramatic effect in the <i>St. Matthew Passion</i>. Refer to at least <u>one</u> extended section from the work.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe the range of vocal forces used in the chosen sequence, and explain, perhaps in only general terms, how these respond to the narrative of the text</li> <li>• explain the different styles of vocal writing, referring to some specific examples and their text</li> <li>• comment on the musical language, including the use of tonality.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail the use of recitative and aria, and the rôles of the chorus in portraying the drama of the Passion</li> <li>• giving examples of the fluid interchange of these vocal forces for continuity of narrative</li> <li>• illustrating with detailed examples the melodic, harmonic, and textural devices used for dramatic effect.</li> </ul> | [25]     |

| Section B                 |   |          |
|---------------------------|---|----------|
| Topic 4: Music and Belief |   |          |
| Question Number           | Answer  | Max Mark |
| 17                        | <p><b>Compare the vocal writing in <i>Stimmung</i> with that of <u>one</u> other musical setting of belief from the second half of the twentieth century.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe the range of vocal forces used in the prescribed and chosen works, and explain in general terms how these relate to the aspect(s) of belief in the texts</li> <li>explain the different styles of vocal writing, referring to some specific examples and their text(s)</li> <li>comment on the musical language, including the use of tonality, structure and texture</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>describing in detail the use of contrasting vocal sonorities and the aural effectiveness of these in reflecting aspects of belief</li> <li>giving examples of the ways in which the music draws on a range of aspects of belief and attempting to assess the effectiveness of specific illustrations drawn from the selected repertoire</li> <li>illustrating with detailed examples the melodic, harmonic, and textural devices used for the creation, expression or musical communication of aspects of belief.</li> </ul> | [25]     |
| 18                        | <p><b>Explain how the attitude of the Church influenced religious music in the time of Byrd. Give detailed references to the music of at least <u>two</u> composers in your answer.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>show a knowledge of the constraints placed on composers of liturgical music by the Catholic and Protestant Churches at this time</li> <li>give examples, perhaps in only general terms, of the interpretation of text in both Latin and English</li> <li>describe the influence of the emerging tonality in shaping the interpretation of text.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>describing the position of Byrd and others in a Catholic minority, and the change to the English Protestant tradition</li> <li>explaining the distinction between Byrd's English service-music, with the emphasis on syllabic settings, and the imitative polyphony of the Masses written for a Catholic household</li> <li>illustrating these distinct styles as found in the two composers chosen, with detailed references to the music of both composers</li> </ul>   | [25]     |



| Section B                    |   |          |
|------------------------------|---|----------|
| Topic 5: Music for the Stage |   |          |
| Question Number              | Answer  | Max Mark |
| 19                           | <p><b>Illustrate the expressive and dramatic musical features, including tonality, in Wagner's <i>Die Walküre</i>. Support your answer with references to at least <u>two</u> extended passages from this work.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain the continuous nature of the music</li> <li>• show an understanding of the use of <i>leitmotif</i></li> <li>• refer to expressive use of chromaticism and tonal ambiguity</li> <li>• compare the dramatic effectiveness of the vocal writing with arias for vocal display</li> <li>• explain the rôle of the orchestra in the drama.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving detailed examples of the use of <i>leitmotif</i> for dramatic unity and characterisation, and its use in the orchestral score to suggest thoughts and emotions</li> <li>• describing the 'seamless' development of the music and drama through an extended passage</li> <li>• referring in detail to the orchestration and the dramatic rôle of the orchestra in the selected musical examples</li> <li>• commenting in detail on the use of harmony and tonality for dramatic and expressive purpose.</li> </ul> | [25]     |

| Section B                    |   |          |
|------------------------------|---|----------|
| Topic 5: Music for the Stage |   |          |
| Question Number              | Answer  | Max Mark |
| 20                           | <p><b>Compare the dramatic features of the music in <i>Dido and Aeneas</i> with those found in an opera or other theatre music by another composer of that period. Refer to at least <u>two</u> scenes from each work.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give an account of Purcell's fluid use of recitative, songs, and choruses for dramatic continuity</li> <li>• refer, perhaps in only general terms, to the melodic and rhythmic features of the setting of the English text</li> <li>• compare these features with the music of another composer.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail Purcell's use of rhythm and metre in the setting of English and in the use of dance, comparing this with the music of the other chosen composer</li> <li>• giving detailed illustrations of the structures and other devices used for dramatic effect in the music of the two composers</li> <li>• explaining how melodic and harmonic embellishment (e.g. word painting and the use of dissonance) contribute to expressive effect in the examples chosen.</li> </ul> | [25]     |

| Section B                    |   |          |
|------------------------------|---|----------|
| Topic 5: Music for the Stage |   |          |
| Question Number              | Answer  | Max Mark |
| 21                           | <p><b>Give a detailed account of the musical features used in the integration of music and drama in <u>two</u> works for the stage by different composers from the late twentieth century. Illustrate your account with close references to at least <u>two</u> scenes from each work.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps in only general terms, the use of melody, harmony, tonality and accompaniment for expressive and dramatic effect</li> <li>• refer to the use of different vocal forces and structures</li> <li>• comment on the use of underscore.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail the interpretation of the lyrics through melody, harmony, rhythm and tonality as appropriate</li> <li>• explaining and illustrating the use of underscore to convey the narrative of the action, establish character, and communicate thought and feeling</li> <li>• commenting in detail on the instrumental writing and the rôle of the accompaniment</li> <li>• explaining the use of <i>leitmotif</i>, structure, and vocal forces as appropriate in the integration of music and drama.</li> </ul> | [25]     |

| Section B              |  |          |
|------------------------|--|----------|
| Topic 6: Popular Music |  |          |
| Question Number        | Answer   | Max Mark |
| 22                     | <p><b>Describe in detail the musical features and the use of technology which made <i>Sergeant Pepper's Lonely Hearts Club Band</i> such an important album. Support your answer by referring to at least <u>four</u> tracks from the album.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps in only general terms, the use of melody and harmony for expressive effect</li> <li>• refer to examples of how accompaniment, including the use of technology, reflects the meaning and mood of the lyrics</li> <li>• comment on how these features of the writing and of the performance were innovatory in popular music.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail the musical response to the lyrics through aspects of melody and harmony</li> <li>• giving detailed examples of the use of instrumentation in the creation of mood and expression in individual songs, explaining how this fits into the concept of the album</li> <li>• referring in detail to the way in which the group (now studio based) explored a more sophisticated sound world in production, to complement their expanding musical language.</li> </ul> | [25]     |

| Section B              |   |          |
|------------------------|---|----------|
| Topic 6: Popular Music |   |          |
| Question Number        | Answer  | Max Mark |
| 23                     | <p><b>Compare the use of musical features in Queen's <i>A Night at the Opera</i> with the music <u>one or more</u> bands from the 1970s. Refer to at least <u>two</u> tracks from each band.</b></p> <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps in only general terms, the musical features of the Queen tracks and, as appropriate, how these features respond to the lyrics</li> <li>• compare these features directly to the tracks from the chosen other band</li> <li>• compare, as appropriate, the performing and recording techniques used to complement these musical features.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail the musical features of the Queen tracks, perhaps referring to the diverse styles found in the album (heavy metal, progressive rock, ballads, ragtime and so on)</li> <li>• comparing, with detailed illustrations, the musical features of the chosen other band</li> <li>• giving specific examples as appropriate of techniques used in performance and production ( e.g. Queen's creation of choral effects through layering, or the mixing of sounds such as car exhaust noise) to complement these musical features.</li> </ul> | [25]     |

| Section B               |  |             |
|-------------------------|--|-------------|
| Topic 6: Popular Music  |  |             |
| Question Number         | Answer   | Max Mark    |
| 24                      | <p><b>Explain the contrasting musical features used in the interpretation of lyrics found in the work of <u>two</u> solo singer/songwriters. Give details of these features found in at least <u>two</u> songs by each artist.</b></p> <p>Most answers should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps in only general terms, musical features such as melody and harmony used in the word setting</li> <li>• describe, as appropriate, the contribution of accompaniment in the songs of the chosen artists</li> <li>• comment, as appropriate, on the performance techniques and styles, vocal and/or instrumental, used to complement the lyrics.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• explaining in detail the use of melodic, harmonic and, where appropriate, tonal features to respond to and enhance the meaning and mood of the lyrics</li> <li>• supporting these observations with specific examples from both chosen artists</li> <li>• giving detailed examples, where appropriate, of performing styles and techniques, or the use of production technology, in the musical interpretation of the words.</li> </ul> | [25]        |
| <b>Section B Total*</b> |  | <b>[50]</b> |
| <b>Paper Total</b>      |  | <b>[90]</b> |

\*Candidates answer two questions in section B.